Urban Transformation Through Creativity: Applying the Creative City Concept to Makkah

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Abstract

During the last decade, the rapidly growing prestige of so-called Creative Cities has inspired many other cities to enhance their attractiveness, creativity and success. However, the concept of a creative city is an elusive one because it reflects a set of distinct ideologies which apply ideas of creativity to the physical and economic urban development.

The main aim of this study is to discover the extent to which the concept of the Creative City can be usefully and practically employed in the development of urban services and global identity, specifically in the case of Makkah in Saudi Arabia. The city of Makkah is famous as the focus of religious devotion for one and half billion Muslims globally because of its holy sites, with millions visiting annually on pilgrimage.

This thesis builds understanding of the concept of a Creative City and its relation with the urban environment based on the main prior academic contributions on Creative City theory that have addressed key aspects of this concept. An analysis was also performed of the most influential theory and practice of Creative City models and of the development strategies of five case studies: Vancouver, Yokohama, Glasgow, Barcelona and Sydney. A new model, referred to by the acronym CREATIVE, was developed with the following key elements: Concept, Resources, Events, Attractiveness, Technology, Involvement, Vision and Enthusiasm. Expert opinion was sought on the model after presentations at five international conferences.

This case study-based qualitative research uses semi-structured interviews with stakeholders, academics and experts responsible for developing the holy city of Makkah as the primary source for data collection. In addition, a substantial number of documents about Makkah were reviewed. The CREATIVE model guided the process of data collection via interviews, documentation and field notes, and analysis of the data.

The findings indicate that Makkah has great potential to become a Creative City, with some unique resources. *Hajj* and *Umrah* are global religious events, and huge construction projects are seeking to improve its attractiveness along with a Smart City plan, and comprehensive 30-year plan. However, a low level of citizen involvement in decision-making was also identified.

The value of this study is tripartite. It contributes as the first to explore the Creative City concept in a Middle Eastern context. Second, it proposes a revised model of the Creative City that could function as a check list guide for decision makers and experts charged with implementing urban development. Third, using the CREATIVE model will increase awareness of the economic benefits of *Hajj* and *Umrah* to Saudi Arabia.

Publications

Mohamad, M. El Alamoudy, S. Alnuwairan, M, Wood-Harper, T. (Forthcoming Feb 2015) How Mobile-Based Visuals Operate as Messages of Information for Different Cultures? Action case in the pilgrimage in Saudi Arabia. Action Research Journale. Special Issue for Action Researchers Engaging with New Technologies and Communicational Forms

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Papers presented

World *Hajj* and *Umrah* Convention, 20-21 November 2011: British Museum, London

The Second Annual Conference of the Association of Urban Creativity held at King's College, London, 31 May -1 June, 2013.

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The International Workshop entitled "Cities' regeneration process: the role of entrepreneurs, residents and tourists", September 19-20, 2013, Le Havre University in France.

The International Conference on "The Idea of a Creative City and the Urban Policy Debate", 17-18 October 2013, Cracow University of Economics in Poland.

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CHAPTER ONE: INTRODUCTION

Research Aim

The aim of this thesis is to explore the ways in which the theoretical concept of the Creative City can be usefully and practically employed in the development of the urban services of Makkah, Saudi Arabia. Previous studies on creative cities will be examined together with a number of the most influential theories in this field, with the aim of identifying the model which is best suited to Makkah's identity as a sacred city. This is a challenging prospect because no research has been carried out to date into creative cities in the Middle East. The ultimate aim of this research is to design a model for Makkah inspired by an analysis of the most influential creative city model and creative cities experiences, which will support the development of solutions to the problems that Makkah currently faces—problems which are largely the result of the ever-growing number of pilgrims from all around the world who descend annually.

In this introductory chapter, an outline of the thesis and its research objectives will be presented, including a summary of the structure of the thesis and the contents of each chapter.

Research objectives

The research objectives that the research aims to address are as follows:

- To discover where, when, and how the concept of the Creative City has been explained in the literature, including its impact on urban development

- To analyse the issues facing Makkah in Saudi Arabia, and how the concept of the Creative City may support a critical understanding of its urban development

■ To assess whether Makkah can be considered a Creative City and, if yes, in what ways, as well as whether the concept of the Creative City supports the improvement of urban services

■ To illustrate what the study of Makkah, through the Creative City's paradigm, can add to the concept of the Creative City and its current understanding within the literature, including its place within conservative Middle Eastern countries

■ To develop a new definition of the Creative City that is applicable in various contexts

Research Rationale

Major cities around the world have shown a growing interest in creating a supportive atmosphere for innovation and creativity, giving rise to the concept of creative cities that are born primarily from mixing cultural and economic policy at the level of strategic planning. Urban planning attempts to encourage a series of characteristics that combine with other factors to produce a successful city. These include: attractive conditions for residents through aspects such as plentiful job opportunities and good leisure facilities; the promotion of culture; and a response to the recent challenges of the competitive global market with regard to sustainability and environmental protection.

It can be argued that creativity has always been the lifeblood of cities. All cities face massive challenges of an economic, infrastructural, social and environmental nature, so it follows that encouraging creativity in these urban centres will allow creative people to find solutions to the on-going problems that cities face. Creative cities make an effort to foster motivation, diversity and prosperity for their

citizens. Moreover, the more people adopt new and diverse ways of looking at the problems that they face, the more creative their city becomes (Landry 2008/2000).

In his report *"Creative Cities: What Are They For, How Do They Work, and How Do We Build Them?"* Meric Gertler (2004) illustrates the benefits of developing creative cities in Canada. In another report, *"Cultural Industries and the Creative City Fever in Germany",* Klaus Kunzmann (2011) identifies seven reasons why the idea of creative cities has become so popular in German post-industrial society. Their findings are summarised in Table 1.1.

Gertler (2004)	Kunzmann (2011)
1. Creative cities play an ever more important role in enhancing the dynamism, resilience, and overall competitiveness of the economy. 2. They have the potential to enhance quality of life and opportunities for a broad cross-section of Canadians.	1. Creativity is a positive and open concept. 2. The message can be widely communicated. 3. Structural change and the search for new economic potential leads to the discovery of the creative economy. 4. Culture has returned to the political agenda, driven by growing urban competition, justification for and success of cultural flagship events, and the re-design of the physical urban fabric. 5. Demographic change is fuelling re-urbanization, urban renaissance and an emerging cosmopolitan knowledge society. 6. The creative city concept

	appeals to urban marketing and tourism managers, and to media searching for success stories. 7. It offers the opportunity to bridge urban policies, and revive strategic planning in urban development.

Table 1.1: The benefits of developing creative cities in Canada and Germany
Source: Gertler (2004,1); Kunzmann (2011, 5)

This thesis, which focuses on Makkah, draws on the ideas outlined by Gertler (2004) and Kunzmann (2011) together with concepts developed by other authors with the aim of exploring how this Saudi city might benefit from being transformed into a Creative City. Various approaches and policies have been utilised, and the aim is to make Makkah and its holy sites an even more important location in the world, and a highly developed and world-class city on all levels (Makkah Development Authority 2015). The Creative City concept will be used for three reasons:

1. It bridges different approaches, including urban policies, and may be used to stimulate strategic planning in urban development to improve Makkah's physical infrastructure, particularly in order to cope with extreme events during Hajj and Umrah.

2. It supports the achievement of the objectives relevant to existing approaches, such as better quality of life for citizens, and the development of innovative solutions to challenges.

3. It is relevant to Makkah because of its creative industries, especially in the form of its long cultural heritage.

In addition, the local government has put many polices in place to improve the quality of life and the attractiveness of the city in creative ways, such as the 30-year comprehensive plan for Makkah and the Holy Sites, Smart City plan, Green City

plan, Makkah Metro project, Al Haramain Railway, and the Makkah Techno Valley Company. When it comes to finding solutions, increasing the city's attractiveness, and adaptation, all of these initiatives are helping to maximise the potential of Makkah becoming a creative city.

Furthermore, Saudi Vision 2030, which was been launched in April 2016, describes Saudi Arabia as follows: "The heart of the Arab and Islamic worlds, the investment powerhouse, and the hub connecting three continents". In addition, the vision of the Kingdom of Saudi Arabia includes setting out 16 goals to be achieved by 2030, which are based on three pillars: the first is to utilise its leading role as the heart of the Arab and Islamic worlds; secondly: use its investment power to create a more diverse and sustainable economy, and finally, gain advantages from its strategic location as the connection between three continents, Africa, Asia and Europe, for international trade.

The following are relevant goals as far as the concept of creative city is concerned, and these aim to enhance Makkah's potential as a creative city idea to meet the objectives of Saudi Vision 2030:

1. To increase our capacity to welcome Umrah visitors from eight million to 30 million every year
2. To more than double the number of Saudi heritage sites registered with UNESCO
3. To increase foreign direct investment from 3.8% to the international level of 5.7% of GDP
4. To move from our current position as the 19th largest economy in the world to the top 15
5. To increase SME's contribution to GDP from 20% to 35%
6. To have three Saudi cities recognised in the top-ranked 100 cities in the world

Rationale for Selecting Makkah, Saudi Arabia

The city of Makkah and its holy places is known as the focus of religious devotion for one and half billion Muslims around the globe, with millions travelling there each year on pilgrimage (*Hajj*). It has also been a centre of trade for Arabs and many other peoples since the site was originally settled over 4000 years ago. At present, Makkah is identified as a religious city, remaining a second-tier destination for tourism. According to Hodos (2007) second-tier cities (STC) are characterized by distinct patterns of global integration. He notes that they typically contain:

> Globally active firms in non-financial industries; a common migration pattern; a tradition of innovation in political ideologies and professional/expert cultures; a common historical trajectory due largely to transportation projects that integrate the city more deeply into global flows; and the growth over time of a second-city identity (Hodos, 2007, 1).

Brabazon (2014,33) argues, "[…] the characteristic of second-tier cities, in comparison to global cities, is a more stable and smaller population size, more compact and maintaining a greater diversity of industries, spaces and immigration patterns". Moreover, Markusen, Lee and DiGiovanna described STCs as "sticky places in an increasingly slippery world". (Markusen et al. 1999, 335). However, Brabazon (2014, 34) stated Makkah as one of "sticky places", that has similar geographical and population size, cultural and creative industries policies can be more targeted, appropriate and specific.

Makkah is an unusual second tier city, rich and full of life and interesting to numerous cultures. It attracts tourists due to its superb resources and religious sites, and is considered a city full of culture, religion and customs. Religious tourism (Hajj and Umrah) has enabled Makkah to develop economically in a direction that benefits

its tourists and its citizens in, for example, areas of transport, property, accommodation, tour guides, and other related industries (Alamoudy 2013). Moreover, Hajj and Umrah ensure a dynamic economy and are significant sources of income for the Saudi Arabian government and for the many private companies that benefit the local and national economy (Alamoudy 2013).

The urbanization of Makkah is comparable to that of other second-tier cities, and is also similar to that of global cities in terms of its economy and quality of construction. *Hajj,* the obligation for all adult Muslims to make a pilgrimage to Makkah at least once in their lifetime, attracts some three million Muslims from 188 countries for just five to six days every year (The Ministry of Hajj Portal 2013). During the year some 7.8 million pilgrims come to perform *Umrah* (Jones Lang LaSalle, 2010); *Umrah* in Arabic is related to the word *i'timaar,* meaning "a visit" (Islam Web, 2013) and is classed as the minor form of pilgrimage. It does not require completion of all the rites which must be performed to complete *Hajj,* and is not compulsory for all Muslims.[1] All pilgrims require accommodation throughout their stay, which has turned the real estate in Makkah into some of the most valuable in the world. Irish (2007, 43) notes that, according to figures published in the *Middle East Economic Digest* (MEED), the cost of land prices in Makkah ranges from SR 100,000[2] ($27,000) to SR 300,000 ($80,000) per square metre, and adds that analysts estimate that land prices in this city and Medina will double over the next five years. Furthermore, he notes that:

> "Foreign pilgrims can pay as much as SR 200,000 ($53,000) for a
> room covering the last 10 days of Ramadan. However, most

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[1] *Umrah* includes performing *Tawaf* and *Sa'ee* (see later) followed by the cutting or shaving of men's hair and the snipping off of a small piece of women's hair (Davids 2006).
[2] Figures are quoted in Saudi Rials, the Saudi Arabian currency.

pilgrims follow the spirit of Hajj by several of them sharing a room and staying on a low budget."(Irish, 2007, 43)

Not only that but also, Hajj and Umrah could become the main contributor to the national economy; the estimated contribution of Hajj and Umrah is around $12 billion to Saudi Arabia's GDP (3% of the country's GDP) from the seven to eight million pilgrims that come for Umrah. However, According to the Makkah Chamber of Commerce and Industry (2016), through the Saudi vision it is expected that the number will increase to 20 million pilgrims in 2020, and 30 million in 2030, a rise of over $54 billion by the year 2020.

The following information about Saudi Arabia and Makkah demonstrates the unique and competitive characteristics of Saudi Arabia in general, and Makkah in particular, to provide a further understanding of the potential of the city to be studied according to the creative city concept.

Facts about Saudia Arabia

Population
- The total population of the Kingdom of Saudi Arabia has reached 25.4 million; 43.4% of these inhabitants belong to the age group 15-39 (Saudi Arabian Monetary Agency (SAMA) 2011).

Economics
- Saudi Arabia is one of the G20 (Group of Twenty) nations that contains the major emerging economies in the world (Khizindar 2012).
- According to the International Monetary Fund (IMF) Saudi Arabia is the largest economy in the Middle East and North Africa, accounting for one fifth of the region's total GDP (IMF 2016).
- According to The Economist (2015) Saudi Arabia is the world's biggest oil producer; also, Saudi is the world's biggest arms importer.
- According to a report by the World Bank, in terms of ease of doing business, Saudi Arabia has been ranked 26th in the world (The World Bank 2014).

- The United Nations e-Government Survey 2014 ranked Saudi Arabia in 36th place globally in implementing an integrated e-Government platform (United Nations Public Administration Network (UNPAN) 2014).

- In 2010 Saudi Arabia's income from oil totalled 90% of its entire budgetary revenue (SAMA, 2011).

- Saudi Arabia has been ranked 38th of 143 countries in the Global Innovation Index rankings (Cornell University, INSEAD, 2014).

- The World Economic Forum (WEF 2014) has rated Saudi Arabia's macroeconomic environment as one of the world's best at four out of the 144 countries ranked. Also, it has been ranked as one of the world's Top 25 most competitive economies (WEF 2014).

- According to the Global Innovation Index 2015, Saudi Arabia has been ranked third among Regional Innovation Leaders in Northern Africa and Western Asia (Cornell University, INSEAD 2015).

- Spending on education accounts for 25% of Saudi Arabia's total budget ($54.40 billion), making the Kingdom one of the world's highest spenders on education (Obeid 2014)

Facts about Makkah

Religious significance

- "The most beloved land to *Allah* (God) is *Al Balad Al-Haram* (Sacred Land)" The prophet Muhammad (Mubarakpuri, 2002: 17).

- Makkah is intended only for Islamic pilgrims and prayer and is not open to non-Muslims, making it a uniquely homogeneous city in terms of religion (Alamoudy 2013).

- The *Hajj* to Makkah constitutes one of the five Pillars of Islam and explains its key importance to Muslims, because it includes the sacred sites for Islamic religious rituals (The Ministry of *Hajj* Portal 2013).

- The Holy City experiences some of the highest temperatures recorded in meteorological stations anywhere in the world (Bin Deheish, 2009).

- Every King of Saudi Arabia has adopted the title of Custodian of the Two Holy Mosques instead of His Royal Majesty, a change that emphasizes the monarch's role in relation to serving the holy sites of Makkah and Madinah (Alamoudy 2013).

Population

- According to the most recent figures, the total population of the city numbers 1,534,731 Saudi citizens and 714,007 non-Saudi residents (Central Department of Statistics and Information, 2010).

- Makkah consists of many races and ethnicities that make the Holy City one of the Islamic world's most diverse cities, representing over 100 ethnicities (Fattah 2005).

Visitors

- *Hajj* attracts some three million Muslims from 188 countries for just five to six days every year (The Ministry of *Hajj* Portal 2013). During the year some 7.8 million pilgrims come to perform *Umrah* (Jones Lang LaSalle, 2010).

Economic

- The estimate contribution of Hajj and Umrah is around $12 billion to Saudi Arabia's GDP (3% of the country's GDP). (An interviewee from the private sector).

Solutions implemented to date

- The $25 billion Tent City project in Makkah was judged to be one of the world's most innovative and life-improving urban development experiments in the history of World Expos (World Expo 2010 Shanghai 2010).

- 95,000 security guards outfitted with modern technologies and equipment are provided by the Ministry of Defense, Ministry of the Interior, the National Guard, and General Intelligence to ensure a trouble-free Hajj season (Al Arabiya, 2013).

- The total of hotel investment in Makkah is expected to hit $133 billion by 2015 (Taha 2013).

- The Royal Makkah Clock Tower has been named the world's second tallest building after Burj Khalifa in Dubai (Oxford Business Group 2013).

- The world's biggest automatic solid waste collection system (AWCS) was installed in 2013 at the central area of Makkah (MariMatic n.d.).

- Makkah will have the largest solar energy project in the Middle East, transforming it into the first green city in Saudi Arabia (interview with the senior official).

- The modern transport system project has been approved at a total cost of $16.5 billion making Makkah the first city in the Kingdom to undertake such a project (interview with senior official).

- The bill for development projects currently being implemented in Makkah will exceed $80 billion (interview with senior official).

Challenges

Pilgrims speaking hundreds of different languages gather together in Makkah, in a country most of them have never visited before, as part of a spiritual quest. This

diversity, combined with the sheer volume of people, often leads to confusion, especially since religious tradition requires pilgrims to move from one location to another. The main issue facing Makkah is the challenge of managing so many visitors, and subsequent problems have been identified by the senior officials interviewed as follows:

- Financial issues, for example the lack of gaining an advantage from Hajj and Umrah as global events that attract business and media attention.
- Environmental issues, the weakness of Heritage Preservation.
- Management issues, for example the lack of cooperation and coordination among some sectors; lack of public participation in decision-making, and weakness in local industries for gifts and souvenirs.
- Public services, for example the lack of use of technology to solve problems, and shortcomings in public transportation linking the city.
- Quality of life for residents and visitors, for example the poor range of local entertainment and events for residents and visitors, along with weakness in cultural activities such as arts and crafts (e.g. calligraphy), museums, exhibitions and conferences.

Seeking creativity for Makkah will act like a lever for urban development and the conceiving of new solutions to tackle the challenges of the city. This research attempts to apply a positive and open concept of creativity to Makkah, drawing on the appeal of the creative city concept to explain how it can assist in the development of strategic planning. This desire to transform Makkah into a creative city stems from Charles Landry's observation that:

> As the world of cultural resources opened out it became clear that every city could have a unique niche […] the realization dawned that every city could be a world center for something if it was persistent and tried hard enough (2000/2008, 8).

Consistent with that, the policy context is outlined by the Makkah Development Authority (2015). The basis and the premise for Makkah is the holy Kaaba (i.e. As it is a direction for Muslims). The strategic objectives set out by the governor of Makkah are as follows:

1- To promote the development of the region and encourage public participation in decision-making.

2- To ensure that Makkah is an honourable and inspiring model for the Islamic world in general and specifically Saudi Arabia

3- To ensure balanced and parallel sustainable development across the different economic, social, and scientific sectors

4- To promote the partnership between the public and the private sector, whose role should grow during this important stage

Significance of the study

The significance of the study lies in its theoretical contribution in that it will enhance the literature on the Creative City by providing a fresh insight into the main academic debates on the Creative City, as well as examining the concept within the setting of a conservative Middle Eastern country (Saudi Arabia). The concept of a Creative City is often an elusive one, because urban policy makers and scholars have included a variety of factors, such as creative class; creative economy; creative capital; creative industries, and creative milieu (Bradford, 2004; Chatterton, 2000; Costa et al., 2008; Florida, 2002; Gertler, 2004; Hospers, 2003; Hospers and Pen, 2008; Howkins,2001; Jakob, 2010; Landry, 2000/2008; Landry and Bianchini, 1995; Peck, 2005; Smith and Warfield, 2008; Vanolo, 2008; Musterd et al. 2007; Chapain and Comunian 2009; Chapain et al. 2013). The literature on creative cities has been

reviewed and the main debates summarised into five main approaches, which are: Urban Planning, Creative Milieu, Economy of Creative Industries, Creative Policy, and Cultural Discourse. This was in order to facilitate the development of a new definition of the Creative City, which has been inspired by the previous Creative City approaches. The definition is as follows*:*

> The creative city is the city that has a uniqueness of culture, heritage and industries that improve the quality of life, productivity and ability to engage policy makers, citizens and creative people to find solutions to city problems.

This new definition has been used to analyse five cities that have applied the concept of creative city, and that also have some similarities concerning the most creative practices in terms of attracting business and tourism, problem-solving and working towards sustainability.

A further contribution of this research is that it sets out a comprehensive exploration of the most important challenges that have faced Makkah and its holy sites since the start of the reign of the House of Al Saud, and traces how these have been addressed up till now by the Saudi administration. This is the first time that the city of Makkah has been researched in relation to the concept of the Creative City. Moreover, the necessity of creative cities in the Middle East has not been explored yet, either scientifically or intellectually (Alraouf 2011). Therefore, this study is an attempt to fill the academic and research gap in investigations into the Creative City ideologies within a Middle Eastern context and particularly in Makkah- Saudi Arabia.

The third unique contribution of the research is its consideration of whether Makkah could be considered a creative city and if yes, in what ways, and what this tells us about the literature on creative cities. More explicitly, it has addressed what the study

of Makkah though the creative city's paradigm can tell us about the concept of the Creative City and its current understanding within the literature.

This research has been inspired by the work of Charles Landry (1991, 1995, 2000/2008, 2006, 2011, 2012). The research has followed in the steps of Landry by examining the factors which stimulate or hinder the development of Creative City initiatives within different contexts (in developed and developing countries). In so doing, the present research has concentrated on the concept of creativity as being concerned with problem solving rather than just the presence of artistic creativity. The focus on problem solving came about due to the specific context of Makkah, and it has been discovered that Makkah has issues that could be solved using the Creative Cities approach.

Furthermore, this research provides a new model that can be used to test a city's potential to be a Creative City. Crucially, this model has been developed for use in a Middle Eastern context and culture. It has utilised Landry's index (2011) and Florida's 3Ts (Talent, Technology and Tolerance) model of creative class, both of which focus on concepts of tolerance and openness. Tolerance can be defined as "The attitude of someone who is willing to accept someone else's beliefs, way of life etc without criticizing them even if they disagree with them" (Macmillan 2016c), whereas openness is, "an honest way of talking or behaving in which you do not try to hide anything" (Macmillan 2016b). According to Pratt (2011, 8) tolerance is primarily liberal notion; moreover, in Florida's form, tolerance has the proxy of sexual orientation. This raises the possibility that cities do not automatically become creative by attracting people from the creative class such as artists and gay people

(Sasaki 2012). Moreover, the approaches of openness that are highly valued in a Western context utilise the definition of openness as an honest way of talking or behaving in which you do not try to hide anything (Macmillan 2016b). However, this idea of placing significant emphasis on, for example, the "gay index" as an important indicator, together with the concept of religious openness (Hartley et al., 2012), cannot be applied in such a conservative society such as Saudi Arabia. In the case of Saudi Arabia and Makkah specifically, and in most Middle Eastern Islamic societies generally, such indicators would not be seen as representative or indeed relevant from their culturally specific perspective. Therefore, the research has approached the notion of the Creative City from an original angle.

In addition, studying creative industry according to different definitions has led to an increased understanding of the concept of Creative City. This is because defining creative industries has been shown to be difficult, and there is no typical definition of creative industries, as most nations have been adopted their own concept, movements, and practice, which reflects the specific characteristics of each nation's social development, and industrial and cultural environment (BOP Consulting 2010). For example, one of the most widely recognised model for creative industry is the DCMS model, which has been adopted by policy-makers around the world; Costa et al. (2008, 397) emphasises that the definitional problem involves "deciding on the limits between cultural and creative industries, but also on the kinds of activities which must be included and considered as creative". In line with that, it is difficult to study creative industry in Makkah using this definition because most of the 13 major sectors of DCMS are not available in Makkah, or there is no data showing the potential of these sectors. However, the NESTA model of creative industries has

been very valuable to this study, because it classifies heritage activities and cultural tourism as creative industries, while the DCMS definition does not include heritage among the 13 elements. In addition, given the importance of heritage in Makkah, this will increase the potential for it to become a creative city. This suggests that a one size fits all approach is not appropriate, and further studies research similar to this is needed to examine Creative Cities outside of a Western context.

Research process

To date, limited research that has been carried out has focused on creative cities and related concepts in the emerging region of the Middle East, which suggests utilising a combination of inductive and deductive theorising. At beginning of this research, five creative cities across the world were studies using an inductive approach, which involves generating data, analysis, and reflecting on the theoretical themes that the data provides (Saunders et al., 2009). According to Marshall and Rossman (1998), induction involves looking for points of convergence between the literature reviewed and the data collected, and in the process identifying new themes of benefit to the study, as well as promising evidence. As a result of this stage, it has been possible to generate categories and themes; consequently, the CREATIVE model has emerged from the secondary data that has been collected from five creative cities and the literature review.

The main aim of this study is to discover the potential of Makkah becoming a creative city, especially as limited research has been carried out on the concept of creative city in the Middle East, so it was decided to use the existing theory to shape the approach that would be adopted for the qualitative research process and aspects of the data analysis. Therefore, a deductive approach has been used, which relies

on existing theory to outline the research process and analysis (Saunders et al. 2009). Yin (2009) recommends that where the researcher has made use of existing theory to formulate their research question and objectives, he/she should also use the theoretical propositions that have helped him/her do this as a means of devising a framework to help in organising and directing the data analysis. Thus, the CREATIVE model has been used for collating and analysing the data.

This research will adopt a qualitative research methodology, using the case study method as an appropriate strategy for conducing an in-depth investigation (Creswell 2009). It is also well suited to situations, such as that faced by the present research, which involve learning more about a slightly known or poorly understood area of interest (Leedy and Ormrod, 2012). In addition, the case study is unique for its ability to incorporate a range of different forms of data gathered using multiple data collection methods (Daymon and Holloway, 2011). The case study method has been used for this study because it will enable the collection of rich information about Makkah across a wide range of dimensions (Daymon and Holloway, 2011). Furthermore, a case study allows an understanding to be built up of the reasons for any decisions that have been made and the techniques used for their implementation (Yin 2009). Bengtsson (1999) argues that the use of multiple cases gives more strength to the conclusions drawn from the study. Therefore, it can be a useful way of studying existing theory on the concept of the creative city through the five creative cities experience. Therefore, a multiple-case study has been used, because the context is different for each of the cases. A multiple or collective case study will allow the researcher to analyse creative city practices within each setting and across settings (Baxter and Jack 2008). Moreover, in a multiple case study, the researcher is examining several cases to discover the similarities and differences

between the cases (Baxter and Jack 2008). According to Yin (2009, 54) multiple case studies can be used so that the research both "(a) predicts similar results (a literal replication) or (b) predicts contrasting results but for predictable reasons (a theoretical replication)".

The case study is the main strategy used for data collection in this research through two ways: first, five creative cities (as a multiple-case study) have been studied using secondary data such as academic and policy documents and local and regional statistics, along with the official websites for each city.

Second, the main case study for this research is Makkah, and the methods that have been used to study the city include interviews, a review of documentation and participative observations (field notes). These methods will be applied to different government and private sector organizations, academics, and experts. Hartley (2004) argues that gathering data from different sources allows the researcher to gain a comprehensive and in-depth understanding of the phenomenon being studied and its context. Moreover, the use of multiple data collection sources have been suggested by Yin (2003) and Benbasa *et al.*,(1987) who claim that this increases the opportunity for triangulation, strengthening research findings and conclusions. This is supported by Baxter and Jack (2008) who believe that the deployment of a range of strategies boosts data reliability; triangulation of data sources is a primary strategy that can be used to ensure that the phenomena under investigation are viewed and understood from multiple perspectives.

The six-step data analysis method used in this study was suggested by Creswell (2009) and is shown in Figure 1.1. This approach will be adopted at the data analysis stage in order to test the validity and veracity of the data gathered.

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                                    ┌──────────────────────────────┐
                                    │  Interpreting the Meaning of │
                                    │     Themes/Descriptions      │
                                    └──────────────────────────────┘
                                                  ↑
                                    ┌──────────────────────────────┐
                                    │ Interrelating Themes/Description │
                                    │  (e.g., grounded theory, case study) │
                                    └──────────────────────────────┘
                                        ↑                  ↑
                               ┌──────────────┐   ┌──────────────┐
                               │    Themes    │   │  Description │
                               └──────────────┘   └──────────────┘
                                        ↑                  ↑
┌──────────────────┐          ┌──────────────────────────────┐
│  Validating the  │          │        Coding the Data       │
│  Accuracy of the │──────────│      (hand or computer)      │
│   Information    │          └──────────────────────────────┘
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                               ┌──────────────────────────────┐
                               │     Reading Through All Data │
                               └──────────────────────────────┘
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                               │    Organizing and Preparing  │
                               │       Data for Analysis      │
                               └──────────────────────────────┘
                                              ↑
                               ┌──────────────────────────────┐
                               │ Raw Data (transcripts, field notes, images, │
                               │              etc.)           │
                               └──────────────────────────────┘
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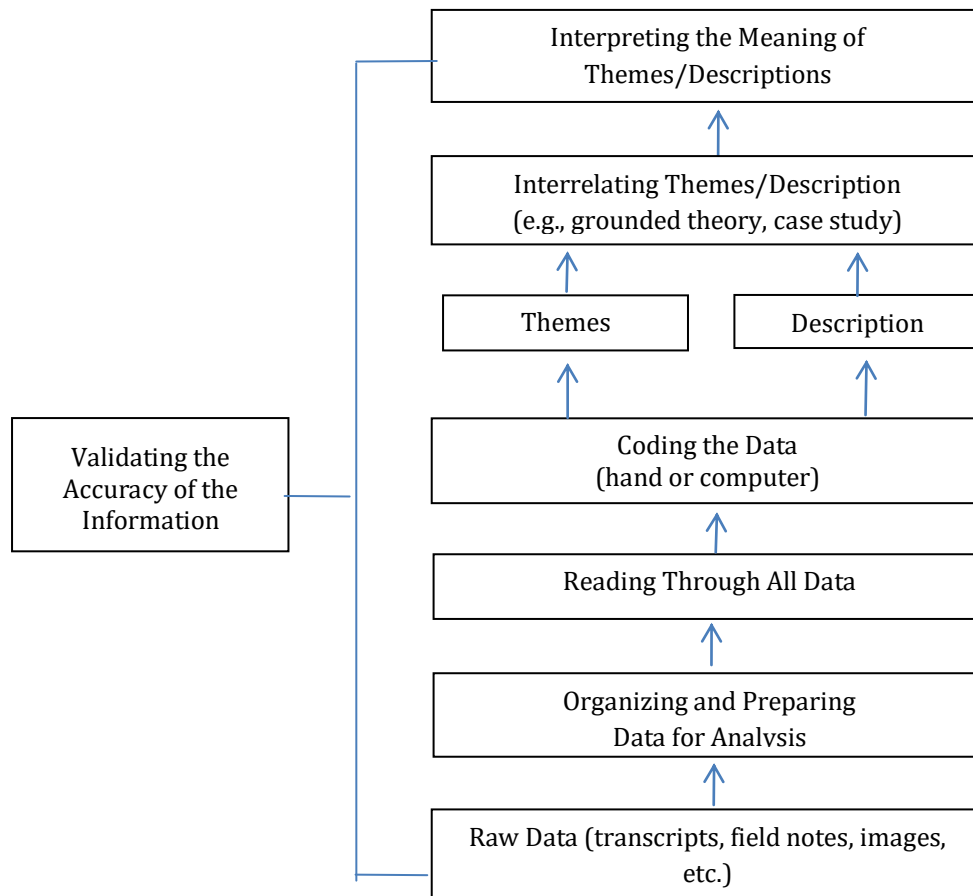
Figure 1.1, Data Analysis in Qualitative Research, Source: Creswell, 172, 2009

The six phases of data analysis stipulated by Creswell (2009) has been followed, as described below:

Step 1. Organise and prepare the data for analysis

In this step, data on Makkah needed to be collected, where it was considered relevant to the CREATIVE model mentioned previously, such as urban development, Makkah's History and Heritage, Hajj and Umrah, Investments in Makkah, and so on.

Next, the data was prepared and organised. Following their completion, the interviews were transcribed, and the field notes typed up and linked to related interviewees, times and topics.

Step 2. Read through all the data

In this step, Creswell (2009) suggests going through all the data that has been organised in the first step and reading it in depth. He recommends noting general thoughts concerning the data during this step. Marshall and Rossman (2006) argue that reading the data several times helps the researcher to become familiar with the information contained within the it, making it easier to examine. Moreover, this step allows the researcher to collect any additional data required by arranging new interviews with people to answer questions that have not been covered within the available data, as well as to search through the all passable and trusted resources to find the relevant response. Therefore, the data analysis was appropriately focused, refining the data and making sure that the most relevant information received attention, as well as searching for extra details on the case study cities where necessary. The material was then organised according to general themes.

Step 3. Coding the data

Miles, Huberman, and Saldaña (2014,71) define codes as "Labels that assign symbolic meaning to the descriptive or inferential information compiled during a study". Codes may take various forms: for example, coloured dots, abbreviations of keywords, numbers and so on. It is up to the researcher to select the most suitable option from, (Marshall and Rossman, 2006; Creswell, 2009).

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For this research, the data has been coded using colour and linked to the relevant topic in the CREATIVE model, with a different colour allotted to each element of the model, for instance, C: Concept, CR: Creative industry, RR: Research institute, RH: Heritage and History, RD: Diversity, E: Event, A: Attractiveness, T: Technology, V: Vision, E2: Enthusiasm. The coding process was carried out during the collection of the data and also afterwards as an analytical step (Miles *et al.* 2014). The codes that were chosen and applied have been used to generate a description of the categories. While the researcher codes the data, new understandings might well emerge, necessitating changes to the original plan. Miles et al. (2014) stress that the common practice of qualitative researchers is to code their data both during and after collection as an analytic tactic, because coding is analysis (Miles & Huberman, 1994).

The current study has adopted this tactic, using manual highlighting during collection data. For instance the study has used descriptive codes for Makkah, which are identity, diversity, creative industry, attractiveness, technology, involvements, vision, challenges, and solutions. This coding technique saved time and enabled the focus to be maintained during and after collection data. Creswell (2009) suggests using five to seven themes or categories in a research study, which are often used to group together findings and to generate headings in the findings section. Indeed, the CREATIVE model proposed in this research has eight headings with multiple sub headings, which have been used to present multiple viewpoints drawn from individual interviewees, observation notes, and documentary findings.

Step 4. Use the coding process to generate a description of categories or themes for analysis.
In this step, the codes that were chosen and applied in the previous step are used to

generate a description of the categories. As mentioned above, Creswell (2009) suggests using five to seven themes or categories in a research study, to group together findings and generate headings in the findings section. Indeed, the CREATIVE model proposed in this research has eight headings with multiple sub headings, which are used to present multiple viewpoints drawn from individual interviewees, observation notes, and documentary findings.

Step 5. Advance how the description and themes will be represented in the qualitative narrative

Creswell (2009) argues that using a narrative passage to transfer the findings of the analysis is the most popular approach. Indeed, through description of the data following the suggestion of Marshall and Rossman (2006), it is possible to follow the concept of induction and support the convergence between the literature reviewed and the data collected, thereby classifying new themes of benefit to the study and finding promising evidence. In accordance with this, the literature has been reviewed and the narrative from the interviews has been described before being compared and contrasted. This has revealed some themes that are unique to Makkah and the culture of Saudi Arabia, particularly when it comes to religion, as well as themes that are common according to the notion of creative cities.

Step 6. Making an interpretation or meaning of the data

The final step in the data analysis involves creating an interpretation of the meaning of the data. Creswell (2009, 176) suggests that the researcher asks him/herself "What were the lessons learned?" For this (as in all) research, the cornerstone of data analysis is interpretation, whereby the researcher seeks explanations and evidence regarding their chosen problem or question, which in this case relates to the potential of Makkah to be a Creative City, using the CREATIVE model.

Interpretation of the data gathered from the interviews, observation, and documents determines the path of the study and is essential to its capability of drawing comprehensive explanatory conclusions. Overall, interpretation of the data suggests that Makkah has many similarities with cities that claim to be creative cities.

Outline of the Thesis

The next chapter, Chapter Two, provides a literature review that considers the previous studies on the topic of the Creative City. It starts with an overview of the notions of quality of life and quality of place, creativity and culture. The chapter also clarifies the types of creativity or innovation that are characteristic of Creative Cities, including the different understandings of the creative city concept. Moreover, the chapter focuses on the main prior academic contributions to the Creative City in the form of the main debates in the field that have addressed relevant aspects of this concept. These can be summarised into five approaches as follows: urban planning; creative milieu; creative industries' economy; creative policy and cultural/economic discourse. Furthermore, the main criticisms of the Creative City concept are set out. The chapter concludes with the researcher's own definition of a creative city.

Chapter Three highlights several different creative city frameworks that have helped to inform new urban visions and creativity. The chapter starts with a review of some Initiatives to support cities in the establishment of their creative city image. In order to select a set of cities that reflect a broad range of diverse views, a sample of second-tier cities (STCs) have been chosen from Canada, Japan, the UK, Spain and Australia. This reflects the fact that the case study city, Makkah, is itself

characterized as an STC (Alamoudy, 2013). A number of standard headings are used to facilitate a comparative analysis of the chosen STCs. These five creative cities have been chosen on the basis of three similarities with Makkah: Firstly, due to a focus on creative experience, which includes festivals, tourist promotions, heritage and cultural institutions. Secondly, socio-cultural factors, as Sydney and Vancouver have some similarities with Makkah in terms of ethnicities, immigrant populations and cultural multiplicity; for example, Vancouver, is described as one of the most 'livable' multicultural cities in the world (Creative City Task Force 2008), moreover, two-thirds of its citizens are immigrants (Tarrazo 2012). Regarding Sydney, approximately two-thirds of its citizens are first and second generation immigrants from over 180 nations around the world (Collins and Kunz, 2007, 201). In recognition of its diversity and multicultural identity, it describes itself as 'the world in one city' (Landry, 2007). Similarly, Makkah is one of the Islamic world's most diverse cities, representing more than 100 ethnicities (Fattah 2005). Hajj attracts some three million Muslims from 188 countries for just five to six days every year (The Ministry of Hajj Portal 2013), and throughout the year some 7.8 million pilgrims come to perform Umrah (Jones Lang LaSalle, 2010).

In addition, Makkah has similarities with Barcelona and Glasgow in that all three cities have a history and heritage reaching back hundreds of years. For example, Glasgow has a history stretching all the way back to the Stone Age (City Council of Glasgow n.d.). Moreover, Barcelona, was founded in 250 BC by the Carthaginians (Satudy Barcelona 2012). Makkah, on other hand, is one of the oldest cities in the world (Ascoura, 2013), with a history stretching back as far as 1892 BC (Hekki, 1988).

Nevertheless, Makkah is different from Sydney, Vancouver, Glasgow and Barcelona in terms of its cultural context. Makkah represents the Islamic and Arabic context. From the same perspective, Yokohama is also different from Western Culture in that it represents Japanese culture.

Makkah - Saudi Arabia - has differences compared to all the five chosen cities concerning democratic political systems and capitalist economies. Saudi Arabia is non democratic, it is ruled by Al Saud family, and does not have a capitalist economy. Landry (2006, 395), in line with this, does not link creativity with democracy, and he gives the examples of Beijing and Dubai as places that are creative but within non-democratic regimes.

Chapter Four sets out the author's own model of a creative city, which has been inspired by Landry's index and the experience of five creative cities, and designed based on, the general dimensions and indicators of both the theory and practice of the creative city as set out in the literature: the acronym CREATIVE was developed by bringing together the key elements of: Concept, Resources, Events, Attractiveness, Technology, Involvement, Vision and Enthusiasm. The chapter also relates the model back to the literature on the creative city.

Chapter Five presents the Research Methodology employed in this study and begins by outlining the research approaches, methods and data collection sources. The methods used in the data analysis and in the quality evaluation of the findings are

also introduced and discussed. A refined version of the CREATIVE model outlined in Chapter Two is presented.

Chapter Six provides the necessary context to understanding the Holy City of Makkah, focusing in particular on the historical events that have impacted on Makkah and the reasons why it now enjoys a unique status as an important site of pilgrimage in the Islamic world. A detailed explanation is also given of the various holy sites of Makkah and their history.

Chapter Seven begins by exploring the most important challenges that have faced Makkah and its holy sites since the start of the reign of the House of Al Saud in 1925 and then explains in detail how these have been addressed by the Saudi administration. It focuses in particular on how specific crises have prompted a search for solutions, presenting a clear description of the style of planning and decision-making processes in Saudi Arabia, in particular those related to Makkah and the *Hajj* or *Umrah*.

The Research Findings and Discussion parts of the thesis are divided into three chapters. Chapters Eight, Nine and Ten, are concerned with the analysis of the findings drawn from the data collected via interviews, observations and documents, and with a discussion of the CREATIVE model and findings in relation to the creative city literature. Chapters Eight start with the part one of the model C,R and E which are Concept, Resources, Events. Chapter Nine discussed the part two of the model A and T which are Attractiveness and Technology. Chapter Ten discussed the third part I, V and E which are Involvement, Vision and Enthusiasm.

The final part of this thesis, Chapter Eleven, presents the conclusions that can be drawn from this research and also assesses the nature of the research contribution made by this study. Recommendations for future research opportunities are also suggested.

CHAPTER TWO: LITERATURE REVIEW

This chapter begins by discussing the foundations required to fully understand the concept of the Creative City. This is initially done by clarifying concepts of quality of life and quality of place and creativity—all terms used within the literature on creative cities. The chapter then explains the types of creativity or innovative characteristics of creative cities, including the different understandings of the Creative City concept. Moreover, the chapter discusses the main academic contributions to the literature on creative cities. These divided into five approaches, as follows: Urban planning; creative milieu; creative industries' economy; creative policy, and cultural/economic discourse. Furthermore, the main criticisms of the Creative City concept have been set out. The chapter concludes with the researcher's own definition of creative city.

2.1 Defining Terms
2.1.1 Quality of Life and Quality of Place

How best to achieve the ambition of achieving a successful place, better lives for residents and an attractive location for business and visitors has caused much debate in the urban design and planning literature. This has resulted in numerous different views on what exactly constitutes quality of life, quality of place, wellbeing, and livability (Chapman and Larkham 1999; Kahneman *et al.* 2003; Marans and Stimson 2011; Gertler, 2004; Pratt, 2011; Kim, 2002; Khizindar, 2012; Hall, 2010; Landry, 2000/2008; Vlachopoulou and Deffner 2011; Bradford, 2004).

The World Health Organization (WHO) defines quality of life as "individuals' perceptions of their position in life in the context of the culture and value systems in which they live and in relation to their goals, expectations, standards and concerns"

(WHO 2012, 2). It is a wide-ranging concept touching in a complex way on the individual's physical health, psychological position, social relationship, personal beliefs and their association with the quiet features of their environment (Ahmed *et al.* 2014).

Chapman and Larkham (1999) argue that quality of life covers all urban features, from individual needs to the cultural and socio-economic characteristics of cities. Indeed, quality of life as a concept has been studied over many years; for example, Land *et al.* (2012) examined the development of quality of life research from different perspectives, including Health and Medicine, Sociology, Economics, Political Science, Management and Marketing. Veenhoven (2000) summarised the different meanings that had been linked to the terms quality of life, happiness and well-being. He acknowledged that these terms are rather similar in their attempts to understand wide-ranging human standards and special virtues. Marans and Stimson (2011, 4) also claim that quality of life is "a multi-faceted concept", and that it is difficult to distinguish between the ideas of quality of life, wellbeing, happiness and satisfaction.

According to Vlachopoulou and Deffner (2011, 4), the new 'generation' of innovative and Creative Cities have focused their attention on promoting high quality of life, by "link(ing) economic investment with sustainability and social assistance accompanied by grandiose financial programs in order to guide urban development". Hall (2010, 64) also says that, "Cities must promote 'urban innovations' that will improve the quality of life in their cities and make them models of sustainable urban living".

Landry (2011), a key source for this study, emphasises that quality of life is an exceptional condition of the creative place, which can be a competitive tool to improve the social and economic dynamics of a city; also, it promotes urban competitiveness by offering to foster distinctiveness (Landry, 2000/2008; Gertler, 2004; Lewis and Donald, 2009; Pratt, 2011; Trip, 2007; Turok and Bailey 2004; Durmaz, 2012).

Florida (2002, 2005) has concentrated on the concept of quality of place by connecting quality of place to the attractiveness of cities and drawing links between economic growth and quality of life. He believes that certain features of place promote creativity and attract creative industries and members of the so-called 'creative classes' that is people whose economic function is to create new ideas, new technology, and new creative content (Florida 2002, 68). He explains the idea of quality of place as one: "that completes the picture… Quality of place is the ability of place to capture the imagination, dreams, and designs of young creative workers" (Florida, 2005, 86).

Bradford (2004, 6) goes on to say that a true 'quality place' is one which "features a natural and built environment that is authentic and unique, preserves green space and artistic space, and offers imaginative streetscapes and landmarks". Indeed, the Communities and Local Government in the UK (HM Government 2009, 11) has defined quality of place as:

> The physical characteristics of a community – the way it is planned, designed, developed and maintained – that affect the quality of life of people living and working in it, and those visiting it, both now and into the future.

Hence, it can be seen that quality of life is strongly linked to urban planning, development and management. This is important to this study to improve the quality of life and wellbeing of Makkah's residents and vistors in innovative and creative ways, ensuring that it provides a space for and encourages creativity, along with promoting the sustainability of the city.

2.1.2 Creativity

Hartley (2005) stresses that in the next century, social and economic change will be driven by creativity. However, the concept of creativity is a relatively new term, dating from less than a century ago (Pappalepore, 2010), and it has been explored by various disciplines and from a number of different perspectives including scientific, artistic, economic and technological (Baycan, 2011). In his study of this topic, Stenberg (1999) identified over 60 different definitions. Pratt (2011a) commented that creativity is one of the most complex words in the English language.

Therefore, there is no single, universally accepted definition of creativity, so it will be useful here to review a range of definitions since each serves to highlight different aspects of this concept. Most of these variants have in common the idea of something new. Csikszentmihalyi (1996, 28) focuses on creativity as an agent of change or transformation, describing it as "any act, idea, or product that changes an existing domain or that transforms an existing domain into a new one".

One of the best known definitions of creativity, as Baycan (2011) observed, was produced by Rhodes (1961), who argued that creativity is composed of four distinct elements, which he referred to as the 4Ps:

Person – identification of the characteristics of the creative person,

> Process – the components of creativity, Product – the outcome of creativity and Press – the qualities of the environment that nurture creativity (quoted in Baycan, 2011, 18).

As Baycan (2011) argues, an analysis of various definitions of creativity shows that it is a concept associated with imagination, originality, ingenuity, inspiration and inventiveness, making it challenging to identify one single definition that unifies all aspects of this complex phenomenon. It is therefore perhaps unsurprising that the United Nations Conference on Trade and Development (UNCTAD) (2010: 3) chose to recognise three different types of creativity, namely artistic, scientific and economic, and to allocate distinctive characteristics to each of these areas:

> Artistic creativity: […] involves imagination and a capacity to generate original ideas and novel ways of interpreting the world, expressed in text, sound and image. Scientific creativity: […] involves curiosity and a willingness to experiment and make new connections in problem-solving. Economic creativity: […] is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages.

This definition from UNCTAD provides a comprehensive understanding of creativity that encompasses its artistic, scientific and economic aspects, which are recognised as the major contributory areas of creativity.

Landry (2006, 404) argues that most books on creativity have focused on artistic creativity and ignored many other practices, such as work in the public sector, social life, or bureaucratic creativity, adding that: "There is little work on the creativity of solving urban problems or urban development or on the creative approaches to thinking about science and technology".

Torrance (1962) views creativity largely as an ability to identify and find solutions for problems:

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The process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; identifying the difficult, searching for solutions, making guesses, or formulating hypotheses and possibly modifying them and retesting them; and finally communicating the results (quoted in McIntosh, Bedford, & McIntosh, 1992, 10).

Hubbard (2006, 240) goes on to say that : "creativity involves looking at old problems in new ways". Bertone believes that creativity is "the capability to think out of scheme, achieving new and functional conclusions, suited to solve a problem or catch an opportunity" (Bertone, 1993 quoted in Pappalepore 2010, 24).

2.2 Towards the Creative City Concept

Having briefly explored the concept of quality of life and quality of place and creativity, the focus of this chapter now shifts to the concept which forms the core of this research, namely, the idea of the Creative City.

Kunzmann (2004, 283) says that at the beginning of the twenty-first century, a 'friendly virus' called creativity emerged, which has been used by city leaders, planners and development agents who are searching for new basic principles in city development when faced with shrinking city[3] budgets.

According to Coletta (2008), the concept of a Creative City is an elusive one because it reflects a set of distinct ideologies which apply their own idea of creativity to urban physical and economic development (Simeti, 2006). Many urban policy makers and scholars have elaborated concepts relating to creativity, such as Creative City, creative class, creative economy, creative capital, creative industries

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[3] Shrinking city means the city or parts of cities that have been affected dramatically by a decline in their financial and social bases (Karina Pallagst; *et al* 2009)

and creative milieu (Evans, 2009; UNCTAD, 2010; Florida, 2002; Landry, 2000/2008; Hall, 2000; Wu, 2005; Bradford, 2004; Baycan, 2011). According to Kunzmann (2004), creativity has become a key idea for the managers, development agents and planners of cities. However, creativity is not the only concept to be widely used.

In the recent contemporary urban context, a broad kind of new city discourse has been formed which is intelligent, smart, innovative, digital, wired, cultural and creative. This discourse brings together technological informational transformations with political, economic, and socio-cultural change (Hollands, 2008). Almost of all these terms were created for largely for marketing and branding purposes. Indeed, the Creative City concept has become a global movement reflecting a new planning paradigm (Baycan, 2011).

A major debate continues about what being a 'Creative City' entails (see, for example, Bradford, 2004; Chatterton, 2000; Costa *et al.*, 2008; Florida, 2002; Gertler, 2004; Hospers, 2003; Hospers and Pen, 2008; Howkins,2001; Jakob, 2010; Landry, 2000/2008; Landry and Bianchini, 1995; Peck, 2005; Smith and Warfield, 2008; Vanolo, 2008; Musterd et al. 2007; Chapain and Comunian 2009; Chapain *et al.* 2013).

There have been various attempts to better communicate the concept of the Creative City. In his report on Creative Cities, Neil Bradford (2004, 7) identifies different types of creativity or innovation characteristic of Creative Cities, highlighting the benefits that they bring, see Figure 2.1:
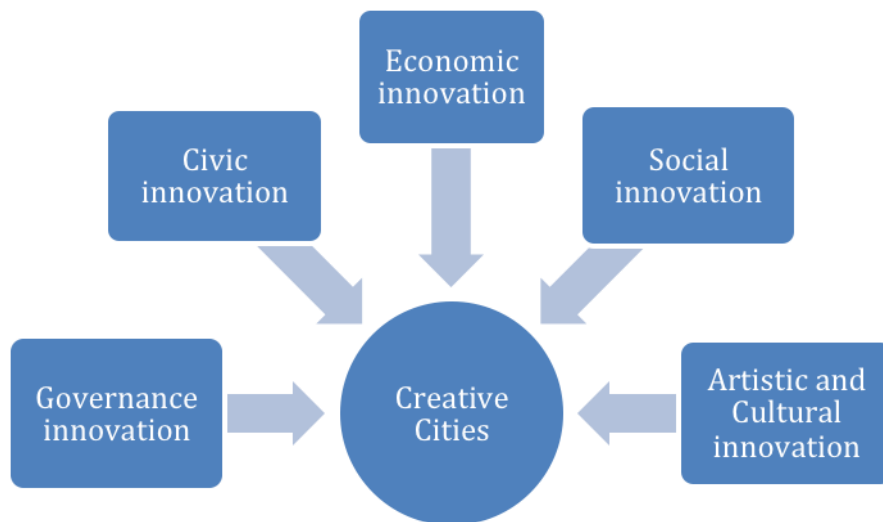
Figure 2.1: Creative Cities and Innovation (Bradford, 2004)

Bradford (2004) notes that governance is an essential aspect of Creative Cities, with some elements of traditional municipal administration being re-invented in order for them to become more suitable for this environment. With regard to civic innovation, the author argues that creativity can function as the key to improving how citizens live together and to solving pressing urban problems of various kinds. Bradford (2004) highlights the benefits of social innovation in facilitating broader citizen participation, in that a wide range of arts and cultural activities can serve to transform the social contexts of cities by helping them to integrate traditionally marginalised groups. Moreover, Creative Cities also become centres of economic innovation since in the new knowledge-based economy, prosperity depends less on raw materials or transportation routes and more on ideas, design, and networking. Finally, Creative Cities embrace social, artistic and cultural innovation by supporting the arts and encouraging cultural activity, and Bradford (2004) acknowledges that this final type of innovation also makes a contribution to the other areas of innovation already mentioned.

Fortunately, the Creative City concept becomes much clearer when its various components are examined individually. This thesis identifies five approaches, as follows:

1. Urban planning and the creative city
2. Creative Milieu
3. Creative industries' economies
4. Creative Policy
5. Cultural/economic discourse

With regard to clarifying the concept of Creative City, the first of these subjects has been focused on in particular by the pioneer of the Creative City idea, the urbanist Jane Jacobs, and by the key author Charles Landry. Landry's works on urban planning are discussed in detail in his work The Creative City: a Toolkit for Urban Innovators (2000/2008). He calls for a creative approach to all aspects of the city in order to solve the problems of urban living. The second approach is creative milieu, and that was introduced by Törnqvist (1983), Andersson (1985), Baycan (2011) and Stryjakiewicz et al. (2014), as well as Richard Florida in The Rise of the Creative Class (2002). Florida (2002) proposed a strategy for attracting and retaining the so-called creative class, the producers of creativity, by supporting the economy-based power of the city. The third approach is creative industries' economy, and one of the most recognised models for creative industries is the British Department of Culture, Media and Sport (DCMS) model and the model of British National Endowment for Science, Technology, and the Arts (NESTA). The fourth approach is policy, and Smith and Warfield (2008) have classified two major orientations within this concept: culture-centric and econo-centric, to be adopted by creative governance. Also, Chapain et al. (2013) have developed a model for the city to become a Creative City from two spheres of analysis: the real sphere and the policy

sphere. The final one is cultural/economic discourse, and Costa et al. (2008) have provided a summary of some examples of the main approaches to cultural/creative territorial development dynamics and strategies.

In the following sections, the importance of those five approaches mentioned above and their relevance to the aims of this research are explained. Following a detailed discussion of the ideas and concepts presented by each author in turn, these are critically examined and their potential relevance to the case of Makkah, the focus of this study, is briefly considered.

2. 2.1 Urban Planning and the creative city

The pioneer of the Creative City idea was the urbanist Jane Jacobs, in her 1961 book 'The Death and Life of Great American Cities' (see also: Bradford, 2004; Brown, 2010; Coletta, 2008; Flew, 2010; Sasaki, 2010; Tremblay and Pilati, 2007; Trip, 2007; Musterd et al. 2007). Her work has proved highly inspirational both in urban planning and urban anthropology (Ikeda and Calvino, 2011). Jacobs imagined what a safe and liveable city should be like:

> Densely populated, displaying old next to new buildings and rich next to poor ones. It should allow people to live in the same area where they work, avoiding zoning. Walking should be encouraged (although cars should not be banned), pavements should be large enough to let children play, and streets should be short, so that people have the chance to turn corners and experience always new paths (Jacobs, 1961 cited in Pappalepore, 2010, 55).

She argued that a city which has its own "character" would attract those who have a common purpose to live there (Tremblay and Pilati, 2007), and was also the first to highlight how open and diverse cities attract talented people from various

backgrounds thanks to concepts such as 'open systems', which serve to motivate their creativity (Acs and Megyesi, 2009). Jacobs also recommended that in order to stimulate innovation and encourage new urban expertise, a diversity of activities needed to be facilitated (Markusen and Schrock, 2006).

Although Jacobs described the concept, it is generally acknowledged that the actual term 'Creative City' was coined by Charles Landry (1995, 2000/2008, 2006) (see also: Andersson and Mellander, 2011; Bonet *et al.,* 2011; Chatterton, 2000; Coletta, 2008; Grundy and Boudreau, 2008; Hansen *et al.,* 2001; Mieg, 2008; Montgomery, 2005; Paquette, 2008; Pratt, 2011; Redaelli, 2011; Sasaki, 2010; Scott, 2006; Simeti, 2006; Wood and Taylor, 2004). In his work, Landry (1991, 1995, 2000/2008, 2006, 2012) has proposed new ways of describing, thinking about and re-inventing cities using a 'creative' approach. His *The Creative City: a Toolkit for Urban innovators* (2000/2008) offers a 'How To' guide for city planners which, he argues, can be adapted to help developers transform cities around the world. His book includes many simple and practical everyday examples of creativity in operation in the city. Interestingly, Landry wrote this book as a result of several project consultancies in collaboration with academics, researchers and city government agencies. This might be said to add more value to his theoretical insights, since the concepts have already been applied in practice (2000/2008).

Landry's first foray into establishing a Creative City was through his company Comedia, an organisation that provides cities with assistance in 'visioning', conducting sectoral and market research, and formulating 'cultural policies'. His initial Comedia project was entitled 'Making The Most of Glasgow's Cultural Assets: The Creative City and its Cultural Economy' (1991). This study established a

conceptual framework for a Creative City that relies on three distinct, but interconnected modes of operation. Thus, a city must aim to become creative:

> In the way it runs its economy (a creative economy), in the way it develops its social dynamics (a creative society) and in the way it handles its political arrangements (a creative policy) (Comedia 1991, 31).

This statement has often been used since 1991 to outline the key characteristics of the Creative City. This definition demonstrates that Landry and Comedia outlined the concept of the creative economy prior to Howkins (2001), whilst Florida appears to draw on elements of Landry's 'creative society' concept to create his theory of the Creative Class (2002).

In 1995, Landry co-wrote *The Creative City* with Franco Bianchini. In their introduction to the work, the authors emphasise the problem-solving potential for creativity in the urban context, explaining that:

> [This work] sets out both why creativity has become more important to cities – why nurturing it is important for economic success – and how creativity can be mobilised to help solve the myriad problems of the city, with lateral, synthetic, cross-disciplinary approaches (Landry and Bianchini, 1995, 7).

The book was the result of a long period of research and consultancy with more than 100 towns and cities, both large and small, and ranging (as the authors note) from Stirling to St. Petersburg, from Middlesbrough and Milan to Melbourne, from Huddersfield to Helsinki and from Basingstoke to Barcelona (1995).

The knowledge and experience that Landry gained from over a decade of Creative City projects and practice culminated in his lengthier book, *The Creative City: a Toolkit for Urban Innovators* (2000), that outlined strategies for policymakers wishing

to plan cities creatively and proposed imaginative solutions to the problems of urban life (Redaelli 2011). This work has become the key reference document on the Creative City (Baycan, 2011; Pedro Costa, Magalhães, Vasconcelos, & Sugahara, 2007).

Landry argues that the twenty-first century will be the century of the city, and encourages urban planners to rethink the role of cities and their resources, and to reflect on how urban planning should work in order to keep pace with a dramatically changing world. In other words, his view is that new urban problems require new urban solutions (Landry, 2000). Sassen (2006, 31), in line with Landry's argument on why cities should matter more today, explains that:

> Today we see a growing number of cities emerging as strategic territories that contribute to articulate a new global political economy. Architecture, urban design and urban planning have each played critical roles in the partial rebuilding of cities as platforms for a rapidly-growing range of globalized activities and flows, from economic to cultural and political.

Landry (2000) argues that the cultural aspects of a society can provide valuable resources for a Creative City, and that projects should be identified by a process of cultural planning. He indicates that a useful approach to establishing a Creative City is to consider cultural values, insights, ways of life and forms of creative expression. Landry (2000, 174) believes that culture does not need to be confined to certain special spaces like museums, galleries or theatres. Rather, he proposes that the culture of a city is infused in every aspect of it, including "its industrial traditions; networks of mutual aid and the skills base of the population". Culture, he argues, determines the unique nature of a city or a country by providing

the distinct foundation, resources and environment for urban development, and these local cultures in global cities allow us to conceive of "a typical Roman, New Yorker, Muscovite or an individual from Mumbai or Buenos Aires", reiterating the value that culture bring to the concept of a city. Therefore, Landry proposes that establishing an urban strategy also involves looking at every functional area from a cultural perspective.

Landry develops the Creative City concept by analysing why certain cities are creatively successful with their own image. He chooses examples including Barcelona, Sydney, Seattle, Vancouver, Helsinki, Glasgow, Bangalore, and Ahmedabad, concluding that they are "thriving cities that seem to have made economic and social development work for them" (2000, 3). Landry also notes that in addition to having creative organisations, visionary individuals and a political culture which share a clarity of purpose, successful cities also share the set of characteristics shown in Figure 2.2:
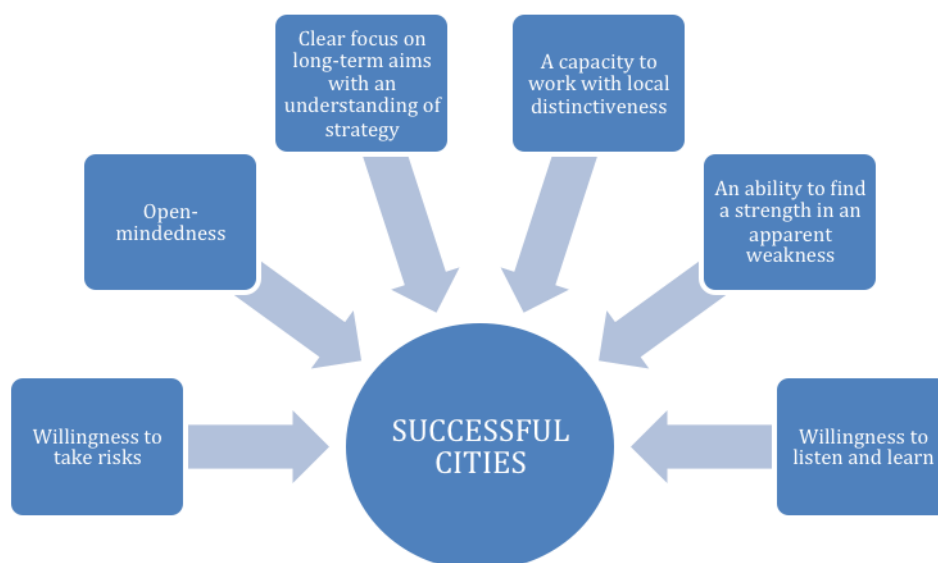
Figure 2.2: Key characteristics shared by successful cities (Landry, 2000, 4)

Bradford (2004, 6) summarises the key insights of Landry's work thus:

> First, he adopts a broad conception of culture, moving well beyond the arts to encompass a range of creative resources that can be tapped for urban regeneration – economic, social, and environmental. Second, he views such creativity in place-specific contexts: the distinctive cultural resources of a given city express a unique identity and heritage that provide the raw materials for re-imagining and reinventing the urban future.

As Camilleri (2010) notes, Landry does not attempt to provide any concise definition of creativity or of the concept of the Creative City either in *The Creative City: a Toolkit for Urban Innovators* (2000), or in his earlier joint work with Bianchini (1995). Rather, he explains the importance of creativity in great detail, observing that two major factors have helped to shape his understanding of this concept: "firstly, the power of thinking and ideas which shape our mindset, secondly, the importance of culture as a creative resource" (2000, 4). Like other writers on creativity, he has stressed the importance of creativity as a means of problem solving (Coletta 2008).

Although Landry (2000) does not provide a definition of a Creative City, he does suggest a number of preconditions which are necessary for the city to be considered creative. These preconditions combine a range of both personal and collective factors, the latter including a motivational environment, security and freedom. He identifies some seven factors (2000, 105), each of which can be assessed using a series of indicators. The preconditions for urban creativity are as follows in Figure 2.3:
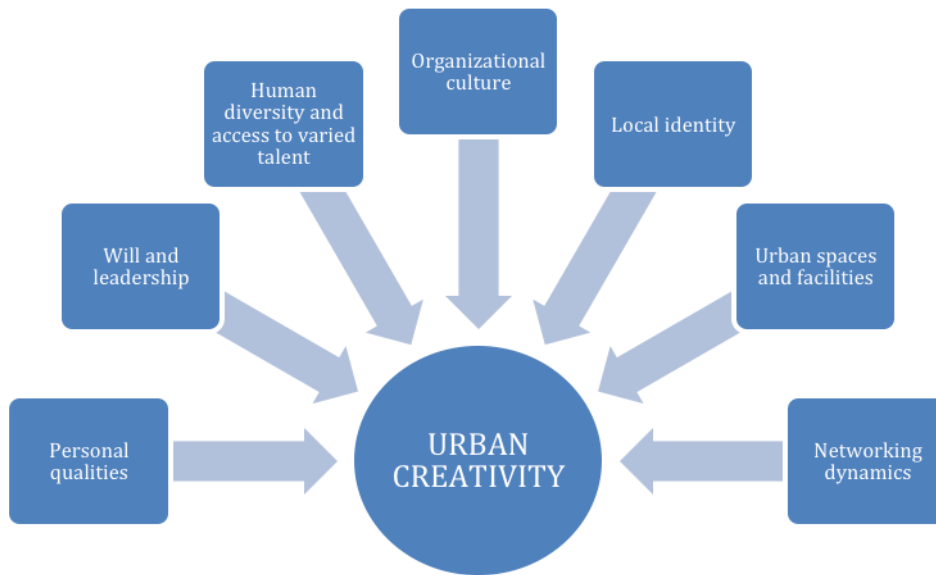
Figure 2.3: Preconditions for urban creativity (Landry, 2000, 105)

Landry argues that a city is likely to operate at its maximum creativity when all of these preconditions are present. However, the presence of any one of these preconditions can help to raise a city's creativity levels (2000). Landry recommends, therefore, that planners start to accommodate creativity in their urban planning by using his *Toolkit for Urban Innovators,* which he defines as: "a set of concepts, ideas, ways of thinking and intellectual notions to make understanding, exploring and acting upon a problem easier" (2000, 163). The purpose of this toolkit is to generate a structure of thinking through city issues by looking at problems in a different way, holistically and from numerous perspectives. It is intended to help planners to re-examine "the underlying philosophies, principles and assumptions behind decision-making and to challenge the ways urban problems and solutions are framed" (2000, 165).

Landry (2011) further identifies ten key indicators that can be used to assess how creative a city is. These indicators also serve to summarise the author's views on the Creative City process in the light of his most recent work (Figure 2.4). They fulfil a practical function, being applicable to different urban environments as a way to measure the creativity existing in a particular place.

1	• Political and public framework
2	• Distinctiveness, diversity, vitality and expression
3	• Openness, trust, tolerance and accessibility
4	• Entrepreneurship, exploration and innovation
5	• Strategic leadership, agility and vision
6	• Talent and learning landscape
7	• Communication, connectivity and networking
8	• The place and place-making
9	• Liveability and well-being
10	• Professionalism and effectiveness

Figure 2.4: Ten key indicators of a creative place (Landry, 2011, 173-174)

2. 2.2. Creative Milieu

The notion of 'creative milieu' was developed initially by Törnqvist (1983) and Andersson (1985) (see for example Musterd et al. 2007; Stryjakiewicz et al. 2014; Hall 2000; Hall 2010). Landry (2008, 133) defines creative milieu as:

> Part of a city […] that contains the necessary preconditions in terms of 'hard' and 'soft' infrastructure to generate a flow of ideas and inventions.

'Hard' factors include the availability of particular resources, such as affordable office space, the accessibility, the labour force, rent levels, local and national tax systems, and other rules and laws that affect the running of companies. Soft

infrastructure include a high quality and attractive residential environment, tolerance and ethnic diversity, cultural richness and meeting places for leisure purposes and business. Musterd *et al.* (2007), furthermore, argue that they there is a debate around the meaning of the terms 'hard' and 'soft' infrastructure

Carta (2007، 15) explains the meaning of milieu as:

> A "local system", a place within which a critical mass of local councillors, entrepreneurs, intellectuals, social analysts, artists, promoters or students might operate, possessing the requisites for global interaction and where spatial intercourse creates new ideas, products, services and institutions, contributing to the city's regeneration and improved status.

According to Carta (2007) the creative milieu could be the essential raw material upon which a creative city might be built, or put into motion.

Drawing on this definition, Bradford (2004,1) argues that a Creative City is one which harbours a milieu of dynamic experiments and inventions, where novel concepts are generated and developed and where people from different backgrounds gather to improve their communities to facilitate living, working and playing.

Florida's opinions on creative milieu, on other hand, focus on the creative class who have attracted international attention from scholars, civic leaders and policy makers (Lang and Danielsen, 2005). In his opinion, the Creative City concept is related to broader societal and economic changes which mean that "human creativity has become a key factor" (Florida 2002: xiii). His theory of the creative class focuses on two key elements: the power of the people (creative people) and the power of the place (creative economy).

Florida's study of the creative class included 268 American cities, making it the largest study of its kind (Lorenzen and Andersen 2009). He claims that 38 million people in the American workforce can be said to be members of the creative class (2002). According to Florida, these members of the creative class share a common creative ethos that values creativity, individuality, difference and merit (2002). He argues that the new technologies, new industries, new wealth and other positive economic aspects which are emerging are helping to facilitate the flow of creativity.

The primary job of the creative class is to create, and in doing so, they possess more independence and flexibility than either those in the working class or those in the service class, whose jobs are to execute instructions according to a plan (2002). Florida defined class as "the way people organize themselves into social groupings and common identities based principally on their economic function" (2002, 68). He also argued that the creative class consists of two components: a super-creative core and creative professionals, as shown in Table 2.1.

SUPER-CREATIVE CORE	CREATIVE PROFESSIONALS
• Computer and mathematical occupations • Architecture and engineering occupations • Life, physical, and social science occupations • Education, training, and library occupations • Arts, design, entertainment, sports, and media occupations	• Management occupations • Business and financial operations occupations • Legal occupations • Healthcare practitioners and technical occupations • High-end sales and sales management.

Table 2.1: Creative class categories (Florida, 2002, 328).

The meaningful creation of new forms is the distinguishing characteristic of the creative class. Florida argues that "creative people are indeed the chief currency of the emerging economic age. And those people tend to be mobile and change jobs

frequently" (2002, 28). It is argued that they often want to find new jobs and new locations because it is often part of their character to look for things that are different, new and non-traditional. In addition, their lifestyle often impacts on their sense of physical ownership because few members of the creative class own or control substantial property. Instead, they own something intangible, which is literally in their minds. Furthermore, the rise of the creative class has reflected significant changes in values relating to power, norms and attitudes (2002).

Therefore, cities and regions are mainly able to attract these people by offering stimulation, encouragement and support. Florida clarifies that the presence of a creative economy is the key to attracting members of the Creative Class. Indeed, he argues that the powerful growth of the creative economy in the United States has been due to the impressive infrastructure in place (2002).

In their report 'Skills and Creativity in a Cross-section of Dutch Cities', Gerard Marlet and Clemens van Woerkens used evidence from a Dutch dataset to argue that the presence of the creative class as defined by Florida is a better predictor of a city's growth than traditional education standards:

> We conclude that Florida's major contribution is his successful attempt to create a population category that is a better indicator for levels of human capital than average education levels or amounts of highly educated people (Marlet and Woerkens, 2004, 24).

It is worth noting that although in general, members of the creative class are likely to be highly educated in a formal sense, some are not.

Florida states that the creative class is an economic one, arguing that:

> Its economic function both underpins and informs its members' social, cultural and lifestyle choices. The creative class consists of people who add economic value through their creativity (2002, 68).

Members of the creative class have the ability to work using their creativity and their talent to attract investment to the city and the region in which they operate. Therefore, according to Martin-Brelot *et al*, (2009), those cities which cannot attract creative employees will be the laggards of the future economy.

Indeed, Florida developed a new measure which he called the Creative Index, which was designed to determine the underlying advantage in the creative economy in the form of new ideas, new high-tech businesses and regional growth. This Creative Index is a combination of four equally weighted factors, and is shown in Table 2.2.

- The creative class share of the workforce.
- Innovation (measured as patents per capita).
- High-tech industry presence (measured using the Milken Institute's widely accepted Tech Pole Index).
- Diversity (measured using the Gay Index, a reasonable proxy for an area's openness to different people and ideas).

Table 2.2: The Creative Index (Florida, 2002, 244).

One interesting aspect of Florida's approach is that he organises the creative class on the basis of professions rather than using qualification levels or industries (Boschma and Fritsch 2007). Florida states that the creative class is especially attracted to places that are considered to be urban environments displaying tolerance, in that they are open to new ideas and newcomers (2002). In relation to Florida's theory of attracting particular labour or occupations to a certain place, Pratt (2008, 108) comments that: "if they are in short supply, this will cause hi-tech industries to move to that location to be close to such a labour pool". Those places that offer a diversity of people with different cultural and ethnic backgrounds are likely to offer an attractive environment to the creative class (Boschma and Fritsch 2007). Florida claims that new ideas arise due to the presence of a variety of people

and perspectives, and that the presence of gay people and those with bohemian lifestyles in urban areas is indicative of a tolerance of a wide multiplicity of lifestyles (Knudsen *et al.* 2007). In Florida's definition, the Bohemian Index includes people from the following professions, as listed in Table 2.3.

• Authors
• Designers
• Musicians and Composers
• Actors and Directors
• Painters and Sculptors
• Photographers and Artist Printmakers
• Dancers
• Artists and Performers

Table 2.3: The Bohemian Index (Florida, 2002, 333)

Building on these ideas, Florida claims that the key to understanding the new geography of creativity and its effects on economic outcomes lies in what he calls the 3Ts of economic development: Technology, Talent, and Tolerance (Table 2.4) (Florida, 2002). In his later book, *Cities and The Creative Class*, Florida defines tolerance as "openness, inclusiveness, and diversity to all ethnicities, races, and walks of life" (2005, 37), while talent is marked by holding a bachelor's degree or above. The final T, technology, is defined as a function of the presence of both innovation and high technology concentrations in a region (2005, 37).

Talent	• Creative Class • Human Resources • Talent employed in Science and Technology
Technology	• Innovation index • High-tech index
Tolerance	• Gay index • Bohemian index • Melting-pot index

Table 2.4: The 3Ts as creative indices (Florida, 2005)

Makkah has the potential to attract creative Muslims to stimulate sustainable urban innovation. Especially as it destination for Hajj, Umrah and pray for one and half million Muslims around the world. Indeed, not following Florida approach exactly _ that has some criticisms that will demonstrate at the end of this chapter _ but, the practice of the core of Creative Milieu, that emphases in building up the essential 'hard' and 'soft' infrastructure within the city that encourage the creative people to produce a flow of ideas and inventions. As the research explain later in this thesis, a new project called the Makkah Techno Valley Company (MTVC) has been established in the Makkah aim to be as an incubator for creative individuals and inventors to turn their ideas into reality.

2. 2.3 Cultural/economic discourse

Throsby (2001), states that cultural capital could express and provide an increase in in both economic value and cultural value in the city. Moreover, the consideration of heritage as cultural capital can deliver a means of integrating the interests of environmentalists. He stresses the good associations with cultural capital and the subsequent sustainability developed in the city. UNCTAD (2010, 12) define the creative city within a cultural/economic approach as: "An urban complex where cultural activities of various sorts are an integral component of the city's economic and social functioning". Hall (2004) emphasises the importance of the presence of both cultural production and consumption to identify a creative city.

There are strong, inextricably interwoven links between the triad of words, 'creativity', 'culture', and 'the city', and these rich concepts are regularly used in unison (Landry, 2012). Within the Creative City concept, culture and creativity have

become economically applicable resources for urban development, especially since the economic crises of the 1970s and 1980s experienced by cities in the US and Europe (García, 2004; Pratt, 2010; O'Connor, 2007b; Pappalepore, 2010; Westlund and Calidoni, 2010). According to Hall (2004), a truly creative city is one which has embedded cultures and networks of creativity.

In a similar way to creativity, culture is also a 'fuzzy', intangible and mercurial concept that has proved difficult to define (Avruch, 1998; Spencer-oatey, 2012; Pratt, 2010; Al-Omari, 2008). Spencer-Oatey (2012) observes that in 1952, Kroeber and Kluckhohn made a list of 164 different definitions of culture; most of these struggled to grasp that the meaning of culture arises from the diverse usages of the term.

Avruch (1998: 6–70) provides a historical viewpoint on understanding the concept of culture, arguing that it was used (and still is used) in three ways: first, culture refers to artistic endeavours, or special intellectual achievements or products; today this aspect may be seen as 'high culture'[4] as opposed to 'popular culture'[5] or folk culture[6]. The second aspect refers to a quality influenced by all people in all social groups, quoting from Tylor definition of culture (1871, 1) "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society". The third usage of culture

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4 Williams (1974, part 4) define high culture, as "…most plausible use is to describe the great body of cultural skills and the great works which embody and represent them" he emphases that the common usage the skills of organized thought, music, writing, architecture, and the visual arts.
5 Popular culture definition, according to (Parker 2011) is elusive or might delusive. However, he defined popular culture as "products that require little cultural capital and as unauthorized culture may guide our thoughts into fresh woods and pastures new" (169, 2011). Popular culture known by the following; Art, holiday customs, gestures, foods, eating habits, music, literature, styles of dress.
[6] Folk culture has been defined by (Agency for Cultural Affairs 2015, 2) as " items indispensable for understanding the transition in people's daily lives, such as manners and customs relating to food, clothing and housing ,also to occupation to religious faith and to annual events moreover, it could relating to folk performing arts, folk skills, and clothes

refers to the distinctiveness of the numerous and varied cultures of different peoples or societies around the world.

Adler and Gundersen (2007, 18) suggest that the most comprehensive definition is provided by Kroeber and Kluckhohn:

> Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action (Kroeber and Kluckhohn 1952: 181; quoted in Adler and Gundersen 2007, 18).

Hofstede *et al.* (2010, 6) defines culture as:

> The collective programming of the mind which distinguishes the members of one group or category of people from another.

However, the best understanding of the concept of culture is perhaps gained by linking it with specific contexts. Longman's (2015) Dictionary of Contemporary English has classified definitions of culture for different subjects, which include the Arts, Biology, Microbes, Genetics, Biochemistry, Medicine, Anthropology and Sociology. For example, the definition of culture in a society is: "the beliefs, way of life, art, and customs that are shared and accepted by people in a particular society" (Longman, 2015). In relation to the arts, music and literature, culture refers to: "activities that are related to art, music, literature" (Longman, 2015).

Landry (2012) claims that culture is artistic creativity and that it includes artistic practices such as acting, singing, writing, performing music, dancing, sculpting, painting, crafting, or designing. Landry (2000/2008) has also referred to

food and cooking, language, leisure activities and clothing as cultural resources which could be used to express the unique nature of a place.

Many of these concepts are relevant to Makkah- the case study explored in this thesis. Makkah has a strong and unique culture expressed through cultural diversity, as it is one of the Islamic world's most diverse cities, representing over 100 ethnicities (Fattah 2005). These cultures have melted together in Makkah through poetry, art, cooking, crafts folk dances, and so on.

In addition, Costa et al. (2008, 404) have provided a summary of some examples of the main approaches to cultural/creative territorial development dynamics and strategies, as shown in Table 2.6.

Analysing approaches to cultural and creative activities	Main kinds of dynamics described some example
A) C.A. in explicit creative cities approaches Cultural/creative resources assumed in the framework of an explicit "creative city" policy	• This includes most of the initiatives to the promotion of "creative cities" at local/regional levels (but also national) • using creativity as toolkit for urban development (e.g. Landry, Comedia,.. .) • centring on the development of creative industries (e.g., PRATT, DCMS, NESTA, .. .) • supporting the attraction of creative classes and talent (e.g, Florida, Trimagli,...) (the search for creativity and its impacts on urban development is assumed and pursued)
B) C.A. assumed like a key factor to urban/regional development actions Cultural/creative activities assumed in policy making as a priority to foster urban/regional development	• Events, festivals, cultural spaces (Cultural capitals; festivals; international exhibitions, etc) • Local development agencies' role in cultural promotion or urban revitalization • Urban renewal operations; urban regeneration; city vitalization (e.g., Temple bar; Expo98;.. .) (e.g., Bianchini e Parkinson; O'Connor; Wynne; MIPC; ERICArts,.. .) • But also institutional approaches to creativity's role in development (EU, UNESCO, OCDE,.. .)
C) C.A. dynamics as important factors for territorial development Cultural/creative activities dynamics as key-factors to urban development and competitiveness, regardless of public action	• cultural/creative-led localized dynamics or productive systems (Hollywood, .. .), • cultural neighbourhoods; cultural quarters • intra-urban location of cultural activities; inner-city organization • cultural clusters • innovative systems • innovative milieus in cultural resources • cities of art • cultural districts • emblematic cultural facilities, institutions, organization models (e.g., Guggenheim; museums complexes;.. .) (e.g., Scott, Hutton, Maillat and Camagni; GREMI, Costa, Lazzeretti; Santagata, .. .)
D) Territorial affirmation based on identity and culture Valorisation of territory supported on its identity and culture	• Cultural identity (and heritage) as assets for competitiveness (territorial differentiation by endogenous assets) • Territorial image and city marketing • Affirmation of the urban space in people's internal and external images of the city

Table 2.6 a summary of some examples for the main approaches to cultural/creative territorial development dynamics and strategies (Costa et al. 2008, 404)

As shown in Table 2.6, there are four main groups of perspectives dealing with culturally led territorial dynamics. The first approach is to promote urban growth and vitality grounded in the promotion of creativity and culture, in any of the three viewpoints mentioned above (using creativity as a toolkit for urban development; centring on the development of creative industries; or supporting the attraction of creative classes and talent).

The second group contains all the views that look at cultural and creative activities as the foundation of urban development, and assume their use in policy actions to foster regional and urban development.

The third group of views are broader than the earlier ones and cover both, and can be recognised as viewing cultural and creative activities as significant factors for competitiveness and territorial development, regardless of public action.

Finally, the fourth and more useful possibility concerning the importance of cultural/creative activities in territorial development, relates to the reflection of culture in a wider sense, assuming all the matters connected to urban and regional valourisation are grounded in culture and identity, and presupposing the endogenous features of development in its cultural dimension (Costa et al. 2008).

2. 2.4. Creative Policy

The growing interest in the ideas of creativity in urban policy has been connected to the international acceptance of 'entrepreneurial' and/or 'neoliberal' urban policy formation (Borén & Young 2013). Chapain *et al.* (2013) stress that certain cities could gain an advantage from strong policy influence supporting creative industries, as well as broader features related to the Creative City, without any important or sufficient creative economic base and history to cause it to happen. Anttiroiko (2014) points to global attention concerning the notion of creative city, and argues that the consideration of economic growth with its different features and positions among the local communities should be integrated into economic development policies. Pratt (2011, 124) however, emphasises the Importance of creative city policy:

policy makers and citizens cannot afford to be 'starry eyed' about the creative city , rather they need to engage with both the challenges and opportunities that it may bring. Resolutions of the issues, and conflicts, will require creative policy making to match the complex diversity of social, economic and political actors that constitute the actually existing creative city.

According to Smith and Warfield (2008, 2), they have identified two major orientations within this concept: culture-centric and econo-centric. Smith and Warfield go on to highlight the meaning and the values related to these culture-centric and econo-centric orientations, outlining the methods by which the Creative City idea could be fostered in Canada with a view to engaging Canadian urbanites (see Tables 2.7 and 2.8).

Creative City orientation	Culture-centric	Econo-centric
Creative City values	Central value = arts, culture, and community well-being, access and inclusion	Central value = urban economic sustainability and well-being through creative initiatives/industries
Definition of a Creative City	Place of diverse and inclusive arts and culture	Place of economic innovation, creative talent, and creative industries

Table 2.7: Mapping the value orientations and means to achieve the Creative City in Canada. Source: Smith and Warfield, 2008, 3

Means to achieving the Creative City	1. Creative governance	2. Direct support for creative ventures
Desired result?	• Imaginative, transparent, and democratic governance • Inspiring, imaginative, inclusive, attractive, and adaptable cityscapes	• Strong and diverse local arts and culture expressions • Strong creative workforce, industry, networks and connections and competitiveness
Loose relation to contemporary Canadian urban discourses	• Collaborative governance, city- region and scale politics; social inclusion • Place-making, quality of place/life, urban sustainability	• Social inclusion, diversity, quality of life • Economic clustering, creative class
Theorists who have proposed ideas on the processes include:	Peter Hall, Meric Gertler, Neil Bradford, Patsy Healy, Frank Fischer, Charles Landry, Leonie Sandercock, Jane Jacobs, Ilse Helbrecht	Peter Hall, Nancy Duxbury, Meric Gertler, Leonie Sandercock, Charles Landry, Ilse Helbrecht, Richard Florida, Mario Polese and Richard Stren, Robert Palmer, Michael Porter

Table 2.8: Mapping Processes: the means and methods of fostering or creating a Creative City in Canada. Source: Smith and Warfield, 2008, 3

The culture-centric orientation understands the creative city as a place of strong flourishing culture and arts, diverse and creative expressions, and inclusivity, imagination and artistry. The second notion of the creative city views the creative city as a place motivated by strong creative, innovative and economically sustainable artists and arts organisations, and competitive cultural and creative industries (Smith and Warfield, 2008, 3).

Chapain *et al.* (2013) have developed a model for the city to become a creative city from two spheres of analysis: the real sphere and the policy sphere, as shown in Figure 2.6:
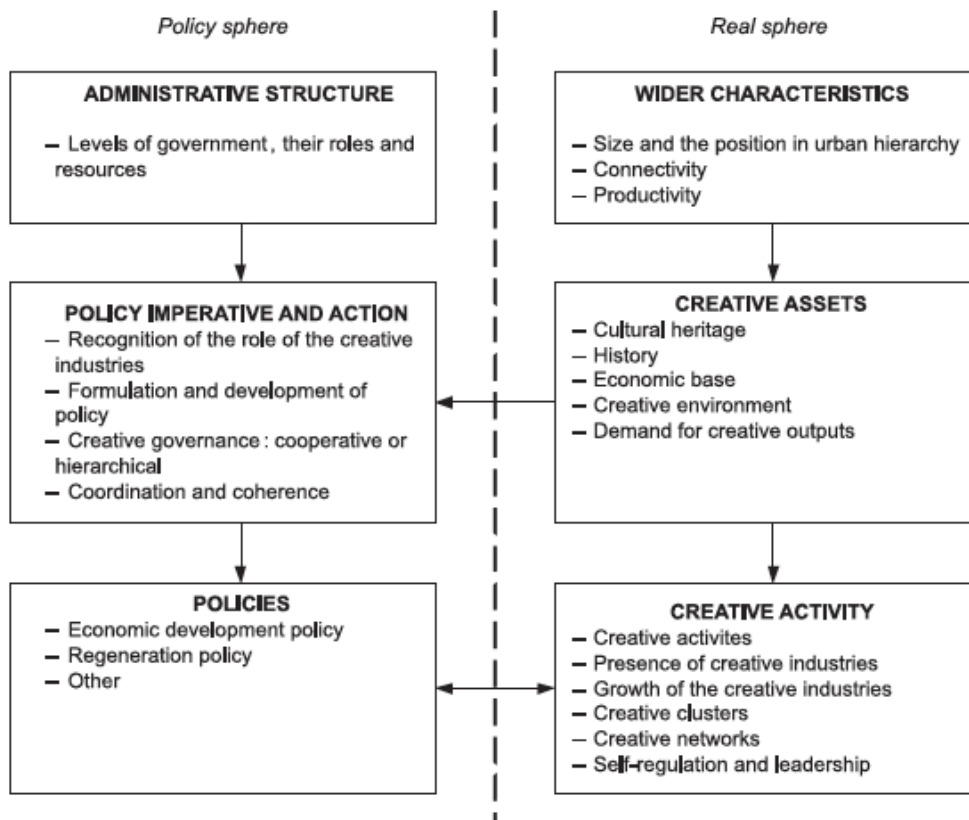
Figure 2.6 Model of development of the Creative City (Chapain et al. 2013,108)

According to Chapain *et al.* (2013,108) the policy sphere:

> Is characterised by the recognition or not of the importance of creative
> industries as a policy imperative to support local, regional or national
> economic development. This policy imperative is developed through the
> formulation of strategies, the elaboration of specific policies, and the
> development of a form of governance to develop and implement creative
> intensive oriented initiatives.

Hospers (2003) is along the same lines concerning the importance of local authority

policy by offering fundamental preconditions for urban creativity.

Again, the challenges that Makkah faces include the lack of gaining an advantage

from Hajj and Umrah as global events; the weakness of heritage preservation;

issues around the quality of life for residents and visitors; the lack of use of

technology to solve problems; shortcomings in public transportation linking the city,

and the lack of recognition of the role of creative industries as sources of income for

the city. Indeed, solving the city's issues and conflicts, will require creative policy making. For example, the Makkah Development Authority should not just focus on urban development, but also involve creative industries, especially those that link to the culture of Makkah and its citizens.

2. 2.5. Economic: creative industries/economy

Today, the creative industries are considered as the sectors of highest activity in world trade, which is opening up new opportunities for developing countries to raise their contribution in global trade (Baycan, 2011). Moreover, the concept has been assumed to be a significant element of regional economic and urban growth in the developed world (Musterd *et al*. 2007; Chapain *et al*. 2013).

Hartley (2005) claims that creative industries have received attention from policy-makers and educational institutions because they enable additional industries or services, and they have become drivers of the new economy.

Worldwide, creative industries are growing faster than other sectors, and are estimated to represent more than seven percent of the global gross domestic product (GDP) and seven percent of employment (Wu, 2005). Hartley (2008), states that by 2020 creative industries will be worth $6.1 trillion. According to Chapain and Comunian (2009b, 221):

> Most European and global cities are now implementing policies fostering the development of creative industries. It is thus increasingly important to understand if having creative industries is sufficient to characterize a Creative City

Throughout the 1990s, the creative industries operated with economic development enterprises in an attempt to foster creative cities (Landry 2000\2008; Landry and Bianchini, 1995), by using the arts and culture as tools so that they may be seen as

creative, dynamic, vibrant, and worthy of investment (Landry 2000\2008). Pratt (2008) argues that the term 'cultural industries' had been used up until the late 1990s to refer to a similar range of activity and policy which has since been replaced by 'creative industries' in the view of the British Department of Culture, Media and Sport (DCMS).

Defining creative industries has also, however, been shown to be difficult, and there is no typical definition of creative industries. This is because most nations have adopted their own concept, movements, and practices, which reflects the specific characteristics of each nation's social development, both industrial and cultural (BOP Consulting 2010).

One of the most recognised models of creative industry is the DCMS model, which has been adopted by policy-makers around the world, for example, in Singapore, Taiwan, Hong Kong, Australia, New Zealand, and city governments such as Beijing in Mainland China and Shanghai (Hartley 2008). The UK DCMS defined creative industries as "…those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS, 2001, 5). These industries were said to include the following 13 major sectors: advertising, antiques, fashion, film, leisure, music, architecture, crafts, design, performing arts, TV and radio, publishing, and software (DCMS, 2001). The shared denominator of these different activities was their ability to produce income through intellectual property rights (IPR) (Hibberd, 2008).

It should however be noted that the DCMS definition of the creative industries is not without disagreement, as some scholars have pointed out (for example, Flew

2012; Hubbard, 2006; Pappalepore, 2010; Hibberd, 2008; O'Connor, 2007, BOP Consulting, 2010; Costa *et al.* 2007; Jarvis *et al.* 2009). The DCMS definition has been criticised in different ways; for example, Flew (2012) argues that a variety of critiques have emerged from an applied, policy-oriented view, and he states:

> The most common of these related to the validity of 'creativity' as a policy concept capable of bringing together the diverse set of industries and practices associated with the creative industries, and the inherent difficulties involved in differentiating these industries from others on the basis of their application of creativity (2012,18)

Jarvis et al. 2009, nonetheless, claim that in this definition almost any product or activity might be considered creative. Pappalepore (2010) claims that the DCMS definition seems to place focus on the industries' inputs, like personal talent and individual creativity. Furthermore, OP Consulting (2010) say that the most pertinent criticism centres on the inclusion of the computer software sub-sector. Moreover, Costa *et al.* (2008, 397) emphasises that the definitional problem is "deciding on the limits between cultural and creative industries, but also on the kinds of activities which must be included and considered as creative". The British National Endowment for Science, Technology and the Arts (NESTA) (2006, 53) has summarised the issues in the DCMS definition as follows:

> First, the definition is too broad… The "creative industries" is taken to include sectors and activities that would not commonly be regarded as creative [...]. Second, the definition does not differentiate between sectors on the basis of their size [...]. Third, the definition is descriptive rather than analytical.

Hesmondhalgh (2007) also highlight that there are some questions around why some sectors like heritage, tourism, and sport have been excused from the DCMS list.

On other hand, other definitions exist which extend the potential scope of the 'official' definition of creative industries. Scott (2000,30), for example, defines the creative industries as "activities where the input mainly consists in individual skill and talent and the output in 'artefacts imbued with imaginative aesthetic and semiotic content'". Moreover, the city administration of Berlin defines the creative industries as "a profit-oriented segment covering all enterprises, entrepreneurs and self-employed persons who are producing, marketing, distributing and trading profit-oriented cultural and symbolic goods" (Lange et al. 2008). Also, Caves (2000, 7) defines the creative industries as those 'supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value'. Furthermore, Hartley (2005, 5) describes it as:

> The idea of the creative industries seeks to describe the conceptual and practical convergence of the creative arts (individual talent) with Cultural Industries (mass scale), in the context of new media technologies (ICTs) within a new knowledge economy, for the use of newly interactive citizen-consumers.

The Creative Economy Report also explains the term creative industries as being "applied to a much wider productive set, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development" (UNESCO 2013b, 20).

Hartley (2005) argues that the meaning of the creative industries concept depends on the context and local heritage of the geographical location; for example, in Europe it involves the cultural citizenship and traditions of the national culture, while in the USA it is consumer and market-driven. In addition, *Costa et al.* (2008) emphasises that the 'European model' of creative industries has considered the heritage sub-

sector and cultural tourism as the starting point for policy-making on systematic practices.

However, challenged by such a range of interpretations, it is not easy to achieve a final definition of a concept like creative industries. Hartley (2005), furthermore, has presented a summary of the debate around the definitions of creative industries, as shown in Table 2.9:

Creative industries	Copyright industries	Content industries	Cultural industries	Digital content
Largely characterized by nature of labour inputs: 'creative individual'	Defined by nature of asset and industry output	Defined by focus of industry production	Defined by public policy function and funding	Defined by combination of technology and focus of industry production
Advertising Architecture Design Interactive Software Film and TV Music Publishing Performing Arts	Commercial art Creative arts Film and Video Music Publishing Recorded media Data-processing Software	Pre-recorded music Recorder music Music retailing Broadcasting and film Software Multimedia services	Museums and galleries Visual arts and crafts Arts education Broadcasting and film Music Performing Arts Literature Libraries	Commercial arts Film and video Photography Electronic games Recorded media Sound recording Information storage and retrieval

Table 2.9 a summary of the debate around the definitions of creative industries (Hartley 2005, 30)

Moreover, UNESCO (2013b) has also classified six models of creative industries, as presented in Table 2.10:

1. DCMS Model

Advertising
Architecture
Art and antiques market
Crafts
Design
Fashion
Film and video
Music
Performing arts
Publishing
Software
Television and radio
Video and computer games

2. Symbolic Texts Model

Core cultural industries
Advertising
Film
Internet
Music
Publishing
Television and radio
Video and computer games

Peripheral cultural industries
Creative arts

Borderline cultural industries
Consumer electronics
Fashion
Software
Sport

3. Concentric Circles Model

Core creative arts
Literature
Music
Performing arts
Visual arts

Other core cultural industries
Film
Museums and libraries

Wider cultural industries
Heritage services
Publishing
Sound recording
Television and radio
Video and computer games

Related industries
Advertising
Architecture
Design
Fashion

4. WIPO Copyright Model

Core copyright industries	**Interdependent copyright industries**
Advertising	Blank recording material
Collecting societies	Consumer electronics
Film and video	Musical instruments
Music	Paper
Performing arts	Photocopiers, photographic equipment
Publishing	
Software	
Television and radio	
Visual and graphic art	

Partial copyright industries
Architecture
Clothing, footwear
Design
Fashion
Household goods
Toys

5. UNESCO Institute for Statistics Model

Industries in core cultural domains
Museums, galleries, libraries
Performing arts
Festivals
Visual arts, crafts
Design
Publishing
Television, radio
Film and video
Photography
Interactive media

Industries in expanded cultural domains
Musical instruments
Sound equipment
Architecture
Advertising
Printing equipment
Software
Audiovisual hardware

6. Americans for the Arts Model

Advertising
Architecture
Arts schools and services
Design
Film
Museums, zoos
Music
Performing arts
Publishing
Television and radio
Visual arts

Table 2.10 six models of creative industries as presented (UNESCO 2013b, 22)

The above models illustrate the complex conceptual issues regarding the meaning of creative industries and what should be included. However, some scholars have noted that the schematic approach developed by the British National Endowment for Science, Technology, and the Arts (NESTA) (see Figure 2.7) could be helpful (see for example O'Connor 2007a; Costa et al. 2008; Hartley 2008; Flew 2012; BOP Consulting 2010; Creative Birmingham Partnership Board 2010).

Refined model of the creative industries

- Services
- PR, Marketing
- Architecture
- Design
- Advertising
- Post-production, facilities
- Web/mobile development
- Photography
- TV & radio production
- Games development
- Contract publishing
- Agents
- Heritage & Tourism services
- Online/mobile services
- Publishing
- TV/radio broadcast/distribution
- Games publishers
- Film studios/distribution
- Recorded music
- Merchandise
- Designer fashion
- Exhibitions, attractions (design & build)
- Cinemas
- Live music
- Performing arts
- Spectator sports
- Visitor attractions
- Galleries
- Museums
- Heritage
- Antiques
- Designer-making
- Crafts
- Visual arts
- Content
- Experiences
- Originals

Figure 2.7 NESTA creative industries model (NESTA, 2006, 55)

This model indicates the creative industries' activities reflected in four dimensions:

1- Creative service providers, who make profits from applying time and providing intellectual property (IP) to other businesses and organisations. [...] These include design consultancies, architecture practices, advertising agencies, heritage and tourism and new media agencies.

2- Creative content producers, who earn revenue from distributing prepaid IP-protected production to customers or audiences [...]. Creative content enterprises include theatre production companies, computer and video game development studios, film, television, music labels, fashion designers and book and magazine publishers.

3- Creative experience providers, who sell the rights for consumers to experience specific activities, locations or performances at an exact time and place [...]. This includes opera and dance production companies, live music organisers and promoters, and theatre; also, it could be extended to festivals, live spectator sports, tourist promotions, and heritage and cultural institutions.

4- Creative original producers, who are involved in the creation, manufacture or sale of physical artefacts; the value is derived from their perceived creative or cultural value, exclusivity and authenticity [...]. It

includes limited productions such as visual arts, crafts and design-makers (NESTA 2006, 54-55).

Costa *et al.* (2008) argue that the NESTA model provides a valuable tool to improve the awareness of the differences within and among the sectors, and to trace the ways in which business value is located, created, and how it could be improved. Moreover, Creative Birmingham Partnership Board (2010) claims that NESTA has created a helpful link between spending on product innovation and creative services, although other models claim that creative industries are significant 'transmitters' of innovation beside supply chains.

This model has been found to be valuable in this study, because it classifies heritage activities and cultural tourism as creative industries, while the DCMS definition does not include heritage among the 13 elements. In addition, given the importance of heritage for Makkah, it will increase the potential for it to become a Creative City.

2.3. The Criticism of Creative City

While increasing attention has been given to developing Creative Cities in recent years, there have been equally many criticisms. The majority of academic critiques of the Creative City concept have been focused on Florida's creative class theory in particular (Borén & Young 2013); see, for example: (Andersen et al., 2010; Glaeser, 2005; Kotkin, 2005; Krätke, 2010; Malanga, 2004; Markusen, 2006; Nathan, 2005; Peck, 2005; Pratt, 2008, 2006, 2011; Sasaki, 2010; Scott, 2006, Hollands 2008; Richards & Wilson 2007a; Borén & Young 2013, UNESCO 2013b, Cohendet et al. 2009). Three major types of criticism have been levied for Florida's creative class

theory, which are lack of evidence, rising inequalities, and difficulties with implementation within different contexts. The following discusses these three main issues;

2.3.1 Florida's creative class theory: evidence

Peck (2005) considers the speedy rise in reputation of the notion of creativity which seems to offer insight into urban competitiveness and urban development; however Peck argues that it merely provides a 'quick-fix' for urban problems, moreover a Creative City will also show higher amounts of socioeconomic disparity than other cities (Peck 2007). Hall (2004, 256) has also made scathing criticisms of Florida's work, arguing that the idea that urban transformation and spreading the notions of tolerance, openness and diversity over a city can happen almost 'overnight' is false. He believes that building a really Creative City with its firmly embedded creative networks and cultures is a lengthy and therefore extremely slow process.

Tüzin Baycan, in his paper 'Creative Cities: Context and Perspectives' outlined two main criticisms of Florida's work, as follows:

> On the one hand, the empirical issues such as how to distinguish which occupations are creative and which are not, and, on the other, whether the rise of the 'creative class' and the 'creative industries' is a long-term trend or the next 'hype' in the footsteps of the 'new economy' of the late 1990s (2011, 22).

Andersen *et al.* (2010) state that many of the negative evaluations directed at Florida's theory are legitimate and timely, and they argue that important weaknesses in his work have been highlighted. Florida's analysis has an absence of significant spatial dimensions (Richards & Wilson 2007).

2.3.2 Florida's creative class theory: rising inequalities

Florida's book was also critically reviewed by Edward Glaeser, who specifically took issue with Florida's argument that in order to attract creative people, cities need to have a high index of bohemian types, based on his own research. He commented:

> I've studied a lot of creative people. Most of them like what most well-off people like - big suburban lots with easy commutes by automobile and safe streets and good schools and low taxes. After all, there is plenty of evidence linking low taxes, sprawl and safety with growth. Plano, Texas was the most successful skilled city in the country in the 1990s (measured by population growth) - it's not exactly a Bohemian paradise (2005, 594).

Cohendet *et al.* (2009, 710) argues that the major weaknesses of Florida's approach is "that he often considers who these creative people are, rather than what they really do".

Christopher Dreher has titled his review of Florida's books 'Be creative — or die' and in his review, he abbreviated the idea of Florida's new urban essentials as being that: "cities must attract the new 'creative class' with hip neighborhoods, an arts scene and a gay-friendly atmosphere — or they'll go the way of Detroit" (Dreher 2002, 1). Scott (2006) criticises the perceived overemphasis on the presence of specific groups such as bohemians and gay people within the creative class, arguing that such a specific group of people cannot offer a strong base for long-term economic success.

2.3.3 Florida's creative class theory: difficulties with contexts

The creative class model may be an apt theoretical match for the United States context where there are multi-economic opportunities. O'Connor (2005) claims,

though, that the progress of the creative industries depends on the economic, political and social procedures present in different countries, so it will be difficult for some cities or countries to borrow or copy creative ideas. For example, Nathan (2005) observes that several UK cities have followed Florida's ideas, but have not achieved economic improvements, and occasionally have become worse. There is also a high risk in applying the theory in developing economies where there are few employment opportunities and also in countries where cultural differences may mean different understandings with regard to the tolerance of particular lifestyles. However, UNESCO (2013b), emphasises that amongst the mayors of cities in northern Europe, the United States, and East Asia, they have all confirmed that the application of the "creative class" model has declined.

Moreover, Lee and Hwang (2012) mention the failure of Seoul's Creative City experience and state that the city has faced unexpected administrative and operational problems. The first problem was increasing debt and the second problem was leadership capability. Moreover, Andersen, Hansen, *et al.*(2010) suggest that Florida's theory is not an appropriate framework for understanding the general growth or high-tech progression in small Nordic city regions or, indeed, in understanding the location of the creative class in such regions.

2.4. Creative city definition

- **Problems of definitions:**

The evolution of the Creative city concept In general terms, can be thought of as a combination of ideas that uses the environment, culture, art, architecture and the economy to promote and sustain urban development. However, it is far from easy to

clearly delineate the conceptual aspect of a Creative City to identify the many ways in which this concept has been applied in reality.

Any useful working definition of a Creative city needs to incorporate these highly diverse circumstances while still enabling improved understanding of good practice, the potential for scaling and the development of relevant policy frameworks.

There is also considerable overlap of the Creative city concept with related city concepts such as:

- creative class
- creative economy
- creative capital
- creative industries
- creative milieu

However, the Creative city concept has become predominant among these variants, especially at city policy level, so here the researcher concentrates on the specific definitions and characteristics of the Creative city.

- **Existing definitions**

Several features distinguishing the Creative City have been discussed in different studies; see for example (Baycan 2011; Bradford 2004; Hall 2000; Wu 2005; Landry 2000/2008, 2006; Musterd et al. 2007). From these studies it would appear that the key features of a Creative City are 'authenticity' and 'uniqueness' (Bradford 2004, 6). Bradford (2004, 6) explains how 'uniqueness' and 'authenticity' relate to the city's own story, that is, "as a kind of fixed thing from the past." The unique identity of the city and the community can be used to improve the city's own position in the world-both nationally and internationally. Baycan (2011) proposes 'authenticity' as involving

preservation, and specific types of objects from the past, including those which constitute cultural heritage.

Thus, for this thesis, which has a central focus on finding solutions to urban problems, the working definition chosen for creativity is as a problem-solving process, a view which has been presented by many researchers (Richards & Wilson, 2007; Binkhorst, 2007; Coletta, 2008; Landry, 2000/2008, 2006; Landry and Bianchini, 1995, Runco, 1994; Runco and Pritzker 1999; Treffinger et al. 2005; Cohendet and Zapata 2009; Weisberg, 2006, UNCTAD, 2010).

Indeed, the idea that creativity may be seen as problem-solving is justified by Landry (2006) in association with city problems:

> Creativity is not the answer to all our urban problems but it creates the preconditions upon which it is possible to open out opportunities to find solutions. Urban creativity requires an ethical framework to drive the city forward, and not in a prescriptive sense. At its core this ethic is about something life-giving, sustaining, opening out rather than curtailing. This requires us to focus on soft creativity, which is the ability to nurture our cities and their cultural ecology (346).

Moreover, Lin and Watada (2010) claim that the quick and automatic labelling of whether a city is being creative or not reflects the enhancing of problem-solving in urban development and planning. Chatterton (2000, 390) defines a Creative City by observing that:

> A city is being creative […] when people adopt new and different
>
> ways of looking at the problems which they face.

Baycan et al. (2011) emphasise that the ability to find imaginative and innovative solutions to a range of economic, social, and environmental problems such as urban shrinkage, economic stagnation, global competition and social segregation is the key that a Creative City needs to develop in their systems. Kunzmann (2004, 385) argues that "being creative for a planner means in addition that he or she occasionally has to be an urban or regional guerrilla to undermine established bureaucratic and political agendas".

Montgomery (2007) suggests that effective cities are ones which have invested seriously in their capability for creativity and which appreciate the importance of their local and cultural heritage. Moreover, today, creativity is increasingly connected with culture and quality of life (Landry, 2000; Florida, 2002; Wu, 2005). Table 2.11 is overview of the key Creative City definitions in the literature

Type	Definition	Source
Urban planning and the creative city	The key features of a Creative City are 'authenticity' and 'uniqueness'	(Bradford 2004, 6)
Creative Milieu **Cultural/economic discourse** **Urban planning and the creative city**	Cultivate new trends in arts and culture and promote innovative and creative industries through the energetic creative activities of artists, creators and ordinary citizens, are rich in many diverse "creative milieus" and "innovative milieus", and have a regional, grass-roots capability to find solutions to social problems such as homeless people	(Sasaki, 2007, 80).
Urban planning and the creative city	The significance of the Creative City lies in the relationships between different aspects of the city—media, leisure activities, sports, urban culture and education in the urban area—as well as the city's response to addressing the social and economic crisis.	Amin and Graham (1997, 415)

Creative Policy	Larger cities that can provide a certain critical mass and diversity of people and activities, small and medium-sized cities and regions also advertise themselves as "creative" and set out Creative City policies.	Trip & Romein (2013, 2490)
Cultural/economic discourse **Urban planning and the creative city** **Creative Milieu** **Creative Policy** **Economic: creative industries/ economy**	suggests that Creative Cities may be generally understood and used in four ways: (i) a Creative City as a focal point of arts and cultural infrastructure (ii) a Creative City as the place of activity in a creative economy (iii) a Creative City as synonymous with a strong creative class (iv) a Creative City as a place that fosters a culture of creativity.	Baycan *et al.* (2011, 4)
Urban planning and the creative city	defines a Creative City by observing that: A city is being creative […] when people adopt new and different ways of looking at the problems which they face.	Chatterton (2000, 390)
Economic: creative industries/ economy **Creative Milieu**	A place where a high proportion of 'creative people' exist; creative industries are the leading sectors in the urban economy, and a creative milieu is provided by high-quality 'hard' and soft' infrastructure	Baycan (2011,24)
Urban planning and the creative city	The Creative City concept implies a holistic, creative thinking process that can be applied to a range of social, economic and environmental problems.	Kalandides and Lange (2007, 122)
Economic: creative industries/ Economy **Creative Milieu**	The newest place-marketing product, employed in the struggle between cities attracting investors	Hansen et al. (2001, 852)
Urban planning and the creative city **Creative Milieu**	Creative Cities are dynamic locales of experimentation and innovation, where new ideas flourish and people from all walks of life come together to make their communities better places to live, work, and play.	Bradford (2004, 1)

Table 2.11 overview of the key Creative City definitions in the literature

From the above definitions the researcher has collected the most important Creative City characteristics and followed by this study's working definition as in Table 2.12

Definition elements	Evidence
1. has a uniqueness	(Landry (2000) argues that creating a cultural identity based on features such as specific visible symbols of the city and its neighbourhoods or drawn from its cuisine, songs, manufacturing or any other tradition will underline the essential uniqueness of the city. Several features that distinguish the Creative City have been discussed in different studies; see for example (Baycan 2011; Bradford 2004; Hall 2000; Wu 2005; Landry 2000/2008, 2006; Musterd et al. 2007). From these studies it would appear that the key features of a Creative City are 'authenticity' and 'uniqueness' (Bradford 2004, 6). Strategies for creative cities can join forces to attract investment from the external environment or organise international events, etc. However, what will guarantee the success of the strategy is to support the inherent advantages of the city, which is characterised by uniqueness, and hence innovation and proven effectiveness in most cases. (Vlachopoulou & Deffner 2011)
2. Culture	'There are strong, inextricably interwoven links between the triad of words, 'creativity', 'culture', and 'the city', and these rich concepts are regularly used in unison' (Landry, 2012) Within the Creative City concept, culture and creativity have become economically applicable resources for urban development, especially since the economic crises of the 1970s and 1980s experienced by cities in the US and Europe (García, 2004; Pratt, 2010; O'Connor, 2007b; Pappalepore, 2010; Westlund and Calidoni, 2010). According to Hall (2004), a truly creative city is one which has embedded cultures and networks of creativity.
3. Heritage	Landry (2000/2008) argues that heritage and cultural resources can be classified as the raw materials and value base of the city and that creativity is required in finding and exploiting these cultural resources and facilitating their growth.
4. industries	(According to Chapain and Comunian (2009b, 221): Most European and global cities are now implementing policies fostering the development of creative industries. It is thus increasingly important to understand whether having creative industries is sufficient enough to characterise a Creative City Landry (2000) discusses how creative industries create positive images for cities, help with social cohesion,

		attract talent and industry and businesses, and also contribute to the live-ability and quality of life and place.
5.	increase the quality of life	(According to Vlachopoulou and Deffner (2011, 4), the new 'generation' of innovative and Creative Cities have focused their attention on promoting high standards of living, by "link(ing) economic investment with sustainability and social assistance accompanied by grandiose financial programs in order to guide urban development". Hall (2010, 64) also says that, "Cities must promote 'urban innovations' that will improve the quality of life in their cities and make them models of sustainable urban living". Landry (2011), a key source for this study, emphasises that quality of life is an exceptional condition of the creative place, which can be a competitive tool to improve the social and economic dynamics of a city; also, it promotes urban competitiveness by offering to foster distinctiveness (Landry, 2000/2008; Gertler, 2004; Lewis and Donald, 2009; Pratt, 2011; Trip, 2007; Turok and Bailey 2004; Durmaz, 2012).
6.	Productivity	(UNCTAD (2010, 12) define the creative city within a cultural/economic approach as: "An urban complex where cultural activities of various sorts are an integral component of the city's economic and social functioning". Hall (2004) emphasises the importance of the presence of both cultural production and consumption to identify a creative city.
7.	Ability to find solutions to many problems.	(Thus, for this thesis, which has a central focus on finding solutions to urban problems, the working definition chosen for creativity is as a problem-solving process, a view which has been presented by many researchers (Richards & Wilson, 2007; Binkhorst, 2007; Coletta, 2008; Landry, 2000/2008, 2006; Landry and Bianchini, 1995, Runco, 1994; Runco and Pritzker 1999; Treffinger *et al.* 2005; Cohendet and Zapata 2009; Weisberg, 2006, UNCTAD, 2010). Chatterton (2000, 390) defines a Creative City by observing that: A city is being creative […] when people adopt new and different ways of looking at the problems which they face. Baycan *et al.* (2011) emphasise that the ability to find imaginative and innovative solutions to a range of economic, social, and environmental problems such as urban shrinkage, economic stagnation, global

	competition and social segregation is the key that a Creative City needs to develop in its systems. Kunzmann (2004, 385) argues that "being creative for a planner means in addition that he or she occasionally has to be an urban or regional guerrilla to undermine established bureaucratic and political agendas".
This study's working definition	The creative city is the city that has a uniqueness of culture, heritage and industries that increase the quality of life, productivity and ability to engage policy makers, citizens and creative people to find solutions to city problems.

Table 2.12 the most important Creative City characteristics and followed by this study's working definition

2.4. Conclusion

This multi-dimensional and comprehensive discussion of creative cities' approaches has included urban planning, creative milieu, creative industries' economy, creative policy, and cultural/economic discourse. The debate illustrates how cities that attract creative activities have certain common features, such as uniqueness and authenticity, human diversity, cultural heritage and history, innovation and creative milieu development, along with the ability to find solutions to major problems and strong support from government through the implementation of creative policy.

The approach chosen for this study is urban policy making, especially that based on the concept put forward by Charles Landry. In the opinion of the author of this thesis, Landry's major aim is to encourage academics and practitioners to focus more on the characteristics of creativity, such as the ability to think flexibly and to approach problems openly (Landry 2008: 107), which he believes is the key to finding appropriate solutions to urban problems. Landry's theory and practice, which depends on the potential of culture as a creative resource, on urban citizens and on

the government administration of the city, has been tried and tested in over 100 cities around the world, and it has not elicited the level of criticism or the negative reviews which have been aimed at Florida's approach. Rather, Landry's work (2000) remains the main point of reference on the theory and practice of the Creative City.

However, Landry explains that *The Creative City* is written from a European perspective because he personally knows more about European cities, not because they are necessarily more creative, and he adds that:

> [T]he concepts, principles and ways of analysing urban problems can be used by anyone and should apply anywhere. The toolkit seeks to enable citizens, policy-makers and decision-makers to grasp opportunities which may only be possible in a city (2000, xiii).

Thus, despite his focus on European countries, Landry's perspective is thus that his Creative City blueprint is not exclusive to the Western world or to rich industrialised countries. Rather, this concept can be applied to any city around the world. However, different problems and challenges in implementing such policies may be encountered under different economic and cultural conditions.

In his paper, 'Urban regeneration through cultural creativity and social inclusion: Rethinking creative city theory through a Japanese case study', Masayuki Sasaki argues that care should be taken not to force the Western concept of the Creative City model onto Japanese cities. Sasaki agrees that Landry's theory is applicable outside Europe, but suggests that it must take into consideration local concerns:

> [W]e must rethink the concept of creative cities in light of the myriad problems facing those cities, with the hope of creating a new urban society and a new urban theory based on culture, creativity and social

inclusion that are appropriate to the Japanese context (Sasaki, 2010, 1).

Sasaki's Japanese case study is an example of how Landry's theory of the Creative City can be applied in non-Western countries provided that it is properly adapted to local conditions, thereby suggesting that it may be possible to apply this concept to the different cultural context of the city of Makkah. For example; there is cultural context of Saudi Arabia in terms of segregation of men and women along with limitations of leisure time with regards to religious duties, also, there are dress code in public, food restrictions, consumption of alcohol, and physical relationships. Moreover, Saudi Arabia ruling system is undemocratic, however, according to Chatterton (2000) that he argues that the creative citizen is the heart of a creative city, which encouraged to share the vision for the creative city laid out by the civic leaders, while in Saudi Arabia, a top-down decision-making style is adopted, which is different from other developed countries, which tend to follow a bottom-up style.

Moreover, although the concept of creative city is often applied to rebranding a city to attract more visitors and investors, Makkah does not need support in attracting visitors. Rather, Makkah needs support tackling some real problems as a result of the high number of visitors, such as crowd management. However, as Saudi is attempting to move away from oil as the staple of its economy (BBC 2016) and create alternative sources of income, making the most out of the opportunity of Makkah as a Creative City is an attractive option.

Moreover, the concepts of creative milieu, creative policy and cultural economy are not directly applicable to Makkah because they mostly place their focus on

developing new clusters and creating new places that will attract businesses, innovators, creative classes and people working in the creative industries- factors which are not related to the case study of this research. Makkah has its own distinctive properties as a holy city for Muslims. Nevertheless, the NESTA model of creative industries is very valuable for this study, because it classifies heritage activities and cultural tourism as creative industries, while the DCMS definition does not include heritage among the 13 elements. In addition, given the importance of heritage for Makkah, this factor will increase its potential to become a creative city.

Therefore, the concept of creative city is seem to be challenging when applying it to Makkah as the literature does not consider the specific context of the city. Indeed, Chatterton (2000, 391) argues that 'most creative acts in history do not happen under conditions of democracy'. Therefore, there is no link between creativity and democracy.

Furthermore, a new definition of creative city has been developed through this study, which has been inspired by the previous creative city approaches, as follows:

> The creative city is the city that has a uniqueness of culture, heritage and industries that increase the quality of life, productivity and ability to engage policy makers, citizens and creative people to find solutions to the city's problems.

A serious attempt has been made to make the definition clear and suitable for any kind of city, regardless of the city's size, economy, region, or culture. Indeed, the previous definitions have all emphasised that the creative place, creative people, creative industries and creative activity are conditions for cities to become creative. In fact, it is quite general compared with others, but it is useful to the case study of this research, Makkah, as it is not connected to 'artistic' creativity or even to many of

the creative industries' activities. It is also very helpful to consider the present research's case study from a wider angle to find the potential that can be used to transform it into a Creative City.

The next chapter studies some of most successful experiences of Creative Cities around the world in order to develop a new model in this research.

CHAPTER THREE: EXPERIENCE OF SUCCESSFUL CREATIVE CITIES AROUND THE WORLD

This chapter presents several different Creative City frameworks that have helped to inform new urban visions and suggested how best to foster creativity. Frameworks are being adopted because, around the globe, cities are competing against each other in order to attract business, talent and tourists.

Creative City Initiatives

Various initiatives have been put forward to support cities in the establishment of their Creative City image. For example, Vancouver's Office of Cultural Affairs created the Creative City Network of Canada (CCNC) in 1997 (Redaelli 2011; CCNC n.d.; Duxbury 2004). In 2001, a Creative Cities Initiative was launched by Partners for Livable Communities in Washington (Landry 2005; Redaelli 2011; UNCTAD 2010); also, a Japanese Creative Cities initiative was launched by Osaka City University in 2005 (Sasaki 2010; Landry 2005; Redaelli 2011; UNCTAD 2010). In 2008 the British Council founded the Creative Cities project to include the UK, 15 countries across Europe and 12 countries in East Asia (Council British 2011; Redaelli 2011). In addition, a global initiative has been developed by UNESCO.

UNESCO Creative Cities Network

The United Nations Educational, Scientific and Cultural Organization (UNESCO) launched an initiative called the Creative Cities Network with the purpose of fostering international collaboration among cities that have acknowledged creativity as a strategic influence on their sustainable development (UNESCO, 2013). Although UNESCO was not involved in the global creative discourse until it

launched the Creative Cities Network in 2004, since that date it has had a major influence on endorsing the value of culture as an element in Creative City place-making (Jamieson, 2013). In addition, the member cities of the creative network are known as creative hubs, which are intended to stimulate both cultural and socio-economic development in the developed and the developing world through creative industries. "Socio-cultural clusters" link socio-culturally diverse communities to create a strong urban environment (UNESCO, 2014).

According to the UNESCO Creative Cities Network, 116 cities around the world are currently members in seven creative industry fields: Music, Literature, Cinema, Craft and Folk Arts, Design, Media Arts and Gastronomy (UNESCO, 2016). All of these cities have used their creative potential in different ways. Some function as a hub for producing cultural experiences through visual arts (Lin and Watada, 2010; Reis and Kageyama, 2009), others market themselves using festivals that shape the identity of the whole city (Quinn 2005); and another group choose to focus on encouraging wider cultural industries in order to deliver employment and income for the city (Baycan 2011).

The aim of UNESCO's Creative Cities Network is to offer a global platform which allows cities around the world to share their best practice with one another and to generate further new opportunities for themselves and others (Cohendet, Grandadam, and Simon, 2011). Table 3.1 show some examples of the UNESCO Creative City Network.

creative industry	City & country	Year launched as Creative City	Publicity material
Music	Glasgow, Scotland	Glasgow was named a UNESCO City of Music in 2008 (UNESCO, 2014)	The first study about the concept of a Creative City was called Glasgow in 1990 (Comedia, 1991) (Glasgow UNESCO City of Music, 2015) (UKNC, n.d.)
	Bologna, Italy	2006 (UNESCO, 2014)	Bologna UNESCO City of Music (The City of Bologna, n.d.)
Literature	Reykjavík Iceland	2011 (UNESCO, 2014)	(Reykjavík UNESCO city of Literature, n.d.)
	Iowa City, USA	2008 (UNESCO, 2014)	UNESCO city of Literature (Iowa City, n.d.)
Film	Sydney Australia	2010 (UNESCO 2014)	(Sydney 2030 Project Team 2008; Throsby 2006; City of Sydney 2010)
	Bradford, United Kingdom	2009 (UNESCO 2014)	(Bradford City of Film, 2015)
Craft and Folk Arts	Icheon, Republic of Korea	2010 (UNESCO 2014)	(Icheon City, 2011)
	Kanazawa, Japan	2009 (UNESCO 2014)	(City of Kanazawa, n.d.)
Design	Buenos Aires, Argentina	2005 (UNESCO 2014)	(Creative Cities Network, 2007)
	Berlin, Germany	2005 (UNESCO 2014)	
Media Arts	Enghien-les-bains, France	2013 (UNESCO 2014)	----------
	Sapporo, Japan	2013 (UNESCO 2014)	----------
Gastronomy	Popayán, Colombia	In 2005 (UNESCO 2014)	----------
	Zahle, Lebanon	In 2013 (UNESCO 2014)	----------

Table 3.1 some examples of UNESCO Creative City Network members

However, Pratt (2011, 123) argues that the UNESCO Creative Cities Network, which is based on cultural diversity, is "a challenge to normative approaches to creative cities: arguably most such strategies are enemies of diversity and promote sameness". In some cases, the Creative Cities network has been understood as a ranking opportunity for member cities to raise their image, and to increase their soft power and capability to market themselves as creative places that attract resources within the state and abroad (Rosi 2014; Atkinson and Easthope 2007; Cohendet *et al.* 2011). Moreover, Landry (2006) emphasises that the strategies and plans of most UNESCO network cities are concerned with support for the arts and the cultural fabric. Rosi (2014, 110) concluded his study 'Branding or sharing? The dialectics of labelling and cooperation in the UNESCO Creative Cities Network' by observing that:

> […] Many members of the Creative Cities Network have however experienced the limits, both in term of quality and sustainability, of such a brand-centred approach; they seem to understand that self-referential labelling should be fought through actual and effective joint delivery of impactful action, through sharing of information and tasks in the context of connected workflows. They seem to understand that far from being detrimental for the construction of a strong and attractive international image, effective and genuine cooperation may go further and for longer, in terms of branding.

Creative City Examples

In 2005 and 2006, Charles Landry stated that on his last count, 60 cities worldwide claimed to be Creative Cities; but he reduced this figure to over 50 in 2012. He cites some cities that he believes to be creative, and 20 of them are in Britain, including: Manchester, Bristol, Plymouth, Norwich, Liverpool, Glasgow, Edinburgh, Huddersfield and London. In Canada, he lists: Toronto, Vancouver, Montreal and Ottawa. In the United States there are Cincinnati, Tampa Bay and New

England. In Europe, Barcelona, Krakow and Bilbao (Landry 2000/2008; 2005; 2006; 2012).

Some of the examples listed, however, were identified based on Landry's impression or opinion or from the cities's marketing and branding campaigns, and are not related to specific criteria. In recognition of this, Landry and his colleague Jonathan Hyams developed the Creative City Index (Landry and Hyams 2012; Landry 2014) to assess and measure the 'imaginative pulses' of cities. The Index includes ten key indicators that operate as a strategic tool for guiding city development. The following is an overview and description of each indicator (Landry and Hyams 2012, 21-30):

1- The political and public framework

"A creative place has a political and public framework that combines a sense of purpose and ethics with a desire to get things done. Citizens are able to interact with and navigate it in a relatively simple way: the ethos of the bureaucracy is to be enabling and facilitating, thereby removing barriers wherever possible".

2- Distinctiveness, diversity, vitality & expression

"A creative place has a clear identity that results from the dynamism of its culture. Its citizens have a relaxed self-confidence in their attitudes and values, even pride in their well-known products, their cultural and other public facilities and resources, and particularly the specialisms developed there".

3- Openness, trust, tolerance & accessibility

"A creative place is open minded and welcoming and as a result many people from a diversity of backgrounds have made it their home. It is a gateway to and from the world. It is well connected".

4- Entrepreneurship, exploration & innovation

"There is a higher than average level of innovation and R&D and the place has a reputation for its design-led distinctive products and services. There is a business and industry culture that respects experimentation and investigation, and this is valued by the community at large. Creative industries play a significant role".

5- Strategic leadership, agility & vision

"A creative place has many leaders and many levels of leadership. There are dynamic and forward looking people of quality in every sector, providing a strong sense of vision for the place, meaning that there is deep awareness of current trends and emerging developments and their implications".

6- Talent development & learning landscape

"A creative place values learning and knowledge. There is a diversity of learning options, which enables people to find their right vocation and career. There are ladders of opportunity that help take people from one level to the next. The education institutions strive to be the best in their field and they are connected internationally".

7- Communication, connectivity & networking

"A creative place is well connected internally and externally, physically and virtually. It is easy to get around, it is walkable, places are accessible and communities are less ghettoized, enabling chance encounter. Social mobility is possible. There are high quality public transport systems. The place and population is wired and happy using the sophisticated IT and communications infrastructure. People travel at home and abroad, taking advantage of the excellent rail and air services which also provide a gateway for receiving outsiders. Speaking foreign languages is commonplace".

8- The place & place-making

"A creative place that acknowledges and respects and blends well with its natural environment, its surrounding landscape, and its green areas, and is aware and responsible regarding its ecological footprint. There is attention to detail and the small things are done well, seamlessly creating a streetscape in which the software (the human activity) creates a real buzz and genuinely reflects the distinctiveness of the place".

9- Liveability & well-being

"A creative place has an exceptional quality of life. GDP is high and services work well and are of a high standard. People are generally happy to live and/or work here, appreciating the low levels of crime and violence and feeling generally safe. People enjoy the connectivity, accessibility and openness, the facilities and activities on offer, the first-rate transport and communications. The civic leadership is mostly respected and trusted".

10- Professionalism & effectiveness

"The creative place works well, things happen and are achieved. There is pride in being professional and doing things with quality. Standards are high and benchmarks are frequently set here. Companies, organisations, individuals and products are often given awards".

The Creative City Index provides a benchmarking facility between participating cities through the use of three elements – a web based survey, an internal assessment and an external assessment (Charles Landry, 2014). Eighteen cities have been assessed using this index and are included in the following Figure, 3.1.
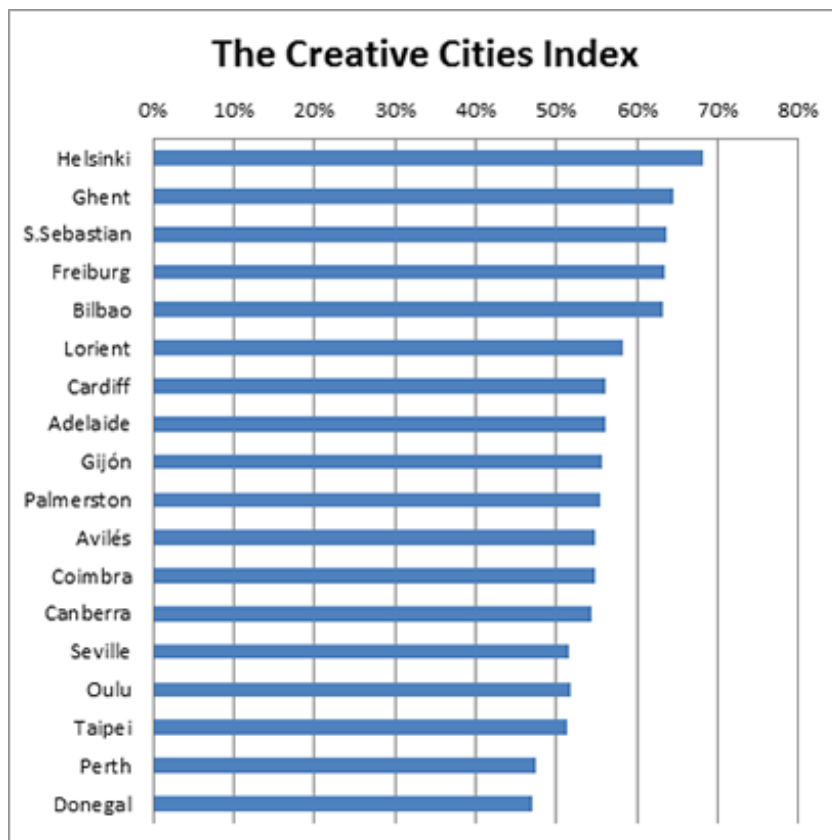
Figure 3.1: Ten key indicators of a creative place (Landry 2014, para 4)

- **How were Creative Cities identified for this study?**

The creative cities that have been studied in this thesis have been inspired by Charles Landry (2000/2008; 2005; 2006; 2012). Identifying the creative cities case studies entailed two steps:

Firstly, data and other information on all 60 cities was drawn from the following sources:

- General sources including the websites and references cited in the bibliography.

- Specific city sources, including their websites where available, together with other city-specific sources used to identify Creative City characteristics, for example articles describing the strategies used, visions, city projects, plans and initiatives.
- Academic studies on creative cities' policies and practices.

Secondly, these sources were then analysed to determine whether each city in the sample could be defined as a Creative City based on the definition and characteristics developed in Chapter Two. Specifically, this involved the presence of at least one of the Creative City characteristics (its distinctive character, creative policies and creative industries, as well as the challenges that it faces). In looking for such evidence, elements such as city strategies, initiatives, projects, programmes, components and solutions have been examined. These policies and actions may be either planned, or in the process of being implemented. Initially, the search focused on cities using the exact words 'Creative City' or 'creative'. Other types of city designation (including Knowledge City, Smart City, Sustainable City) were excluded.

- **What does the sample tell us?**

Any assessment method must begin by determining what counts as creative and what does not. This raises the issue of whether an example of a Creative City should be treated as a template for another city to follow. Andy Pratt argues that:

> What is deemed as creative is so context specific that what may be creative in one place or time may not be creative in another context. The Creative City is clearly not a 'solve-all' for every urban problem. This needs to be stated clearly. However, there are many instrumental uses to which Creative City polices can be put; and critically, there are a number of intrinsic uses as well (2010,19).

It was found that some of the 60 cities that have been recognised by the UNESCO Creative City Network are not necessarily deemed to be creative in academic studies

regarding Creative City polices and practice, and some members of the network have experienced limits, both in terms of quality and sustainability (Rosi 2014). Moreover, UNESCO Creative City Network has been perceived as a ranking opportunity for member cities to raise their profile, and to increase their soft power and capability to market themselves as creative places that attract resources within the state and abroad (Rosi 2014; Atkinson and Easthope 2007; Cohendet et al. 2011). Unfortunately, there are not enough academic studies on Creative City polices and practice that have evaluated certain cities that describe themselves as creative cities.

Therefore, there only a few cities meet this research's Creative City criteria. The five creative cities that have been chosen for this study are Vancouver, Yokohama, Glasgow, Sydney and Barcelona. The main reason for selecting these five cities for examination in this chapter is that all of them have been identified as being a Creative City in theory and in practice. Table 3.2 shows the chosen cities, which all have academic publications classifying these cities as creative cities.

	Academic Publication	Publicity material
Vancouver, Canada	(Evans *et al.* 2006); (Scott 2006); (Smith and Warfield 2008); (Ling and Dale 2011); (Landry 2012); (Gertler *et al.* 2006); (Peck 2007); (Bradford 2004); (Evans 2009); (Redaelli 2011); (Grundy and Boudreau 2008);(Duxbury, 2004)	(Creative City Task Force 2008); (AuthentiCity 2008); (Pricewaterhousecoopers 2005);
Yokohama, Japan	(Sasaki 2010, 2008, 2012); (Noda 2010); (Zukin & Braslow 2011); (Lin & Watada 2010); (Indergaard *et al.* 2013); (Ferrara 2010); (Schulz and Okano 2009); (Yoshimoto 2009); (Sasajima 2013); (UNCTAD 2010),	(City of Yokohama Culture and Tourism Bureau, 2012); (Pricewaterhousecoopers, 2005)
Glasgow, Scotland	(Murphy and Boyle 2006); (García 2005); (Landry 2000/2008, 2006); (Landry and Bianchini 1995); (UNESCO 2014); (Turok and Bailey 2004); (Hibberd 2008); (Kunzmann 2011); (Hamilton *et al.* 2009); (Hall 2010); (Brown 2010); (Zuber 2009); (Pappalepore 2010); (Chang and Teo 2009),	(Comedia 1991); (UKNC n.d.); (Glasgow UNESCO City of Music, 2015); (OECD 2006); (BOP Consulting, 2010); (Creative Birmingham Partnership Board, 2010);
Barcelona, Spain	(Navarro Yáñez 2013); (Mascarell 2006); (Cohendet *et al.* 2011); (Richards 2004); (Hall 2010); (Landry 2000/2008, 2006, 2012); (Nathan 2005); (Pappalepore 2010); (Bromley 2004); (Carta 2007); (Pareja *et al.* 2008); (Clark 2006); (Cohendet and Zapata 2009) (Schulz and Okano 2009); (Costa *et al.* 2008).	(OECD 2008); (London Development Agency 2006); (NTELI 2011);
Sydney, Australia	(Gibson 2006); (UNESCO 2010); (Throsby 2006); (Brecknock 2004); (Gibson 2009); (Peck 2007); (Scott 2006); (Luckman *et al.* 2009); (Atkinson and Easthope 2007); (Atkinson and Easthope 2009).	(City of Sydney, 2010); (UNESCO, 2010); (SGS Economics and Planning, 2008); (Pricewaterhousecoopers, 2005).

Table 3.2: Cities chosen for this research, with an outline of relevant academic publications (source: the author)

These five creative cities have also been chosen based on three similarities with Makkah: Firstly, their focus on creative experience, which includes festivals, tourist promotion, heritage, and cultural institutions.

Secondly, socio-cultural aspects, as Sydney and Vancouver have some similarities with Makkah in terms of the range of ethnicities, immigrant populations and cultural multiplicity. Vancouver is described as one of the most 'liveable' *multicultural* cities in the world (Creative City Task Force, 2008); indeed, two-thirds of its citizens are immigrants (Tarrazo, 2012). In Sydney, approximately two-thirds of its citizens are first and second generation immigrants from over 180 nations around the world (Collins and Kunz, 2007, 201). In recognition of its diversity and multicultural identity, it describes itself as 'the world in one city' (Landry, 2007). Similarly, Makkah is one of the Islamic world's most diverse cities, representing more than 100 ethnicities (Fattah 2005). Hajj attracts some three million Muslims from 188 countries for just five to six days every year (The Ministry of Hajj Portal, 2013), and during the year, some 7.8 million pilgrims come to Makkah to perform Umrah (Jones Lang LaSalle, 2010).

Thirdly, Makkah has similarities with Barcelona and Glasgow in that all three cities have a history and heritage reaching back hundreds of years. For example, Glasgow has a history stretching all the way back to the Stone Age (City Council of Glasgow, n.d.). Barcelona, was founded in 250 BC by the Carthaginians (Satudy Barcelona, 2012). Makkah is one of the oldest cities in the world (Ascoura, 2013), with a history stretching back as far as 1892 BC (Hekki, 1988).

Even so, it should be noted that Makkah and Yokohama are different from Sydney, Vancouver, Glasgow and Barcelona in terms of cultural context. Makkah represents an Islamic and Arabic context, and Yokohama is also different from Western culture in that it represents Japanese culture.

Makkah in Saudi Arabia displays differences when compared to all five of the chosen cities with regard to its political system and economy. Saudi Arabia is non-democratic- it has an absolute monarchy system (Richard & Nassar 2015), and is ruled by the Al Saud family. In addition, it does not conform to a capitalist economy. Landry (2006, 395) does not link creativity to democracy, and he gives examples of creative cities with a non-democratic regime, namely, Beijing and Dubai. Landry (2006, 342) also emphasises some of the benefits of a non-democratic regime in terms of implementing the Creative City concept. He suggests that Dubai, which is governed by the ruling Maktoum family, can "take decisions, stick to them and not worry about dissent".

Secondary data has been used, and a template for the situation analysis of the five cities was compiled, which consists of the following four sections:

1- A short profile of each city, including the main structural variables, such as size, the significance of the city to the state as a whole, and the context of its distinctive character, including culture, heritage and population
2- Collecting examples of best practice for Creative City policies for each city that aimed to increase quality of life, productivity and attractiveness
3- The general architecture of creative industries
4- The challenges that each city has faced and is still facing, and the ability to find solutions

3.1. Vancouver

3.1.1 Distinctive character:

Vancouver is located on the West Coast of Canada, just north of the US border (Smith and Warfield, 2008). It is described as one of the most 'livable' multicultural cities in the world, with a total population of almost 600,000 people (Creative City

Task Force, 2008). Two-thirds of its citizens are immigrants (Tarrazo, 2012). Hall (2010) places it alongside Los Angeles, San Francisco, Auckland, and Sydney in the category of 'sunbelt cities' which attract migrants. The reasons for this perceived attractiveness have been related to certain physical qualities of the location, including the city's climate, waterfront location, and nearby mountains, together with the lifestyle it offers. The 'sunbelt cities' mentioned above are major university cities with appealing cultural facilities. Indeed, Ling and Dale (2011) point out that Vancouver has been ranked as one of the top cities in the world for quality of life.

The majority of the inhabitants of Vancouver are aged between 25-44 years old and many inhabitants are entrepreneurial, educated, and wealthy (Smith and Warfield, 2008). Since the early 1990s Vancouver has experienced many changes in its demographics, planning structures, built environment and relationship to nearby spaces (Kear, 2007). It won a United Nations award for Innovation in Public Service for its Neighborhood Integrated Service (Price Waterhouse Coopers, 2005). Furthermore, it hosted the 2010 Olympic and Paralympic Winter Games, which were viewed by approximately 3.5 billion people worldwide (2010 Olympic and Paralympic Winter Games, 2010). The then-Mayor of Vancouver, Larry Campbell (2002-2005), predicted the benefits which the Games would bring to the city:

> "The 2010 Winter Olympics are having a big impact on Vancouver – bigger than perhaps many thought. People all over are talking and wanting to come here to see what it is all about. They are having a huge impact in bringing recognition to Vancouver" (Price Waterhouse Coopers, 2005, 54).

The Olympics helped Vancouver to promote a positive image in terms of its business and investment opportunities, its talented people, and its tourists.

3.1.2 Creative Policies

The City Council has capitalised on the diversity of Vancouver's residents, and has persuaded them to work together with city staff as part of the Creative City Task Force (Creative City Task Force, 2008). The Task Force has attempted to solve a number of problematic issues including halting illegal building work, reducing refuse, and tackling pollution. Additionally, this task force has focused on identifying strategic goals and directions for the city in the areas of arts and culture (Creative City Task Force, 2008). A Culture Plan was announced which is intended to help shape the city's role in relation to the arts and culture for the next decade (Creative City Task Force, 2008).

The Creative City Task Force of Vancouver created a strategic cultural plan that supports their culture-centric strategy over a ten-year period (2008-2018). The core vision of this plan is:

> "To develop, enliven, enhance and promote arts, culture, and cultural diversity in the City of Vancouver to the benefit of our citizens, our creative community, our business sector and our visitors" (Creative City Task Force, 2008, 6).

Vancouver wanted to realise their vision of becoming a city which views itself as at the cutting edge of the creative industries, including art, culture, education and entertainment (Creative City Task Force, 2008).

The Culture Plan for the Creative City defines the general features of a Creative City and outlines the ongoing multi-dimensional challenges which Vancouver faces. The plan outlines Vancouver's future needs, focusing on creativity,

education, community, communication and involvement, and includes aims in the following areas:

- **Innovation:** The aim is to make Vancouver recognized – on a worldwide basis – as a city of creative innovation, which is rich and uniquely diverse, with a young cultural community, full of creative potential.

- **Learning:** The aim is to ensure that all citizens throughout the whole of their lives will have the opportunity to participate in cultural education and to ensure that every citizen has the opportunity to develop his or her expressive capacities, building a reputation for Vancouver as a city that supports cultural exchange, cultural curiosity and cultural growth as part of lifelong learning.

- **Connecting People, Ideas and Communities:** The aim is to make a positive cultural impact by engaging in a dynamic conversation, an on-going dialogue between artists, creative industries, institutions, communities, and neighbourhoods.

- **Neighbourhoods:** The aim is to help build a unique character for every neighbourhood involving local residents, businesses and artists ensuring that creativity, diversity and innovation will be accessible to all.

- **Valued and Valuable:** The aim is to help the citizens and taxpayers of Vancouver to comprehend what Vancouver's reputation as an international cultural tourism and entertainment destination can bring to the city and to their lives, families and businesses (Creative City Task Force, 2008, 9-11).

In order to continue to execute the goals and vision of the Culture Plan, a set of practical steps were taken by the city in collaboration with its partners. These involved providing grants and a public art review in all arts and cultural programmes

that were intended to improve the processes of the plan for staff and applicants alike. Furthermore, in order to continue to improve the cultural tourism strategy, which was aimed at tourists looking for unique cultural experiences, thought was given to ways of increasing the benefits and adding to the value which can be gained from large-scale cultural events. Additionally, it was proposed that to ensure that Vancouver increases its economic potential, the city should establish a public-private partnership plan to raise investment and seek new sources of financial support to fund the not-for-profit cultural sector (Creative City Task Force, 2008).

In addition, Vancouver City Council has pledged $30 million to set up a digital strategy that will support the econo-centric strand of the city's planning, and has set out a four-year roadmap to transform Vancouver into a 'smart city' (Enbysk, 2013). The project aims to increase digital services, deliver an ICT incubator programme to grow IT companies and provide more open data programmes (Cohen, 2013b). These actions will form part of the plan to upgrade the city's health services and economic facilities to meet the aspirations both of its present communities and future generations (Enbysk, 2013).

In relation to smart cities, cities aim "to create a sustainable, greener city, with competitive and innovative commerce, and an increased quality of life". (Bakici et al. ,2013, 139). In the case of Vancouver, it had a number of priorities for the smart city strategy plan, including:

- Enable city services across digital platforms
- Expand the open data programme
- Promote digital activity through communication and engagement tools
- Expand digital access throughout the city
- Establish a digital incubator programme for digital companies
- Develop a favourable regulatory environment supporting the digital industry

(IT World Canada, 2013, para 6).

Vancouver appears keen to maintain its position as one of the leading cities both in North America and beyond, on an international level. This is reflected in their ambitious plan to become the world's Greenest City by 2020 in relation to ten specific categories, namely: Green Economy, Climate Leadership, Green Buildings, Green Transportation, Zero Waste, Access to Nature, Lighter Footprint, Clean Water, Clean Air and Local Food. This plan was launched in 2009 and is being steered by the Greenest City Action Team, a group including local experts in this field. They kick-started the plan by recommending more than 75 actions requiring immediate action from the City of Vancouver. The group also took inspiration from face-to-face events with 9,500 local people whilst more than 35,000 participants from around the world contributed ideas through an online survey (City of Vancouver, 2012).

Vancouver Municipality has used many approaches in its keenness to solve the problems of the city and make it more attractive; for example, the city hosted the Olympic and Paralympic Winter Games in 2010 as a global event that was (correctly) believed likely to positively impact on the image and economy of the city. It formulated the Creative City Plan with the aim of enhancing the art and culture sector for the benefit of citizens, the creative community, the business sector and visitors. In addition, the diversity of its citizens has been used for the benefit of the city, as a broad range of communities were involved in the planning of the Creative City vision.

Overall, Vancouver has tried to find local solutions for its problems using the creativity of its own citizens. It is also noticeable that each Mayor of Vancouver

standing for election promotes a new plan for the city; for example, Sam Sullivan (2005–2008) established the ten-year Creative City plan intended to run from 2008 to 2018. His successor, the current Mayor (as of 2016) Gregor Robertson has promoted the smart city and green city plans.

3.1.3 The creative industry

Vancouver City Council is not the only player contributing to enhancing the cultural vitality of the city; they also have many community-based partners, each one with their own unique approach to collaborative enterprise and form of creativity that will increase the financial viability of providing quality cultural experiences. This supports the development of cultural ideas and expression and helps to foster creativity in all aspects of Vancouver's cultural policies, programmes and services (Creative City Task Force, 2008).

The Mayor of the city had previously expressed awareness that Vancouver's economy was weak, being largely dependent on natural resources such as mining, forestry and fisheries (Smith and Warfield, 2008). Therefore, Vancouver deliberately chose to support theatre and other creative industries, including film-making, via investment in policy infrastructure and new media to attract creative workers (Smith and Warfield, 2008). Pratt and Hutton (2013, 87) argue that Vancouver, along with other large Canadian cities, encompasses a disproportionately large share of significant high-growth creative industries, including video and television production, film, music, advertising, architecture, computer graphics and other new media.

3.1.4 The challenges

However, Vancouver apparently still faces a number of challenges that require solutions and need to be addressed by the City Council and the Creative City Task Force. A former Mayor of Vancouver, Larry Campbell, identified several of issues whilst others were highlighted in the report produced by the Creative City Network of Canada.

In an interview, Campbell argued that the major challenge facing the city is its growing population and the consequent need for sustainable development; therefore, the city needs to attract a mix of all strata of income levels. Furthermore, the city requires a transport system that is adequate to cope with the amount of people in the city and the region. At the same time, Vancouver must take greater responsibility for the environment, especially with regard to limiting the city's greenhouse gas emissions. Finally, although many people participated in creating Vancouver's Cultural Plan, it has been pointed out that the city needs them to remain involved in the process, so that strong communication links can be maintained with the various Vancouver neighbourhoods (Price Waterhouse Coopers 2005, 161).

Nancy Duxbury (2004) from the Creative City Network of Canada identified another set of challenging issues which Vancouver's commitment to cultural planning needs to address; these were:

• The limited number of staff and financial resources to cater for the needs of a growing community.

• The weak connections between the business community and the educational sector in the city.

• The limited interest or involvement of regional government in cultural development.

• The low level of support for culture from other tiers of government in British Columbia, which affects the organisational infrastructure, spreading it too thinly and making it vulnerable.

• The difficulties of attracting and retaining artists and other creative talent to the city because of the growing cost of real estate in Vancouver (Duxbury, 2004).

Both Campbell (Price Waterhouse Coopers, 2005) and Duxbury (2004) highlight some of the more immediate issues facing Vancouver; a city which might be considered as having become a victim of its own success. Its expanding population has brought about the need for better infrastructure in the form of a fit-for-purpose transport system and raised environmental concerns about the city's carbon footprint together with a possible boom in property prices. Both authors also raise doubts about the long-term sustainability of Vancouver's vision without widespread grassroots support, backing from other sectors in the city and more strategic political commitment at the regional level.

Aanalysis of Vancouver's experience as a Creative City provides a clearer understanding of the issues experienced, and it illustrates the practical steps which have been taken to transform it. Table 3.3 below presents the dimensions and indicators identified from Vancouver's experience, as well as the source of data:

Vancouver		
Distinctive Character	Diversity	(Creative City Task Force 2008); (Smith and Warfield 2008), (Holden & Scerri, 2012); (Ley & Murphy, 2001); (Hyndman, Schuurman, & Fiedler, 2006); (Shaw, 2007); (AuthentiCity, 2008); (Lewis & Donald, 2009); (Bradford 2004); (Hall, 2010); (Benton-Short, Price, & Friedman, 2005); (Hoernig & Walton-Roberts, 2009);(M. S. Gertler, Tesolin, & Weinstock, 2006b)
Creative Policies	Event '2010 Olympic and Paralympic Winter Games' 'Eventful City'	(2010 Olympic and Paralympic Winter Games, 2010); (Price Waterhouse Coopers, 2005); (Richards and Palmer 2010); (OECD, 2008);
	Technology 'Smart city'	(Enbysk, 2013); (Cohen, 2013b); (Gibbs, Krueger, & MacLeod, 2013);
	Quality of life 'Livable City'	(Ling and Dale 2011); (Duxbury, 2004).(Holden & Scerri, 2012); (Hyndman et al., 2006); (Shaw, 2007); (Lewis & Donald, 2009); (Gertler 2004); (Clark, 2006); (Marans & Stimson, 2011); (Miles, 2005a)
	Quality of Place	(Lewis & Donald, 2009);(M. Gertler, 2004); (Graeme Evans et al., 2006)
	Vision. 'Creative City' 'Greenest City' 'Sustainable City'	(Creative City Task Force 2008),(Kear, 2007), (Holden & Scerri, 2012); (City of Vancouver, 2012); (Gibbs et al., 2013); (Duxbury, 2004)
	Involving Citizen Communities Private sector City Committees Creative people	(Creative City Task Force 2008); (Price Waterhouse Coopers, 2005); (City of Vancouver, 2012). (Duxbury, 2004); (Hall, 2010);
Creative Industry	Culture 'Arts' Cultural Tourism' Theatre, Film-Making and New Media	(Smith and Warfield, 2008); (Lewis & Donald, 2009); (S. Durmaz, 2012); (Pratt & Hutton, 2013); (G. Evans, 2009); (Scott 2006); (B. Durmaz, Yigitcanlar, & Velibeyoglu, 2008); (Hamilton et al., 2009);(M. S. Gertler et al., 2006a); (Hutton, 2004); (Creative City Task Force 2008), (Duxbury, 2004); (Smith and Warfield, 2008); (Shaw, 2007); (Lewis & Donald, 2009); (Ling and Dale 2011);(Hall, 2010);(Duxbury, 2004); (Grundy & Boudreau, 2008); (Charles Landry, 2012);(City of Toronto, 2003);
The challenges	1- Low level of support from regional government 2- The limitation of financial resources. 3- The weak connections between the business community and the educational sector in the city. 4- The limited interest or involvement of regional government in cultural development 5- The low level of support for culture. 6- The difficulties of attracting and retaining artists and other creative talant.	(Duxbury, 2004); (Smith and Warfield, 2008).

Table 3.3 Dimensions and Indicators assembled from Vancouver's experience (source the author)

3.2. Yokohama

3.2.1 Distinctive character

Yokohama is Japan's second largest city, with a population of 3.67 million. It is located in the Greater Tokyo area, thereby lying close to the heart of Japanese politics, economics and information (Urban Management and Planning Bureau, n.d.). Yokohama was founded 150 years ago, becoming a bustling city within just three decades (Sasaki, 2010). It is considered to be at the forefront of innovation, being one of the first cities in Japan to install gas-powered street lamps, a modern water supply and sewerage system, and a telephone exchange (Yusuf, 2013, 28). The first 19 miles of railway line in Japan were laid in Yokohama. The city is considered attractive to visitors because it provides them with views of Mount Fuji, the most famous symbol of the Japanese landscape (Urban Management and Planning Bureau, n.d.). In terms of research output, Tokyo-Yokohama is apparently the most research active city in the world, with 10,614 papers written in the periods 2002-2004 and 2006-2008 (Matthiessen, Annette and Find, 2011).

In 1917, Yokohama was the largest port in Asia (Yusuf, 2013), and it remains one of Japan's main harbors in modern times, having traditionally been viewed as the country's gateway to the rest of the world (Urban Management and Planning Bureau, n.d.). This position has meant that the city has welcomed the cultural creativity and innovations brought by visitors and traders from all over the world, making it a force for modernisation. The city's character, when both its historical and its modernising facets are combined, attracts large numbers of entrepreneurs, migrants and tourists (Culture and Tourism Bureau, 2011). Since the establishment of its port in 1859, Yokohama has always been noted for its international districts, with enclaves for American, Korean and European residents having become

established together with a Chinatown (Sasajima, 2013). Yokohama city authorities claim that some 40 million people visit the city annually, making it one of the most popular visitor attractions in Japan (Noda, 2010).

The downtown area of Yokohama, known as Kannai, was occupied by the U.S. army from the end of World War II until the mid-1960s, which affected the urban planning of the area over time (Noda, 2010). Unfortunately, the U.S. military presence damaged the city's reputation, due to the development of a notorious 'red light district' associated with prostitution and drugs, centred around the district of Kogane-cho just one kilometre from Kannai (Sasajima, 2013).

3.2.2 Creative Policies

In 2002, the new Mayor of Yokohama, Nakada, set up a study group to develop a new urban policy for the city (Noda, 2010). This proposed the formation of a Creative City of Art and Culture – Creative City Yokohama (Lazzeretti, 2012). Yokohama was also given a substantial budget by the national government to allow it to fully embrace its Creative City projects and transform it into the biggest city in Japan (Sasajima, 2013). The following presents the four objectives that were agreed by the Yokohama city council:

1. To produce a creative environment where artists and creators want to live
2. To stimulate the economy by a cluster of creative industries
3. To maximise the use of the attractive resources in the community
4. To allow residents to take the lead in producing the Creative City of Art and Culture (Culture and Tourism Bureau, 2011).

The Creative City concept inspired the Yokohama city authorities to show the world that it has remade itself as a more attractive city with modern values (Lin and

Watada, 2010), reflected in the fact that they sought to transform the former red light district into an art district (Sasajima, 2013). In addition, the authorities now understand that incorporating art and culture into the city does not simply serve as a means to make the lives of Yokohama's residents more satisfying; it can also be used as a way to raise the city's international competitiveness. Furthermore, the city authorities are attempting to use creativity as a means of responding to the difficulties and problems citizens face in their everyday lives. They also offer the possibility of addressing global issues (Noda, 2010).

The city authorities therefore established a number of projects designed to transform Yokohama into a Creative City, which are discussed in turn:

The National Art Park Plan: This is intended to coordinate the celebrations for the 150th anniversary of the opening of the Yokohama port to foreign trade with the launch of a strategy to develop new industries based in the central waterfront area, making this location more popular with Yokohama's citizens. The plan also aims to attract artistic and cultural activity using the city's historical heritage and cultural resources as a gateway.

Creative Core Areas: An independent area has been defined in the old quarter of Yokohama where artists and creators can reside or work, creating and displaying their works due to private enterprises bringing about the transformation of the historical buildings and warehouses there into centres for creative activity.

Image Culture City: Yokohama aims to generate new industry and increase employment opportunities by encouraging the formation of a cluster of businesses involved in film and video content. Alongside this, the organisation of film festivals and other events linked to the creative industry is expected to be a growth area that

will benefit the local economy. Yokohama is also aiming to become the centre for video content in Asia.

The International Triennaleof Contemporary Art: This three-yearly exhibition in Yokohama serves the purpose of raising awareness of the Creative City image both nationally and internationally (Culture and Tourism Bureau, 2011).

PACIFICO Yokohama is located in Minato Mirai 21 on the Yokohama seafront. PACIFICO provides a large space for hosting conferences and is designed to meet the requirements of world-scale conventions (PACIFICO Yokohama, n.d.).

The Japanese scholar Masayuki Sasaki has played a leading role in promoting the Creative City concept in both theory and practice since 1997, by means of his research and policy work in Japan and elsewhere in Asia (Sasaki, 2010). Sasaki tries to analyse, evaluate and develop the theory of the Creative City drawing on the work of Landry, Florida and others in order to enable Japanese cities to find the best path to enhance and develop their sites. Sasaki emphasises that in order to be useful, any theoretical framework which is proposed must be appropriate to the Japanese context (Sasaki, 2010). Sasajima (2013) emphasised that the most significant characters of creative city policies in Yokohama are regenerating urban decay and creating creative spaces.

Yokohama has been chosen as one of the World Bank's Ecological Cities (Eco^2 Cities)[7] (Urban Management and Planning Bureau, n.d.). It has also gained membership of Environmental Model Cities, in recognition of its achievements in working with its citizens to protect the environment at all levels, making it an environmental pioneer amongst cities in Japan (Urban Management and Planning

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[7] This refers to the best global practices in balancing sustainable ecological development and economic urban growth (Taniguchi, 2011).

Bureau, n.d.). In 2010 Yokohama set up a plan aimed at reducing the levels of carbon dioxide in the city by building an advanced energy infrastructure and social system (City of Yokohama, 2011). This initiative, called the Yokohama Smart City Project (YSCP), is a cooperative venture between private companies, citizens, and the city authorities, and if it proves as effective as is hoped, the idea is to transfer the model first to the rest of Japan and then to elsewhere in the world (Japan Smart City, 2014). The authorities are working with their partners to devolve responsibility for many specific projects such as a new generation of transport systems, and the introduction of renewable energy and efficient energy management for buildings, local communities and private households (City of Yokohama, 2013).

Yokohama's municipal government and the Japanese government have adopted a new political route for change. In addition, the city has begun to monitor its "quality of life" ambitions in relation to its economic development strategy (Sasajima, 2013). Yokohama has also created a vision for the city called "Looking toward 2025". This long-term vision is aimed at establishing a new lifestyle grounded in people power and creativity, and its aspirations depend on five supporting pillars, which are as follows:

- A crossroads for the world's wisdom: the distinctive brand of urban creativity of the city will be promoted so that it can become a source of world knowledge and wisdom.
- A source of dynamism for pioneering new endeavours: the city aims to become a dynamic city by allowing both people and business to thrive.
- A liveable city supporting a variety of work and life styles: by encouraging citizens to take the initiative in improving their communities.

- An environmentally-friendly city created on the basis of local wisdom: the city of Yokohama is striving to become an 'environmental port,' demonstrating to the wider world a city with a healthy flow of economic activity and ecology.

- A safe and secure city offering peace of mind: the city aims to put in place the social mechanisms to create a safety net allowing its citizens to lead fulfilling lives (City of Yokohama Culture and Tourism Bureau, 2012, 15).

3.2.3 Creative Industry

According to Yoshimoto (2009), in Japan, several cities have adopted a creative Industry policy including Yokohama. However, creative industries rarely have a promotion policy that is clearly defined or connected to producing palpable results. In addition, for almost all cities, their policies are limited to taking advantage of the culture and arts for regional transformation purposes. The ranked industry sectors of Yokohama include music, and computer software, which makes up 2.0% of Japan's creative establishments and 3.0% of creative employees.

3.2.4 The Challenges

Noda (2010) highlights problems that need to be solved by Yokohama's creative city policy as follows:

- The local citizens are not deeply involved in the creative city policy that was devised and implemented by local governments.

- There is a need to create a stronger link to the city's economic policy because Yokohama's Creative City policy is driven too much by art and culture.

Table 3.4 shows dimensions and Indicators assembled from Yokohama's experience

Yokohama		
Distinctive Character	Mount Fuji, the Japanese landscape	(Urban Management and Planning Bureau, n.d.).
	Diversity	(Sasajima, 2013).
Creative Policies	Technology & Smart City	(City of Yokohama, 2013); (City of Yokohama, 2011b); (Taniguchi, 2011);
	Quality of life	(Taniguchi, 2011); (Sasajima, 2013); (Tjandradewi, Marcotullio, & Kidokoro, 2006); (Pricewaterhousecoopers, 2005).
	Quality of place	(PACIFICO Yokohama, n.d.); (Noda, 2010); (Taniguchi, 2011); (Sasajima, 2013); (Tjandradewi et al., 2006); (Pricewaterhousecoopers, 2005); (Schulz & Okano, 2009); (Murakami, 2010);
	'Creative City' 'Green City'	(Noda, 2010); (City of Yokohama Culture and Tourism Bureau, 2012); (Yusuf, 2013); (Pricewaterhousecoopers, 2005); (Schulz & Okano, 2009); (Sasaki, 2010)
	Involving Citizen Communities Private sector City Committees Creative people	(Noda, 2010); (Culture and Tourism Bureau, 2011); (Taniguchi, 2011); (Tjandradewi et al., 2006); (Baycan-Levent, 2010)
	Infrastructures of Research institute and Universities	(Noda, 2010); (Culture and Tourism Bureau, 2011); (The Japan Foundation, 2008); (Sasaki, 2008); (Sasaki, 2010)
	Government Support	(Sasajima, 2013);(The Japan Foundation, 2008); (Sasaki, 2010)(Pricewaterhousecoopers, 2005)
Creative Industry	Culture 'Arts' 'Cultural Tourism' 'History and Heritage' Music and Computer Software	(Culture and Tourism Bureau, 2011); (Noda, 2010); (City of Yokohama Culture and Tourism Bureau, 2012); (Taniguchi, 2011); (Sasajima, 2013); (Sasaki, 2008); (Schulz & Okano, 2009); (Sasaki, 2010); (Kunzmann, 2011); (Yoshimoto 2009).
The challenges	1- Local citizens are not deeply involved in creative city policy. 2- Create a stronger linking to the city's economic policy	(Noda 2010)

Table 3.4 Dimensions and Indicators assembled from Yokohama's experience (source the author)

3.3. Glasgow

3.3.1 Distinctive character

The next example city to be examined in this chapter, Glasgow, is the largest city in Scotland, with a history stretching all the way back to the Stone Age (City Council of Glasgow, n.d.). The last recorded population (in 2011) for Glasgow City is 598,830 (National Records of Scotland, 2012). The size of the ethnic minority population in Glasgow has been increased from 13% in 2001 to 21% in 2011 of the total population (CoDE, 2014; Policy Scotland, 2014)

The University of Glasgow, now situated in the west end of the city, was established in 1451 (City Council of Glasgow, n.d.), making it one of the oldest universities in Europe (Hall, 2004). For several decades in the nineteenth century (1820-1880), Glasgow was known as one of the most technologically-innovative cities in the world for its ship design and building industry on the River Clyde (Hall, 2010). It was also generally, if informally, recognised as 'the second city of the British Empire' (Hospers, 2003).

3.3.2 Creative policies

Glasgow suffered badly in the 1970s from the decline of its traditional manufacturing industries (Hospers 2003), which made it 'a shrinking city' (Karina Pallagst; et al, 2009), prompting the then-Lord Provost (mayor) of Glasgow to say that it had become 'the worst corner of Britain' (Creative Birmingham Partnership Board, 2010). Therefore, in 1980, the city council decided to take advantage of Glasgow's heritage by giving culture and creativity an exceptional role in its regeneration efforts (Creative Birmingham Partnership Board, 2010). The city

planners of Glasgow have generally addressed the problem of the former manufacturing spaces by reconverting them into cultural spaces which also often offer tourism activities (Alvarez, 2010). Additionally, Glasgow has stimulated investment in cultural production and infrastructure in order to create major events (Creative Birmingham Partnership Board, 2010).

As a result, in 1990 Glasgow was awarded the title of European Capital of Culture, becoming the first non-capital city to receive the award (Zuber, 2009). There was stiff competition between a number of British cities to win the nomination, but Glasgow followed its city plan to use this high-profile year-long event to act as a stimulus for its urban development and to increase Glasgow's image as a cultural city (Richards, 2000). To prepare the city for the cultural capital designation, nearly £40 million was invested by a variety of sponsors: the city council, regional and national government, and private sources of sponsorship (Hamilton, Arbic, and Baeker, 2009).

Throughout 1990, nearly 3,500 events were staged by 700 cultural organisations and 22,000 people (Myerscough, 1991). According to a cost-benefit analysis or evaluation, the event was economically successful, making a clear economic profit of between £32 million and £37 million, mostly as a result of tourist spending (Myerscough, 1991). Furthermore, Glasgow's reputation spread far and wide, and survey suggested that the majority of Glaswegians also believed that 1990 had improved the city's image by making it a more enjoyable place to live (Mooney, 2004). According to Pipan and Porsander (1999), Glasgow 1990 has served as a

source of inspiration for other European cities, as arguably the only city which has succeeded in making a Cultural Capital truly worthy of the name.

UK tourism to Glasgow increased by 88%, and international tourist numbers were up by 25% between 1991 and 1998 (Hamilton, Arbic, and Baeker, 2009). Moreover, the city has more recently been listed as one of the top ten cities in the world to visit (BBC News, 2008) and the success of cultural activity has impacted on many districts across the city (Pipan and Porsander, 1999). The wealth of cultural attractions and activities in Glasgow now regularly attracts over three million tourists each year from all over the world (City Council, n.d.). As a consequence of Glasgow 1990, the city's renewal is now considered a success story which has notably been based on the increased levels of tourism stemming from its cultural, arts, and leisure industries (Murphy and Boyle, 2006).

Glasgow has experienced success in becoming one of the top UK and even international tourist destinations as a city, building its image based on its heritage and resources, after winning the competition to be named the European Capital of Culture in 1990. This event brought significant investment to the benefit of the city based on partnerships involving both the government and the private sector. Since then, the city has developed this image to become a creative industrial city.

Following Glasgow's year as European City of Culture, Comedia produced a report for the Glasgow Development Agency, which was the first in-depth study of the Creative City concept in practice (Landry, 2005) (see Chapter Two). This report focused on economic development in the cultural and creative sectors (Comedia, 1991). Comedia evaluated the city's cultural and creative infrastructure, and

recommended that Glasgow had the capability to become a Creative City. They suggested six regenerator project plans which, when applied together, would build a permanent Creative City image for Glasgow as following:

- The Tramway
- The College of Building and Printing
- A media resource centre
- An enhanced City Hall
- An Integrated Arts Information and Ticket-Selling Centre
- 1993, The Year of Design (Comedia, 1991, 6).

Pratt (2010) argues that although there is a long history of formulating urban policy and cultural policy in the UK, there is no 'Creative City policy' as such in any part of the UK. Glasgow is now considered to be a Creative City with the ongoing ambition to organise, create and participate in events. It has hosted possibly the highest profile sequence of large-scale cultural events of any British city outside London (Creative Birmingham Partnership Board, 2010). For example, it was the Architecture and Design City of the UK in 1999 (Hospers, 2003), and was also acknowledged as a City of Music in 2008 by the UNESCO Creative Cities Network (UKNC, n.d.). This designation opened up further business opportunities for the city which, in total, generate around £75 million a year for its economy (UKNC, n.d.).

Glasgow hopes that its participation in UNESCO's Creative Cities Network as a City of Music will have the following advantages:

- To create further musical opportunities for Glaswegians, both as participants and audiences.

- To unite the various areas of musical interest to work together towards common goals in order to provide coherent and comprehensive information about Glasgow's musical life.

- To enhance and promote the image of Glasgow as a vibrant part of the Creative Cities Network (UKNC, n.d.).

According to Mark O'Neill, the head of Arts and Museums at Culture and Sport Glasgow, the city has supported both cultural consumption and creative production in the following ways:

> "It has invested in workspace for companies of all sizes: examples range from the Briggait crafts and creative industries complex to the Digital Media Quarter to Pacific Quay, the site of the Garden Festival [in 1988] and now home to the Science Centre and BBC Scotland. Glasgow has also rebranded itself rather more successfully than other cities, starting with the 'Glasgow's Miles Better' campaign which aimed to change negative perceptions, to the current 'Scotland with Style' approach. Glasgow developed its strategic vision of culture-led regeneration early (in a British context) and has persevered with it for more than 25 years. (Creative Birmingham Partnership Board, 2010, 31).

O'Neill argues that a city should always consider the quality of life offered by projects seeking to benefit the city, not just the direct economic benefits which can be hoped for (Creative Birmingham Partnership Board, 2010). Glasgow has also been selected as one of the UK's first Smart Cities, a project that will support the City Council to meet the challenges of contemporary and future city life. The aim is to ensure a better quality of life for Glaswegians by bringing together the city's transportation and traffic systems, energy use, health and CCTVs (BBC News, 2013).

Most recently at the time of writing, in 2014 Glasgow hosted the Commonwealth Games, a global sporting event, with the participation of 6,500 athletes from 71 countries and territories (Glasgow 2014, 2014).

3.3.3 Creative industries

Scotland now has the fastest-growing creative industries not just in the UK but worldwide, and is widely recognised as a creative hub (Pallagst *et al.*, 2009). Glasgow has made a new image for itself as a home for the creative industries (Zuber, 2009), making it one of the most successful examples of creativity-led economic development fuelled by a strong relationship between the arts community and local officials (Hamilton, Arbic and Baeker, 2009). Glasgow's creative industries have therefore brought about a new cultural identity for the city that has replaced its old industrial and post-industrial image (BOP Consulting, 2010). Scotland's employment total in the cultural industries has recently reached 150,000 people, with Glasgow hosting the largest share of these jobs, especially in the fields of design, film, television, and publishing (Pallagst *et al.*, 2009).

3.3.4 The challenges

Despite Glasgow City Council's achievements in re-branding the city, not just in the UK but globally, some local activists are unhappy, claiming that the council had promoted the city without taking into account the opinions of the local citizens. Boyle and Hughes (1994, 468) summarised the local opposition to Glasgow's 1990 City of Culture event in the following terms:

> "It is discomfort locals have experienced with the willingness of city leaders to forego cultural traditions that has generated a politics of urban entrepreneurialism. It has been largely a conflict over local identity and the extent to which the new orientation disrupts 'naturalised' positions in the city regarding the level of mediation between capital and labour which Glasgow stands for".

According to Gert-Jan Hospers, care must be taken when changing the image of a city:

"The city should be imagined in a realistic way. City marketing must find a balance between identity, image and the desired reputation. If these elements fit, the city brand really is the greatest common denominator between the different pillars (e.g. economy, education, culture) and arenas (citizens, entrepreneurs, authorities) making up the city". (Hospers, 2003, 154)

It has also been claimed that Glasgow did not provide a good example of the positive completion of a Creative City story because not all Glaswegians benefitted from the Creative City concept,. Glasgow needs to strike a balance between the need for business development and increasing its tourist attractions and taking into account the wishes of its residents. The current historical-geographical mapping of the frequency and strength of various types of deprivation in Glasgow suggests that the prognosis of a rapid enhancement in the quality of life experienced by many disadvantaged people and places has not been realised (Pacione, 2004). Many Glaswegians are condemned to premature death as a result of disease and deprivation; for example, in some of the city's poorest neighbourhoods, NHS data shows that 75% of residents are on sickness benefit, whilst the average man will live to 63, 14 years lower than the UK average (Scott, 2004). In addition, some 90,000 citizens are unemployed. House prices in the city are increasing faster than anywhere else in Scotland, and the standard of much of the city's public housing is unacceptable (Scott, 2004).

Nevertheless, many writers have positively viewed the achievements of Glasgow since its decline in the 1970s, when it was fast becoming a miserable, post-industrial city into a contemporary, active, rejuvenated centre of creativity (Hamilton et al., 2009). This viewpoint has been echoed by numerous authors, including Chang and Teo (2009); Landry and Bianchini (1995); Richards and Palmer (2010); OECD (2006); Grodach (2013); Romein and Trip (2009); Durmaz (2012); Pratt (2010);

Comunian (2010); Hannigan (2007); Hall (2000;2004); Carta (2007); Bunnell (2013); Hamilton *et al.* (2009); Connor (2000); Kunzmann (2004); Creative Birmingham Partnership Board (2010); Nathan (2005); Brown (2010); BOP Consulting (2010); Pappalepore (2010); García (2004; 2005).

Romein and Trip (2009) consider Glasgow to be an icon for the Creative City thesis, and the OECD (2006,285) described Glasgow as one of the "comeback kids" in reference to its successful efforts at regeneration. García (2005) noted that Glasgow has been selected as a positive case study amongst the successes and failures that have occurred during the evolution of the European City of Culture programme for UK and other European cities. For example, during the bidding process to host the ECOC 2008 in the UK, some 90 per cent of the references to Glasgow 1990 in the national press coverage were positive in nature, revealing a highly positive overall image.

More recently, in terms of the overall health and vitality of the city and the question of whether Glasgow's revival has sufficiently benefitted all its residents, it should be noted that Glasgow's Centre for Population Health has created a model (see Figure 3.2) for mapping the key indicators of health and wellbeing as used by the Understanding Glasgow project.
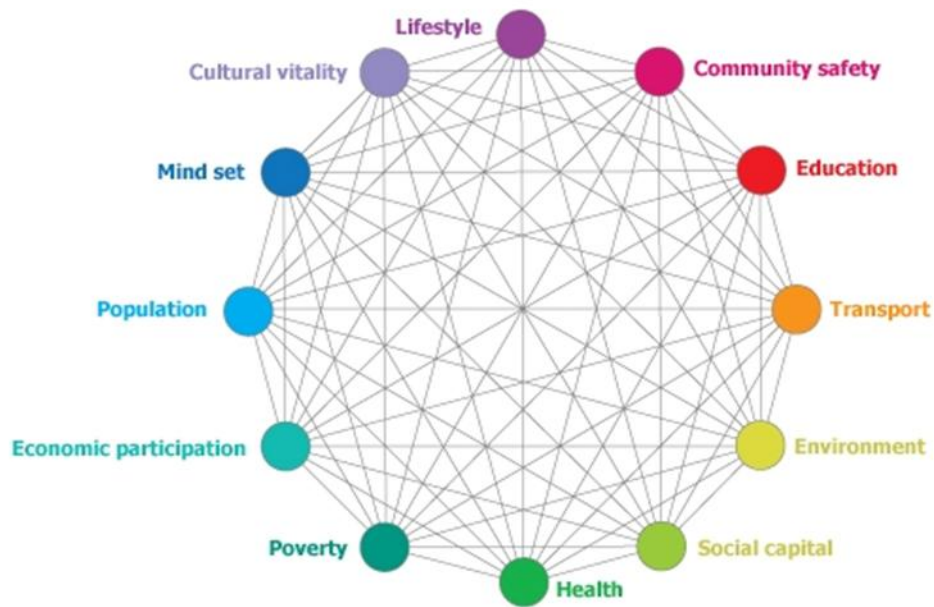
Figure 3.2: Glasgow the project model. Source: Glasgow Centre for
Population Health (n.d.)

This project has been supported by a variety of partners, including Glasgow City
Council, Community Safety Glasgow, NHS Greater Glasgow Team, Glasgow's
Community Planning and Clyde and the International Futures Forum (Glasgow
Centre for Population Health, n.d.). Projects such as this, which aim to find solutions
to major challenges like social exclusion, need to take a multi-faceted approach and
to involve the main target of their considerations and concern; namely, the city's
residents (Lennon, 2014).

Table 3.5 shows dimensions and Indicators assembled from Glasgow's experience

Glasgow		
Distinctive Character	A history stretching all the way back to the Stone Age	(City Council of Glasgow, n.d.).
	The University of Glasgow, was established in 1451), is one of the oldest universities in Europe	(City Council of Glasgow n.d.) (Hall, 2004).
	Diversity	(CoDE, 2014; Policy Scotland, 2014)
Creative Policies	**Events** 'European City of Culture 1990' '2014 Commonwealth Games'	(Myerscough, 1991); (Comedia, 1991); (Creative Birmingham Partnership Board, 2010); (Hospers, 2003); (UKNC, n.d.); (Glasgow2014, 2014); (Hibberd, 2008); (Horne & Manzenreiter, 2006); (García, 2004); (Kuzin, 2008); (Graeme Evans, 2007);(Comunian, 2010); (Carta, 2007); (Quinn, 2009); (Pratt, 2010); (P. Collins & Fahy, 2011); (Richards and Palmer 2010)
	Technology Smart city	(Creative Birmingham Partnership Board, 2010); (BBC News, 2013); (European Parliament, 2014);
	Quality of life	(Creative Birmingham Partnership Board, 2010); (BBC News, 2013); (European Parliament, 2014); (Chapman & Larkham, 1999); (OECD, 2006);
	Quality of Place	(Mooney, 2004).
	Vision	(Creative Birmingham Partnership Board, 2010); (Comedia, 1991);
	Involving Communities Private sector City Committees 'Understanding Glasgow project'	(Landry, 2005); (Comedia, 1991); (Glasgow Centre for Population Health n.d.); (Creative Birmingham Partnership Board, 2010);
	Research institute and Universities	(Hall, 2004); (Charles Landry & Bianchini, 1995)
Creative Industry	**Creative industry** 'Film City Glasgow'	(BOP Consulting, 2010); (Pallagst et al., 2009); (Zuber, 2009); (Hamilton, Arbic and Baeker, 2009); (Hall 2000); (Hibberd, 2008); (Evans et al. 2006) (Romein & Trip, 2009); (S. Durmaz, 2012); (O'Connor, 2004); (G. Evans, 2009);(Baycan-Levent, 2010);(Karina Pallagst; et al, 2009)
	Culture City Imaging and identity as: 'City of Music'. 'UK City of Architecture and Design' 'History and Heritage'. 'Cultural Tourism'.	(City Council of Glasgow, n.d.); (Creative Birmingham Partnership Board, 2010); (Alvarez, 2010); (Zuber, 2009); (Richards, 2000); (Hamilton, Arbic, and Baeker, 2009); (Myerscough, 1991); (Pipan and Porsander, 1999); (Hamilton, Arbic, and Baeker, 2009); (BBC News, 2008); (City Council, n.d.); (Murphy and Boyle, 2006); (Hall 2000); (Brown, 2010); (García, 2004); (Richards & Wilson, 2007b); (Comunian 2010); (Hospers, 2003); (London Development Agency, 2006); (Pratt, 2010); (BOP Consulting, 2010); (Kunzmann, 2004); (Hall, 2010); (Clark, 2006); (Romein & Trip, 2009)
The challenges	Not involving the citizen.	(Boyle and Hughes 1994); (Hospers, 2003); (Scott, 2004)

Table 3.5 Dimensions and Indicators assembled from Glasgow's experience (source the author)

3.4. Barcelona

3.4.1 Distinctive character:

The next example city to be considered in this chapter is Barcelona, which is the second largest city in Spain and the capital city of Catalonia. It has a population of more than 1.6 million people (Creative Metropoles, 2010), with inhabitants from diverse cultural backgrounds and distinctive histories (Cohendet and Zapata, 2009). The city has been founded in 250 BC by the Carthaginians (Satudy Barcelona, 2012)

3.4.2 Creative policies

Prior to the 1980s, Barcelona had been viewed as a city in decline, suffering from the effects of acute de-industrialisation. In 1986 the unemployment figure stood at 22% (OECD, 2008). In 1988, Barcelona City Council created an imaginative network with the aim of putting into place a strategic plan for the city called 'Barcelona 2000'. The initial step involved asking 500 people with a wide range of agencies in the city for their opinion on how best to develop the city (London Development Agency, 2006). The planning group had three key objectives in relation to the city, which were as follows:

1. To connect Barcelona to a network of European cities and improve internal accessibility;
2. To improve the quality of life in the city;
3. To make its existing industrial and service sectors more competitive while supporting new, emerging ones (London Development Agency, 2006, 9-10).

Barcelona was chosen to host the 1992 Olympic Games, which was seen as an extremely high-profile opportunity to accelerate the fulfillment of the plan's objectives and to place the city on the global map (London Development Agency, 2006). The city council was successful in reconfiguring the urban design of the city

by joining together a number of different parts of Barcelona which had previously been separated by roads and industrial areas into a coherent whole (Landry and Bianchini, 1995). Indeed, the Olympic Games has since been characterised as Barcelona's first major experience of public-private partnerships (OECD LEED Programme, 2008).

The public sector invested some $8 billion in the Olympic Games in the period from 1986 to 1993 (Richards, 2004), and the event had a significant influence on the administration's plans. The Barcelona Olympics drew the world's attention and thrust the city into the international limelight (see, for example Price Waterhouse Coopers, 2005; Locate in Kent, 2009; Cohendet and Zapata, 2009; Bonet, Colbert, and Courchesne, 2011; London Development Agency, 2006; Graeme Evans *et al.*, 2006; Smith, 2005; OECD LEED Programme, 2008; Hall, 2004; Costa, Magalhães, Vasconcelos, and Sugahara, 2007). It also enhanced the city's investment in design-led urban infrastructure and improved the quality of life for Barcelona's residents (London Development Agency, 2006). The lasting legacy of the Olympic Games was a new infrastructure including different kinds of facilities, such as improved transportation systems, a revamped waterfront, as well as stadiums and museums (Cohendet and Zapata, 2009). In addition, in the run-up phase to the Games, the labour market of the city and its neighbourhoods benefitted significantly since "Barcelona's general unemployment rate fell from 18.4% to 9.6%, while the Spanish figures were 20.9 and 15.5% respectively" (Locate in Kent, 2009,7).

Evans *et al.* (2006, 22) emphasise that the 1992 Olympics were a powerful force behind urban regeneration, cultural appearance and economic renewal in the city:

"Barcelona's experience can teach a valuable lesson: cities should seize opportunities for a rallying of interest in creative life and use downturns to galvanize support in the face of difficult times. The project of building this kind of multi-level and multi-sector consensus is a helpful component of any city's approach to strengthening its creative ecology".

Barcelona continued to brand itself globally as a model for culture-led urban regeneration that had provided multiple tangible advantages (Costa, Magalhães, Vasconcelos, and Sugahara, 2007; Miles 2005; Hall, 2004; OECD LEED Programme, 2008; García, 2004a; Smith, 2005; Richards, 2004; Richards and Wilson, 2007), through using a strategy of "bringing together the civic, creative and territorial realms to benefit the Arts, the city community and scientific development" (London Development Agency, 2006,11). In addition, the city was awarded the Royal Institute of British Architecture's Gold Medal for its success in attracting visitors to trade events such as conventions and exhibitions, and as recognition of its high ranking for quality of life amongst European cities (Evans, *et al.*, 2006).

Barcelona planned to organise an event every year to support its vision of promoting the city to the world; for example, it organized a Cultural Olympiad in 1992 lasting five months and including a series of seminars and events that attracted over three million visitors in total (Hall, 2010). It declared 2000 the Year of Music, whilst 2001 was the Art Triennial (London Development Agency, 2006). Moreover, 2002 was dubbed the Year of Gaudí, celebrating 150 years since the birth of Antoni Gaudí (1852-1926), an iconic local modernist architect whose fame is now global.[8] The event was worth €14m and attracted some 55 million visitors (London Development

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[8] Gaudí is one of Spain's most creative architects, famed worldwide as the creator of one of the best-known sights of Barcelona which attracts millions of visitors every year, namely the expiatory church of La Sagrada Família. Construction of the church was started in1882 and continued until Gaudi's death in 1926. It is still not completed but the city authorities aim to finish it in 2026 (Sagrada Familia, n.d.).

Agency, 2006). This was followed by the Year of Design[9] and Sport in 2003, and in 2004 Barcelona won the title of Capital of Culture from UNESCO's Cultural Forum (London Development Agency, 2006). The Year of the Book and Reading which took place in 2005 focused on the celebration of the 400th anniversary of the publication of *Don Quixote* (London Development Agency, 2006). At the most recent event held in 2013, Barcelona hosted the second Smart City Expo World Congress, which attracted some 7,000 visitors from 82 countries, and featured 319 speakers and 140 exhibiting companies (Smart City Expo World Congress, n.d.).

In 2005, the Society and Culture Foundation (FUSIC), which has been "fostering civic creativity in Barcelona for 30 years, through the management of participative projects aimed to stimulate social involvement in artistic activities" (Dekker and Tabbers, 2012,132), established the Barcelona Creative Tourism agenda. As a result, in 2010 the city provided the venue for an international conference on Creative Tourism (Bonet, Colbert, and Courchesne, 2011) that demonstrated its world-class reputation as one of the primary visitor destinations in the world (Richards, 2004; Smith, 2005; OECD LEED Programme, 2008).

Over the years Barcelona has hosted many high-profile international events related to culture, arts and other fields that have provided a fertile ground for knowledge exchange. These events would also appear to have had a transformative effect, encouraging citizens to feel proud of their city. Furthermore, Barcelona is known locally and internationally as a lively, 'edgy' city where things are done differently from other places (Cohendet and Zapata, 2009, 29-34).

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9 Some 628 institutions, and 1.5 million people participated in the event to celebrate the centenary of FAD (Foment de les Arts Decoratives), an association to encourage the decorative arts (London Development Agency, 2006).

The city has also established an electric transport project in order to reduce pollution (both CO_2 emissions and noise) and oil dependency, and improve efficiency. Therefore, the City Council decided to create a public-private platform known in Catalan as 'LIVE' (Logistics for the Implementation of Electric Vehicles) which became the innovation hub for electric vehicles (Jung, 2011). The objectives of this project are as follows:

− Supporting the development and promotion of demonstration projects of electric mobility (Living Labs);
− Providing tools and resources to generate innovative attitudes, in economy and industry, by promoting R&D;
− Supporting the creation of local syndicates, national and European projects, and technology and knowledge programmes from university and professional environments;
− Organising events and activities that implement electric mobility in Barcelona;
− Promoting the creation of recharging stations in public and private parking lots in Barcelona's metropolitan area (International Energy Agency, 2012,13).

Recently, Barcelona has been ranked as the third most successful Smart City in Europe after an in-depth analysis by the European Parliament (2014). Its Smart City programme includes seven strategic areas: Smart Lighting, Smart Energy, Smart Water, District Heating and Cooling, Smart Transportation, Zero Emissions Mobility and Open Government (City Climate Leadership Awards, 2013).

Barcelona is eager to "become the first self-sustaining city in the world" (European Parliament, 2014, 150) and to position itself as an economic powerhouse. Consequently, it has been described as being in a strong position to construct a Creative City model (Bonet, Colbert and Courchesne, 2011). The cultural sector has played a key role in this, having developed many policies and institutions which

together have promoted the city as a Creative City (Crossa, Pareja-Eastaway, and Barber, 2011).

Barcelona has been categorised as a Creative City both by academics and those with an interest in policymaking (see for example, INTELI, 2011; Cohendet and Zapata, 2009; Bonet *et al.*, 2011; AuthentiCity, 2008; Sasaki, 2010; Richards and Wilson, 2007; Leadbeater, 2009; Landry, 2000, 2011).   Richard Florida, the originator of the concept of the creative class, believes that Barcelona is a model of thoughtful urbanism and a talent incubator, and he ranks it as "one of the world's most beautiful and creative cities" (Florida, 2011). Also, Cohendet and Zapata (2009) argue that Barcelona is a classic example of a Creative City as it not only possesses traditional and historical activity, but also contains strong and renowned universities.

3.4.3 Creative industries

As this chapter has discussed, as a Creative City, Barcelona engages in a variety of initiatives that are intended to support economic activity and increase employment for its citizens. A former Mayor of Barcelona, Joan Clos (1997-2006), proposed that Barcelona should declare itself the City of Knowledge in 2015 (Price Waterhouse Coopers, 2005). This project involved the creation of an advantaged framework to encourage successful companies to invest in the city, bringing in emergent sectors of the economy, and enhancing the international ranking of the metropolitan area (Barcelona City Council, n.d.). In this strategic plan, culture was presented as being the "motor of a knowledge city" (Carrillo, 2012, 5).

The City of Knowledge project is also known as '22@Barcelona' because it focuses on the old Poblenou area of the city which covers over 22 hectares of

manufacturing space. The proposal expected to provide 100,000 jobs, some of which were new, while others would be transferred from their existing locations (Evans *et al.*, 2006). Clos argued that the 22@Barcelona project could produce a city characterised by:

> "An economy based on the development of a value-added and innovative culture depending on the growth of new industries: audio-visual, design, etc". (Price Waterhouse Coopers, 2005,89).

It is worth noting the significant similarities between the experiences of Barcelona and Glasgow, both of which were previously long-established industrial harbour cities suffering from a decline in their traditional manufacturing bases. Both have succeeded in regenerating themselves, becoming icons amongst other cities in term of their ability to engage culture and creativity in their restructuring strategies, as has been noted by several researchers (for instance, Richards and Wilson, 2007; Chang and Teo, 2009; Romein and Trip, 2009; Durmaz, 2012; García, 2004a; Nathan, 2005; Richards and Palmer, 2010; Hall, 2004, 2010).

3.4.4 The challenges

Barcelona has experienced a degree of opposition and criticism from local citizens and some scholars concerning some projects which affected historic parts of the city and which therefore had a contentious social impact during the preparations for the 1992 Olympics; it has also been accused of failing to involve the public enough in decision-making (see, for example: Jameson,1997; Balibrea, 2001; García, 2004a; Smith, 2005; Yáñez, 2013). In general terms, Fredric Jameson (1997, 129) has commented that:

> "the building interpellates me –it proposes an identity for me, an identity that can make me uncomfortable or on the contrary obscenely complacent, that can push me into revolt or acceptance of my antisociality and criminality or on the other

hand into subalternity and humility, into the obedience of a servant
or a lower-class citizen. More than that, it interpellates my body or
interpellates me by way of the body".

The term 'subalternity' refers "to a condition of subordination brought about by colonization or other forms of economic, social, racial, linguistic, and/or cultural dominance" (Beverley 1999, 202).

Balibrea (2001,189) applies Jameson's argument to the difficulties that have affected the daily urban experience of Barcelona's citizens due to fact that this change is "hegemonically constructed [...] for the foreign viewer" and can lead to the "alienation and displacement" of local citizens. In his study focusing on Barcelona and Madrid as 'Creative Cities', Navarro Yáñez argued that Creative City practice could carry negative implications in that, for example, it attracts certain workers from different cities to come and work and live in a city where some residents are already looking for jobs for themselves. He also noted that:

"Initiatives and instrumental strategies aimed at improving cultural
markets and generating unconventional consumption opportunities
have a common effect; they produce economic growth in the city,
but also inequality among its neighbourhoods" (Yáñez, 2013, 219).

Thus, the main criticism aimed at the experiences of Glasgow and Barcelona as Creative Cities and their regeneration efforts, is that neither city has fully met its citizens' expectations. However, Richards and Wilson (2007, 278) have also argued that a city needs a period of time to complete its development. They identified Glasgow and Barcelona as examples:

"Creative development strategies do not provide a quick fix. There is
a need to invest considerable resources over a long period in order
to create places […] This may end up being a 25 to 30 year process,
as the development trajectories of cities such as Glasgow and
Barcelona have indicated".

Table 3.6 shows Dimensions and Indicators assembled from Barcelona's experience

Barcelona		
Distinctive Character	Diversity 'History and Heritage'	(Creative City Task Force 2008); (Smith and Warfield 2008), (Holden & Scerri, 2012); (Ley & Murphy, 2001); (Hyndman et al., 2006); (Shaw, 2007); (AuthentiCity, 2008); (Lewis & Donald, 2009); (Bradford 2004); (Hall, 2010); (Benton-Short et al., 2005); (Hoernig & Walton-Roberts, 2009);(M. S. Gertler et al., 2006b)
Creative Policies	**Event** '1992 Olympic Games' 'Barcelona 2000' ' Year of Music' ' Year of Gaudí' ' Year of Design' 'The Capital of Culture' ' Year of the Book and Reading' ' Smart City Expo World Congress'	(London Development Agency, 2006); (Richards, 2004); (Price Waterhouse Coopers 2005); (Locate in Kent 2009); (Cohendet and Zapata 2009); (Bonet, Colbert, and Courchesne 2011); (Graeme Evans et al. 2006); (Smith 2005); (OECD LEED Programme 2008); (Hall, 2004); (Costa, Magalhães, Vasconcelos, and Sugahara 2007).
	Technology Smart city 'LIVE'	(Jung, 2011); (City Climate Leadership Awards, 2013).
	Quality of life ' Lively, "edgy" city'	(London Development Agency, 2006); (Evans, et al., 2006); (Cohendet and Zapata, 2009); (European Parliament, 2014);
	Quality of Place	(Cohendet and Zapata, 2009); (Price Waterhouse Coopers 2005); (Carrillo 2012); (Graeme Evans et al., 2006)
	Involving Communities Private sector City Committees	(London Development Agency, 2006); (OECD LEED Programme, 2008); (Richards, 2004); (Dekker and Tabbers, 2012
Creative Industry	Creative industry '22@Barcelona' 'City of Knowledge in 2015'	(Price Waterhouse Coopers, 2005); (Carrillo, 2012); (Graeme Evans et al., 2006); (Richards and Wilson, 2007); (Chang and Teo, 2009); (Romein and Trip, 2009); (Durmaz, 2012); (García, 2004a); (Nathan, 2005); (Richards and Palmer, 2010); (Hall, 2004, 2010)
	Culture 'using culture-led urban regeneration' 'History and Heritage' 'Creative Tourism'	(Cohendet and Zapata 2009); (Costa, Magalhães, Vasconcelos, and Sugahara, 2007); (Miles 2005); (Hall 2004); (OECD LEED Programme 2008); (García 2004a); (Smith 2005); (Richards 2004); (Richards and Wilson 2007); (Bonet, Colbert, and Courchesne 2011); (Crossa, Pareja-Eastaway, and Barber, 2011).
The challenges	1- The affection to historic parts of the city 2- Not involving public in decision-making	(Jameson,1997); (Balibrea, 2001); (García, 2004a); (Smith, 2005); (Yáñez, 2013).

Table 3.6 Dimensions and Indicators assembled from Barcelona's experience (source the author)

3.5. Sydney

3.5.1 Distinctive character

Sydney, the capital city of New South Wales (Baum, 1997), is Australia's largest city with a population of 4.4 million people (Karlsson and Picard, 2011). Approximately two-thirds of its citizens are first and second generation immigrants from over 180 nations around the world (Collins and Kunz, 2007, 201). In recognition of its diversity and multicultural identity, it describes itself as 'the world in one city' (Landry, 2007). Sydney shares several similarities with Vancouver: both are metropolitan areas with a common cultural history and economic style, and both have been ranked among the top 10 cities that attract foreign-born settlers, so they have both become multicultural gateway cities (Benton-Short, Price, and Friedman, 2005; Hoernig and Walton-Roberts, 2009; Ley and Murphy, 2001; OECD, 2006).

Collins and Kunz, (2007, 201-202) have highlighted the advantages of the ethnic diversity to be found in some cities, and in Sydney in particular:

> "It is not possible to understand the creative edge of contemporary Sydney without accounting for the impact of ethnic diversity on its economy, culture, politics and lifestyle… The ethnic diversity of Sydney's population and the linguistic, cultural and religious diversity that accompanies it gives it a comparative economic advantage. In the age of globalization, having workers with a knowledge of the diverse languages, cultural and religious practices of the global market confers on Sydney an economic advantage".

Sydney is noted amongst global network cities as being a major urban centre (Baum, 1997). Nonetheless, there is ongoing debate about whether or not it can be considered a global city (Baum, 1997). Richard Florida rated Sydney as a 'second-tier' city (Montgomery, 2005).

3.5.2 Creative Policies

In 1957 Sydney started to build iconic landmarks that are now instantly

recognisable and that represent the city to the world (Landry, 2007). As Zimmerman (2008) has noted, the strongest identities of place are often created by visual images. The city council ran a competition to design the Sydney Opera House in 1957 and the winner was the architect Jorn Utzon, known as "the godfather of urban architecture" (Reis and Kageyama, 2009), his landmark creation finally being completed in 1973 (Sydney Opera House, 2012). The UNESCO World Heritage Centre has since acknowledged Sydney's Opera House as "a great architectural work of the twentieth century that brings together multiple strands of creativity and innovation in both architectural form and structural design" (UNESCO World Heritage Centre, n.d.). Its iconic status is reflected in the fact that almost half of Australia's international tourists visit Sydney's Opera House (Waitt, 2003). It attracts more than 8.2 million visitors each year and adds $1 billion to the Australian economy from hospitality, tourism, travel and other activities (Sydney Opera House, 2012).

In 2000, Sydney hosted the Olympic Games, which represented a great opportunity for both politicians and businesses to reposition the city as a global city and to reconfigure the local economy around "creative" industries (Waitt, 2003). Prior to that, the Australian Tourist Commission had been established in 1995 to promote events in the city and to help to develop Australia as a tourist destination (Morse, 2001). A pre-Games strategy was devised which included joint campaigns, major media programmes and the setting-up of a business development programme (Morse, 2001). The president of the International Olympic Committee, Juan Antonio Samaranch (1989-2001), acknowledged that Australia had produced "the best Olympic Games ever" (Morse, 2001). The Olympic Games and Sydney did a lot for each other (Donald and Gammack, 2007); Table 3.10 displays the main economic impacts of the Olympic Games for Sydney.

Business:	
New Business generated by the Australian Technology Showcase	$288 million
International exposure for business profile of Sydney, NSW and Australia	$6.1 billion
Business events committed since the end of the Games	$203 million
The Games:	
Ticket sales revenue for organisers	$610 million
Sponsorship revenues for organisers	$680 million
Private sector investment on Games-related venues	$1.1 billion
City infrastructure:	
Infrastructure development injection	$6 billion
Sydney airport upgrade	$2 billion
Post-Games sports infrastructure and service contracts	$2 billion
Beautification of Sydney CBD	$320 million
Tourism:	
Inbound tourism spending during 2001	$6 billion plus

Table 3.7: Summary of economic impact of the 2000 Sydney Olympic Games. Source: Price Waterhouse Coopers, 2001 quoted in Locate in Kent, 2009, 6

Following the Games, for example, some 75 percent of Americans surveyed by ATC had seen pictures or stories in the media about Australia as part of the Olympic Games coverage, and around half of them expressed interest in taking a holiday there (Morse, 2001). In 2005 Sydney was ranked as the third best city in the world by Anholt-GMI City Brands Index (Donald and Gammack, 2007). Therefore, Sydney had been transformed to provide new markets for tourism and places of cultural significance, and the cultural landscapes of Sydney are now sold as places of leisure (Wirth and Freestone, 2001). Tourism has undoubtedly played an increasingly significant role in the growth of Sydney and Australia's economy, bringing in $13 billion yearly to the city's economy (Wirth and Freestone, 2001).

As with Glasgow and its hosting of the 1990 European City of Culture and Barcelona's 1992 Olympic Games, Sydney benefitted from the marketing of the 2000 Olympic Games in being able to attract increased numbers of visitors and businesses and in developing its urban planning (Richards and Palmer, 2010).

Sydney also suffered a similar increase in social polarisation in the form of come critical opinion against mega-events caused by a failure to understand the needs of local people and to improve the situation of urban citizens, as well as because the jobs provided were mainly temporary (Horne and Manzenreiter, 2006; García, 2004; Lenskyj, 2002; Pillay and Bass, 2008; Kuzin, 2008). As Andranovich, Burbank, and Heying (2001,127) point out, "providing festivals when people need bread is a dubious use of public resources". Furthermore, Lenskyj (2002) claims that hosting the Olympics exacerbated housing problems, leading to an increase in homelessness, refugees and a social housing shortage before and during the Olympics.

In exploring the links between urban regeneration, arts programming and major events, Beatriz García (2004, 115) examined the impact of major events in the cities of Glasgow, Barcelona and Sydney and came to the following conclusion regarding their successes and failures:

> "Arts programming can greatly contribute to urban regeneration in the context of a major event hosting process. This has been demonstrated by the experience in Glasgow and, to varying degrees, it was a relevant factor in the successful city image campaigns of Sydney in 2000 and Barcelona from 1992 onwards. However, in these and parallel cases, this contribution has not yet realised its full potential. Current limitations in this process are a lack of coordination among event organisers, tourism bodies, city planners and the arts community. This is partially the result of a tradition of unexplored synergies between popular event activities – including sports competitions and crowd entertainment – and the implementation of arts activities".

In contrast, Richards and Wilson (2007) also highlighted these three cities as the best examples of engaged culture in their restructuring strategies.

Sydney not only seeks to achieve an increased quality of life and higher income for the city's inhabitants, but the city also wishes to expand its global influence in the

future (Scott, 2006). David Throsby (2006, 150) argues that Sydney is a Creative City for the following reasons:

> Sydney could be regarded as a paradigm case of a Creative City. It hosts a wide range of cultural activities that do indeed underpin the creative economy and add to the quality of life, ranging from small-scale cultural production in a variety of performance space, studios, galleries, etc, through to large-scale coordinated production of cultural goods and services in the film, media and publishing industries. In both economic and cultural terms, Sydney embodies a distinctive dynamism that sets it apart from other Australian cities, and warrants the 'Creative City' description.

Sydney has acknowledged the value of arts and culture to its community. In 2006, Australia's 'best minds' were called to develop a 25-year vision for Sydney using their ambition and knowledge, concentrating on sustainability (SGS Economics and Planning, 2008). The city established ten strategic directions in the Sustainable Sydney 2030 plan; one of these is the Creative City (City of Sydney, n.d.). Sydney has since applied these philosophies across the city to demonstrate how future urban projects and infrastructure projects could convert it into a green, global and connected city (SGS Economics and Planning, 2008).

The Sydney 2030 project ideas suggest long-term solutions in the form of reshaping parts of the city that were previously disconnected. They also illustrate the potential advantages of step-change renewal across the city (SGS Economics and Planning, 2008). The ten strategic directions devised for Sydney that provide the direction for the 2030 vision as following:

1. A Globally Competitive and Innovative City
2. A Leading Environmental Performer
3. Integrated Transport for a Connected City
4. A City for Walking and Cycling
5. A Lively, Engaging City Centre
6. Vibrant Local Communities and Economies

7. A Cultural and Creative City

8. Housing for a Diverse Population

9. Sustainable Development, Renewal and Design

10. Implementation through Effective Governance and Partnerships (The Sustainable Sydney 2030 Project Team, 2008,9).

Sydney has also been selected to form part of the Smart Grid, Smart City project which is intended to trial a variety of Smart City technologies, such as smart infrastructure and smart home solutions, recycling, electric vehicle use and charging (Cohen, 2013).

3.5.3 Creative Industries

Gibson (2006) points out that some studies have suggested that Australia's creative economy mirrors that of the United States in some significant ways, so it is not surprising that the Australian Local Government Association clearly 'borrowed' Richard Florida's ideas, as Gibson and Brennan-Horley (2006) claim, for its commissioning of National Economics to write the State of the Regions (2002). Indeed, they identified their desire to adopt Florida's techniques:

> "To derive the same set of indicators for Australian regions, to facilitate comparison between the two countries and identify correlations between the indicators and high technology regions. (National Economics, 2002, pp. 8–9 quoted in Gibson and Brennan-Horley, 2006).

Furthermore, Florida's ideas have proved especially attractive to the creative classes and institutions, and have received interest from cabinet ministers in New South Wales that resulting in them being invited him to speak on many occasions (Atkinson and Easthope, 2007). Gibson (2006), however, has reservations about applying Florida's creative index to Sydney, given that his work "has received recent

criticism because of its potential to over-exaggerate the importance of the creative economy and its inability to address issues of social justice" (186).

Table 3.8 The Dimensions and Indicators assembled from Sydney's Experience

Sydney		
Distinctive Character	Diversity City identity 'Opera House'	(Collins and Kunz, 2007); (Landry, 2007); (Benton-Short, Price, and Friedman, 2005); (Hoernig and Walton-Roberts, 2009); (Ley and Murphy, 2001); (OECD, 2006); (J. Collins & Kunz, 2007)
Creative Policies	Event '2000 Sydney Olympic Games'	(Morse, 2001); (Locate in Kent, 2009); (Donald and Gammack 2007); (Richards and Palmer, 2010); (Kuzin, 2008); (Pillay & Bass, 2008)
	Technology & Smart city	(Cohen, 2013); (The Sustainable Sydney 2030 Project Team, 2008); (SGS Economics and Planning, 2008);
	Quality of life	(SGS Economics and Planning, 2008); (A. Scott, 2006); (The Sustainable Sydney 2030 Project Team, 2008);
	Quality of Place	(Reis and Kageyama, 2009); (Sydney Opera House, 2012); (UNESCO World Heritage Centre, n.d.);(SGS Economics and Planning, 2008); (G. Evans, 2009)
	Vision 'Sustainable Sydney 2030 plan'	(The Sustainable Sydney 2030 Project Team, 2008); (SGS Economics and Planning 2008);
	Involving Citizen Communities Private sector City Committees	(The Sustainable Sydney 2030 Project Team, 2008); (SGS Economics and Planning, 2008)
Creative Industry	' UNESCO City of Film'	(Waitt, 2003), (City of Sydney, 2010); (UNESCO, 2010); (C. R. Gibson, 2006); (Throsby, 2006); (Atkinson & Easthope, 2009); (Brecknock, 2004); (G. Evans, 2009); (J. Collins & Kunz, 2007)
	Culture 'City branding' 'Cultural Tourism'. Creative classe	(Reis and Kageyama, 2009); (Sydney Opera House, 2012); (UNESCO World Heritage Centre, n.d.); (Waitt, 2003); (Morse, 2001); (Donald and Gammack, 2007); (Wirth and Freestone, 2001); (J. Collins & Kunz, 2007); (Gibson and Brennan-Horley 2006)

Table 3.8 Dimensions and Indicators assembled from Sydney's experience. (source the author)

3.6. Conclusion

These five cities have adopted a common language in their approaches to the Creative City, in their experiences of developing various models in terms of attracting business and tourism; problem-solving, and working towards sustainability. Landry (2000, 3) asserts that for his chosen examples, including Barcelona, Sydney, Vancouver and Glasgow, they are "thriving cities that seem to have made economic and social development work for them". Moreover, Hall (2010, 69) mentions Vancouver, Barcelona, Sydney and Glasgow as examples of cities that have been transformed: "the most successful cities in the world today are those which have succeeded in replacing their nineteenth-century industrial image with a twenty-first century cultural image".

The cities discussed in this chapter have used various approaches to the notion of the Creative City, as discussed in Chapter Two. For example, Vancouver's experience has involved focusing on creative policy according to two major orientations: culture-centric and econo-centric. Yokohama's experience has included making use of creative policy to utilise the creativity inherent in art and culture for the purpose of urban regeneration. Glasgow's experience has concentrated on urban planning and creative industry's economy, as well as the cultural economy. Similarly, Barcelona's experience has centred on urban planning, creative milieu, and the cultural economy and creative industry's economy. Sydney's experience has involved creative policy, cultural economic discourse, and creative industry's economy. These factors have motivated all five cities to become Creative Cities. Looking at the experiences of each of the five case study cities, some common

elements can be identified as having contributed to their transformation into Creative Cities.

Individual strategies and policies that began in isolation can be identified post hoc as aspects of a 'creative city', while at the time not being recognised as such. However, once a formal 'creative city' strategy had been adopted, the cities moved to using a common language derived from the body of literature and practice in this area. Common practices in the five cities have been identified that correspond with the literature on creative cities, which do not appear to be the result of active creative city policies. Most of the developments started before the adoption of the concept of Creative City as policies and strategies, including:

- Configuration of a distinctive image and identity for the city
- Attention to host global events
- Attention to organising artistic and cultural events
- Initiatives for increasing the attractiveness of the city
- Setting a vision for the city
- Participation of the citizens, communities, private sector and creative people in decision-making
- The role of the leadership in accelerating development processes and urbanisation
- Initiatives on using technology to improve the quality of life

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Table 3.9 presents the dimensions and indicators that have been identified in all five case studies to give a clearer understanding of their experiences, and to illustrate the practical steps that they have taken to transform each of them into inspiring models to follow; these include an overview of each Creative City with consideration of the city's distinctive character, creative policies, creative industries and, finally, the challenges that it has faced. Furthermore, there are also some other elements that make the experience of each of the Creative Cities unique, like events,

levels of diversity, their infrastructure in terms of research institutes and universities,

and the involvement of people from different perspectives in their planning.

	Vancouver's experience	Yokohama's experience	Glasgow's experience	Barcelona's experience	Sydney's experience
Distinctive Character	Diversity	Mount Fuji, the Japanese landscape	A history stretching all the way back to the Stone Age	Diversity	Diversity
				'History and Heritage'	City identity 'Opera House'
		Diversity	one of the oldest universities in Europe, established in 1451),		
			Diversity		
Creative Policies	**Event** '2010 Olympic and Paralympic Winter Games' 'Eventful City'	Smart City	**Event** 'European City of Culture 1990' '2014 Commonwealth Games'	**Event** '1992 Olympic Games' 'Barcelona 2000' ' Year of Music' ' Year of Gaudí' ' Year of Design' 'The Capital of Culture' ' Year of the Book and Reading' ' Smart City Expo World Congress'	**Event** '2000 Sydney Olympic Games'
	Technology 'Smart city'				
	Quality of life 'Livable City'	Quality of life	Smart city	Smart city 'LIVE'	Smart city
	Quality of Place	Quality of place	Quality of life	Quality of life ' Lively, "edgy" city'	Quality of life
	Vision. 'Creative City' 'Greenest City' 'Sustainable City'	'Creative City' 'Green City'	Quality of Place	Quality of Place	Quality of Place
	Involving Citizen Communities Private sector City Committees Creative people	Involving Citizen Communities Private sector City Committees Creative people	Research institute and Universities	'22@Barcelona Barcelona 2000	Vision 'Sustainable Sydney 2030 plan'
		Infrastructures of Research institute and Universities	Involving Communities Private sector City Committees Government Support 'Understanding Glasgow project'	Involving Communities Private sector City Committees	Involving Citizen Communities Private sector City Committees

Creative Industry	Theatre, Film-Making and New Media		Creative industry 'Film City Glasgow'	Creative industry '22@Barcelona' 'City of Knowledge in 2015'	' UNESCO City of Film'
	Culture 'Arts' Cultural Tourism'	Culture 'Arts' 'Cultural Tourism' 'History and Heritage' Music and Computer Software	Culture City Imaging and identity as: 'City of Music'. 'UK City of Architecture and Design' 'History and Heritage'. 'Cultural Tourism'.	Culture 'using culture-led urban regeneration' 'History and Heritage' 'Creative Tourism'	Culture 'City branding' 'Cultural Tourism'. Creative classe
The challenges	1- Low level of support from regional government 2- The limitation of financial resources. 3- The weak connections between the business community and the educational sector in the city. 4- The limited interest or involvement of regional government in cultural development 5- The low level of support for culture. 6- The difficulties of attracting and retaining artists and other creative talant.	Local citizens are not deeply involved in creative city policy. Create a stronger linking to the city's economic policy	Not involving the citizen	1- The affection to historic parts of the city 2- Not involving public in decision-making	

Table 3.9 Dimensions and Indicators of five case studies (source: the author)

The next chapter discusses the Creative City model that has been investigated and developed for this research.

CHAPTER FOUR: DEVELOPING A CREATIVE CITY MODEL

This chapter begins by reviewing Landry's Creative City index to determine the extent to which it is suitable for direct application in relation to the case study under investigation, namely Makkah in Saudi Arabia. The chapter goes on to further analyse the five creative case study cities discussed in chapter three: Vancouver, Yokohama, Glasgow, Barcelona and Sydney, the aim being to identify the relevant themes and principles and examples of practical steps that can be taken to achieve these from the case studies. Then, the chapter compares common elements from the experiences of the five Creative Cities with Landry's index to produce a model. The model brings together 11 elements that have been deduced in the literature and the application of the Creative City. The model simply summarises the literature. The 11 elements have been developed through four steps, resulting in eight categories, namely: Concept, Resources, Events, Attractiveness, Technology, Involvement, Vision and Enthusiasm, organised using the acronym CREATIVE. The model brings together the literature on Creative City, especially Charles Landry.

4.1 Landry's creative city index

Landry's index uses ten creative city domains. In Landry's later book, co-authored with Hyams (2012, 21-30), there is a more detailed discussion of the Index. The main indicators are as follows:

1- The political and public framework
2- Distinctiveness, diversity, vitality and expression
3- Openness, trust, tolerance and accessibility
4- Entrepreneurship, exploration and innovation
5- Strategic leadership, agility and vision
6- Talent development and learning landscape
7- Communication, connectivity & networking
8- The place and placemaking
9- Liveability and well-being
10- Professionalism and effectiveness

In Chapter Two, the main approaches to the Creative City, including Urban Planning, Creative Milieu, Economic: creative industries/economy, Creative Policy and Cultural/economic discourse were discussed. As it has been mentioned in Chapter Two also, the chosen approach for my study is the urban policy making that based on Charles Landry concept. However, this chapter discusses the reasons for not relying on Landry Index exactly as it is in relation to this research case study, Makkah.

4.2. Landry's Creative Index: a critical review

Landry's model was not considered suitable for direct application in relation Makkah in Saudi Arabia. Firstly, the Creative Cities approach is less suited to urban planning policies. Although many cities around the world, including the five Creative Cities studied here, have been inspired by Landry's approach, they have not followed it in its entirety. This might be considered a justification for developing a bespoke model. From the literature, it is aparent that most cities have developed their own model— one suited to the particular context. Indeed, Comunian (2010a, 1161) highlighted the problems which can occur when policymakers attempt to apply a 'one size fits all' approach to development without paying careful attention to a city's specific characteristics:

> "These contradictions and dilemmas present in current policy are the result of a limited understanding of the complex interconnections which form the cultural development of the city. This has led to the wishful thinking that one policy can cater for all cities' cultural development".

García (2004, 322) makes a similar point when she observes that over the course of the last 20 years, although the UK local authorities have been keen to identify and implement the perfect model of action, in reality "there are no straightforward answers, or clear models to follow".

Pratt (2010, 14) emphasises:

> "Copying existing policy texts is reassuring, but it is doomed to failure as we know that the same polices produce different effects and impacts under various institutional and social, cultural and economic contextual situations. So, even if the model existed, was copied and implemented 'properly', it would still produce a range of different outcomes".

Secondly, Landry's approach uses a Creative City Index to measure the 'pulse' of a city. He adopts a quantitative research approach that measures the creativity of a city by assessing its citizens. In addition, the latter method focuses on a city's competitiveness and ranking. The researcher's study of Makkah uses a qualitative research approach towards the case city, Makkah, drawing on data from interviews, analysis of documentation and observation. involving stakeholders, academics, citizen and other experts, in the belief that this will provide the most comprehensive and relevant evidence to understand Makkah's potential to become a Creative City.

Thirdly, the researcher was aware of some limitations with the Index. Houlson (2015) argues that Landry's indicators have overlap significantly. For example, Landry and Hyams (2012, 22,23 and 27) describe the second indicator, 'Distinctiveness, diversity, vitality and expression', as:

> "In a creative place, there is clear identity and dynamism. Citizens are self-confident and proud but open at the same time, inclusive and receptive to outsiders and outside influence. [,,,] The cultural offering is wide and welcomes debate and critical thinking".

They describe the third indicator, 'Openness, tolerance and accessibility', as follows:

> "To be creative, the place needs to be open minded and welcoming and as a result many people from a diversity of backgrounds make it their

home. […] it also, a well-connected gateway to and from the world".

In the seventh indicator, which is 'Communication, connectivity and networking', they also refer to diversity:

"A creative place is well connected internally and externally, physically and virtually. […] social mobility is more possible: diverse cultures connect".

4.3. The Five Examples of Creative Cities

An analysis of the five examples of Creative Cities reviewed in Chapter Three helps develop a clearer understanding of the cities' experiences and illustrates the practical steps which they have taken. In addition, as mentioned, an overview of each city reflects each city's a distinctive character, creative policies, creative industry and finally the challenges that have been faced.

The experiences of the five Creative Cities as examples and transform that into practice, the common elements among the experiences of the five Creative Cities have been compared to Landry's index to produce an model to follow, as shown in Table 4.1, the 5 creative cities provided practical examples of principles being applied—which helped the researcher to develop his Creative Model

Landry model	Experiences of Vancouver, Yokohama, Glasgow, Barcelona and Sydney	Factors adopted for this research
1- The political and public framework	**Non democratic** **Creative Policies** **Involving:** Citizens Communities Private sector City Committees	- **Government support** - **Creative Policies** - **Involving:** Citizens Communities Private sector City Committees Creative people
2- Distinctiveness, diversity, vitality & expression	**Uniqueness** **Diversity** **Culture** 'History and Heritage'	- **History and Heritage** - **Culture** - **Identity** - **Events**

	'City identity' 'City imaging' 'City branding' 'Cultural Tourism' **High Profile Events**	
3- Openness, trust, tolerance & accessibility	**Diversity**	**Diversity**
4- Entrepreneurship, exploration & innovation	Creative industries	**Creative industries Creative people**
5- Strategic leadership, agility & vision	**Creative Policies Vision**	**Leadership Vision**
6- Talent development & learning landscape	**Research institutes and Universities**	**Research institutes and Universities**
7- Communication, connectivity & networking	**Quality of life Smart city**	**- Attractiveness - Quality of Place - Quality of life - Technology - Smart city - Sustainability**
8- The place & placemaking	**Quality of Place**	
9- Liveability & well-being	**Quality of life**	
10- Professionalism & effectiveness	**Creative Policies Government support effectiveness**	**Creative Policies Government support Effectiveness**

Table 4.1 Comparison between Landry's index and the five examples of Creative Cities used (source the author).

4.4. The New Creative City model

The new Creative City model was developed through a seven-step process:

First: The literature on the Creative City approach was analysed. It was found that the Creative City concept becomes much clearer when its various components are examined individually, as follows:

6. Urban planning and the Creative City
7. Creative Milieu
8. Creative industries' economies
9. Creative Policy
10. Cultural/economic discourse

Second: key Creative City characteristics were selected from the five Creative City examples:

- Has a Distinctive character
- Culture
- Heritage
- Creative industries- any particular type of industry?

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- Improve the quality of life
- Productivity
- Ability to find solutions to many problems

Third: based on the literature review and the examples, the definition of a creative city was developed as follows:

> **"**The creative city is the city that has a uniqueness of culture, heritage and industries that improve the quality of life, productivity and ability to engage policy makers, citizens and creative people to find solutions to city problems**"**

Fourth: this definition was used to analyse five creative cities: Vancouver, Yokohama, Glasgow, Barcelona and Sydney (see Chapter Three).

Fifth: Common practices in the five cities that correspond with the literature on creative cities, and which do not appear to be the result of active Creative City policies, were identified. Most of the developments started before the adoption of the concept of Creative City as policies and strategies, including:

- Configuration of a distinctive image and identity for the city
- Attention to hosting global events
- Attention to organising artistic and cultural events
- Initiatives on increasing the attractiveness of the city
- Setting a vision for the city
- Participation of the citizens, communities, private sector and creative people in decision making.
- The role of the leadership in accelerating development processes and urbanisation
- Initiatives on using technology to improve the quality of life

Sixth: A comparison was drawn between Landry's index and the five examples of Creative Cities, identifying the 11 elements involved in the literature and the application of the Creative City, as shown in Figure 4.1 below:

Figure 4.1 The 11 fundamental involved in the literature and application of the Creative City (source: the author)

Seventh: The 11 fundamental elements have been refined to make them simpler and measurable: To begin with, the first letter of each element was used, as follows: C: city identity, city imaging; E: Event; I: Involving; Q: Quality of life and Quality of place; D: Diversity; R research institute and Universities; T: Technology; H: history and Heritage; V: Vision; G: Government Support; C: Creative industry.   The letters were reviewed several times to find the best way to present a simple acronym that contains all 11 elements.

The word CREATIVE has been selected as an acronym for the presentation of the model- a word that has a positive meaning and a strong connection with the objectives of this research. In addition, the 11 elements were returned to in order to find the best way of including all of them in the CREATIVE acronym. In fact, some

elements were easy to be included directly, such as: E: Event; I: Involving; T: Technology; V: Vision. However, there are seven elements that needed to be included; therefore, the elements were examined again to come up with a suitable way of encompassing all of them. Not only that, but the literature on Creative City was returned to, especially Charles Landry, to find other terminologies that could fit CREATIVE and that align with the rest of the elements. It was found that some of the elements could fit if the term was changed slightly, for example: C: City identity and City Imaging to be 'Concept'; R: Resources to be included: Diversity, research institute and Universities, history and Heritage and Creative industry; A: Attractiveness that include: Quality of life and Quality of place. E: Enthusiasm to express the Government Support. As Table 4.2 shows, the key elements have been grouped into eight categories, namely: Concept, Resources, Events, Attractiveness, Technology, Involvement, Vision and Enthusiasm, organised using the acronym CREATIVE. This means that not only is the acronym easy to remember and follow, but more importantly, it covers the key elements required for a city to be creative, also, it includes all of the relevant elements identified from the literature and the case studies.

	KEY ELEMENTS	SUB-ELEMENTS
C	Concept	City imaging and City identity
R	Resources	History and Heritage
		Research
		Diversity
		Creative industry
E	Events	Global and local

A	**Attractiveness**	**Quality of life Quality of Place**	To citizens
			To visitors
			To business
T	**Technology**	Smart City	
I	**Involvement**	**5Cs**	City committees
			Citizens
			Communities
			Companies
			Creative people
V	**Vision**	**3S**	Strategies
			Solving problems
			Sustainability
E	**Enthusiasm**	**Support from the Government**	**Leadership Creative Policies**

Table 4.2: The researcher's Creative City model: CREATIVE

This model will was used to address the research question:

- What are the issues facing Makkah in Saudi Arabia, and how might the concept of the creative city support an understanding of its urban development?

Figure 4.2 shows the steps that the researcher has taken to develop this Creative City model
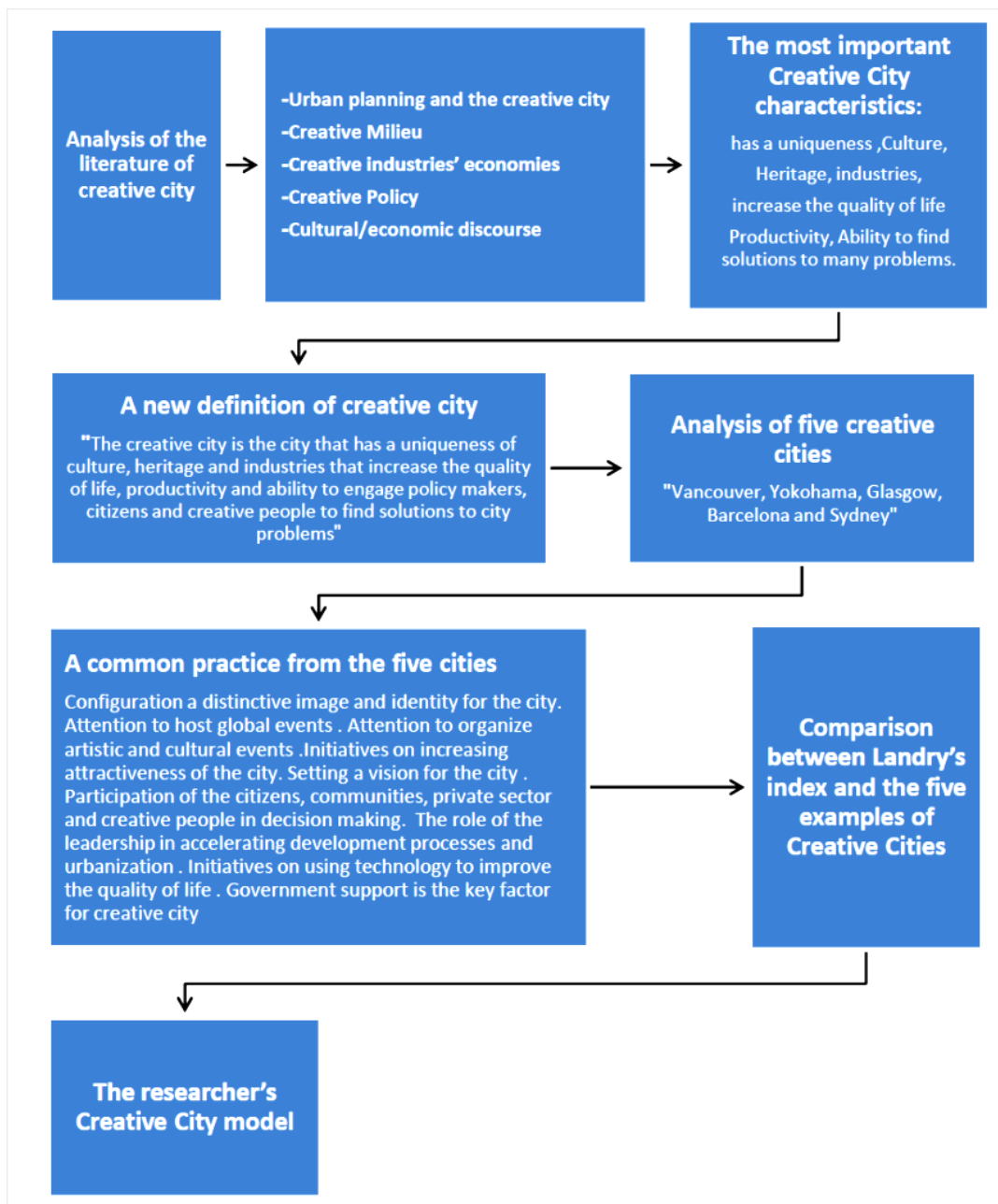
Figure 4.2 the steps that the researcher has taken to develop this Creative City model

Presenting the Model

The researcher presented the model at five international conferences:

- The Second Annual Conference of the Association of Urban Creativity held on 31 May -1 June 2013 at King's College, London.

- The University of Salford Postgraduate Annual Research Conference (SPARC),

June 2013, Manchester.

- The International Workshop entitled "Cities' regeneration process: the role of entrepreneurs, residents and tourists", September 19-20 2013, Le Havre University in France.

- The International Conference on "The Idea of a Creative City and the Urban Policy Debate", 17-18 October 2013, Cracow University of Economics in Poland.

- The Eighth International Conference on Urban Regeneration and Sustainability, 3-5 December 2013, Putrajaya, Malaysia.

The conference in London was an opportunity to learn about developments in the field, as well as present the CREATIVE model to obtain some feedback. At the end of the presentation, a slide with a list of questions was presented to stimulate feedback. This resulted in a number of minor changes to the the model.For example, it led to the inclusion of sub categories for some factors such as citizens, visitors and business within Attractiveness.

To be able to obtain more detailed feedback, two leading authors were consulted individually. It was suggested that the decision-making style in Saudi Arabia should be considered. In Saudi Arabia, a top-down decision-making style is adopted, which is different from other developed countries, which tend to follow a bottom-up style. There was some concern over using the acronym CREATIVE by one of the authors, as it is almost 'too relevant'. The researcher went through the categories with the experts and they agreed that the terms were suitable,

In addition, feedback was received from referees following acceptance for

publication at the Malaysian conference..[10]

Obtaining expert feedback and undertaking the comparative analysis of different cities gave the author the confidence to use the CREATIVE model as a framework to structure the process of data collection, analysis and discussion of the research findings. The model was a valuable means of sifting through the large amount of data gathered during the observations and interviews, and helped focus the analysis. The following section describes the elements of the CREATIVE model, linked with the literature on the Creative City.

4.5. Concept

The first element in the CREATIVE model refers to Concept, defined by the Oxford English Dictionary (OED) as "An idea or mental image which corresponds to some distinct entity or class of entities" (OED 2014b). In the context of Creative City models this is a crucial element, since it refers to the culture, character, identity, and notion that make the city special. Landry (2000) argues that creating a cultural identity based on features such as specific visible symbols of the city and its neighbourhoods or drawn from its cuisine, songs, manufacturing or any other tradition will underline the essential uniqueness of the city. Lynch (1984, 131) defines identity as "the extent to which a person can recognize or recall a place as being distinct from other places".

This view is confirmed by Sherine Aly in her paper about the crisis of identity in the modern Arab city, as she defines the term 'identity' within the context of the Arab world as follows:

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[10] The conference proceedings were published as *The Sustainable City VIII* by WIT Press at: http://www.witpress.com/elibrary/wit-transactions-on-ecology-and-the-environment/179/25299

Identity is the foundation to place attachment and sense of belonging. It is a reflection of people's traditions, culture, aspirations, needs, and their future (2011, 503).

City identity and image have in recent years become significant tools used by governments to improve their cities' global attractiveness and consequently to facilitate the inflow of tourists, investment, knowledge workers and new businesses (Kotler, 2002; Clark, 2006; Kavaratzis, 2004, Riza *et al.* 2012; Larsen, 2014; Warnaby and Medway 2013). These terms have been used since the initial interest in creative cities in the 1980s by authors who studied the urban renewal process (Zuber 2009). These concepts have also become extremely important in terms of attracting media attention and professional people (Kunzmann, 2004).

Although there are different possible approaches to developing the identity of cities (Sevin, 2014), the literature reveals three main ones: (i) reinstatement i.e. "making something exist again"(Cambridge Dictionary 2016) and promoting heritage; mega cultural events; and (iii) the construction of landmark buildings (Kavaratzis, 2004; Kunzmann, 2004; Jansson & Power 2006).

Riza *et al.* (2012) argue that city identity is an image that has been created in people's minds- even those who have not been there before. Therefore, each city has an exclusive identity which is not reproducible, and which is made up of a collection of images and memories that are either positive or negative.

Landry (2008, xvii) comments on the importance of the identity for a city, suggesting that all cities must ask themselves: "who am I; where do I go next; what is my identity; what is distinctive about me and what are my assets? What are the

conditions my city can create for people and institutions to think, plan and act with imagination and ride the wave of change so that it can benefit?"

'Concept' can therefore be understood as the city's imaging of itself, meaning how it chooses to market itself. In her book *City Imaging: Regeneration, Renewal and Decay,* Tara Brabazon describes city imaging as the process by which: "The taste, the smell, sounds and architectural iconography of a place align to construct an iconographic portfolio of a city" (2013, 3). Place Partners which is the place making consultancy; define city image as "The sum of beliefs, ideals and impressions people have towards a certain place"[11], emphasising that:

> "A place-making approach can help define the existing identity of a city through social, cultural and place-based research as well as looking at the community's aspirations for the city's evolution" (Place Partners, n.d.)

The process of 'City imaging' can also involve creating and improving a city's image via the use of visual media. Vale and Warner (1998, 1) clarify the difference between city image and imaging in their discussion of these terms:

> "The word 'image' can mean many things. An image can be a physical likeness, and it can be a mental representation, or even a symbolic and metaphorical embodiment. The term 'imaging' as it is understood here involves actors and actions concerned with transforming all of these kinds of meanings. City imaging, in this sense, is the process of constructing visually-based narratives about the potential of places".

4.6. Resources

The notion of Resources covers those elements within a city that account for its influence, its uniqueness, and its strengths. The resources necessary for a Creative City will differ from one city to another depending on each individual city's

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[11] This usage contrasts with earlier meanings of the phrase 'the image of the city' as used by Kevin Lynch in his book of the same name (1960), in which the focus at the time was on architectural design and urban development.

function and concept. Landry explains that good city-making requires all a city's resources to be maximised, and emphasises that these resources may take many different forms:

> "Hard, material and tangible, or soft, immaterial and intangible; real and visible, or symbolic and invisible and countable, quantifiable and calculable, or to do with perceptions and images" (2000, xxxiii).

As the analysis of the five Creative Cities presented in Chapter Three showed, there are some common elements in the resources that all Creative Cities depend upon, such as History and Heritage, Research Institutions, Diversity and Creative Industry. The following sections discuss each of these elements in more detail.

4.6.1 History and Heritage

According to Pratt (2008, 35), he emphasized that;

> [,,,] a creative city cannot be founded like some cathedral in the desert; it needs to be linked to, and to be part of, an already existing cultural environment.

History and heritage may appear to be two terms with similar meanings, but as Marsden (1990,1) explains in her examination of this topic:

> "This difference between history and heritage should be stressed, especially as there is an increasing tendency to confuse the two and to re-label history as heritage".

Marsden defined history as "everything which has happened" (1990,1) whilst according to the OED it is "the past considered as a whole" (2014b). It can also mean "the discovery, collection, organisation and presentation of information about past of people, places and events" (Heritage Perth 2014, para 8). However, *Marsden (1980, 2) argues that:*

> "The definition of 'heritage' can be very broad. *It may include natural areas*

as well as the human landscape, documents and oral evidence as well as structures and 'prehistoric' as well as 'historic' relics".

For Harris, heritage refers to "anything of cultural significance that is left over from the past" (2005, 141) whilst for the organisation Heritage Perth, this term relates to "Those things from the past which are valued enough today to save for future generations" (2014, para 6).

Rodwell (2011; 2013; 2007) highlights the synergy between a Heritage City and Creative City that:

> Of far greater interest, both for the Heritage City and the Creative City, is the anthropological vision: a dynamic approach to heritage that is focused on processes that safeguard geo-cultural identity and secure its creative continuity in harmony with the evolving aspirations of peoples and communities. [,,,] It focuses on people as both the custodians and creative vectors of cultural diversity and identity. Instead of heritage and contemporary being in conflict, heritage and creative industries are held to be in harmony as part of a cultural continuum, as two sides of the same coin. Placing heritage in a box marked history, selectively identified and appropriated by outside interests, distances it from places and people today (2013, 18).

Landry (2000/2008) argues that heritage and cultural resources can be classified as the raw materials and value base of the city and that creativity is required in finding and exploiting these cultural resources and facilitating their growth. Evans (2007, 72) emphasises the need to investigate "the hidden cultural assets of incumbent communities, a place's current and past heritage and distinctiveness". In terms of heritage, these inherited resources may be historical, cultural, natural and/or indigenous in nature (ICOMOS, 2002). Urban cultural resources include the industrial, historical and artistic heritage such as architecture, urban landscapes or landmarks (Landry, 2000/2008).

4.6.2 Research and knowledge institutions

One of the most central elements of the Creative City are its infrastructure in

the form of technical and science schools, universities, and research and cultural institutes, which become the infrastructure that supports the creative activity of art and science in the city. Furthermore, these institutions play a key role in catalysing the city economy (see, for example, Suciu, 2009; Landry and Bianchini, 1995; Hamilton *et al.*, 2009; Wu, 2005; Jarvis *et al.*, 2009; Hartley *et al.*, 2012; Carta, 2007; INTELI, 2011; Marlet and Woerkens, 2005; Yigitcanlar, 2009; Hall, 2010; Brecknock, 2004; Brown, 2010; Florida, 2002; Sasaki, 2010).

Policy-makers can use research to discover the special qualities and uniqueness of a city, rather than simply trying to summarise and consider a disconnected image of opportunities and problems (Landry 2000). Wu (2005) argues that a serious role in connecting technology and industries has been played by local research institutions and universities, a process that also stimulates creative communities to spring up around these institutions.

4.6.3 Diversity

One of the main features that can encourage urban creativity within the city is diversity, which includes variations in citizens' skills, knowledge, culture and the activities they follow (see, for example, Fleming & Nilsson-Andersen 2007; Storper and Scott 2009; Marlet and Woerkens 2005; INTELI, 2011; Hartley *et al.*, 2012; Boschma and Fritsch, 2007; Bradford 2004; Wu, 2005; Wedemeier, 2010; Stahl *et al.*, 2009; Nathan, 2005; Florida, 2002, 2005; Landry, 2000/2008, 2006, 2011; Ferrara, 2010; Hospers, 2003). The defintion of diversity is: "The fact that very different people or things exist within a group or place" (Macmillan 2016a). Ferrara (2010) defines diversity as difference, and argues that differences can be seen both in society and in nature. For instance, biodiversity can be extended to a social and cultural perspective based on the differences in behaviours and lifestyles inside a

society, and known in general terms as 'cultural diversity'.

The OED (2015) defined cultural diversity as "The existence of a variety of cultural or ethnic groups within a society". The diversity of communities within a city can be a potential factor generating enrichment and understanding (Landry 2000). Moreover, Ferrara (2010) asserts that diversity within multicultural cities has a positive outcome on innovation and creativity at different levels for the city or the country in which it is located, supporting the enhancement of the city's international image by attracting well-educated people, investment and creative staff for local companies; consequently, it provides an improvement of the creative abilities of the city. Nathan (2005) expects significant advantages from cultural diversity and quality of place for cities in the longer term (Nathan 2005). Landry (2008, 162) highlights that:

> "Social and demographic conditions can affect a city's creative capacity as when social and cultural diversity fosters understanding and learning rather than leading to xenophobia. A lively civil society usually depends on a history of tolerance, a commitment to accessibility with ladders of opportunity and a broad sense of security".

Florida declares that: "My message is simple. Without diversity, without weirdness, without tolerance, without difference, a city will die" (Florida, 2003, cited in Nathan 2005, 3). Tolerance defined as; "The attitude of someone who is willing to accept someone else's beliefs, way of life etc without criticizing them even if they disagree with them" (Macmillan 2016c).

Certain approaches of openness are highly valued in a Western context; the definition of openness is, an honest way of talking or behaving in which you do not try to hide anything (Macmillan 2016b). However, this concept includes the "Gay index" as an important indicator, together with the concept of religious openness (Hartley *et*

al., 2012). In the case of Makkah and Saudi Arabia specifically, and most Middle Eastern Islamic societies generally, such concepts and indicators are problematic. For instance, homosexuality is forbidden in Islamic law, and the promotion of Atheism is not permitted.

Sasaki's (2010) work in relation to Japanese cities presented similar issues. He cautions against applying a Creative City model based on Western concepts to non-Western contexts, emphasising the need to select what is culturally appropriate to the Japanese context.

4.6.4 Creative industry

The idea of 'creative industry' has been discussed in detail in Chapter Two. A schematic approach that was developed by NESTA (Figure 4.3), This model is included in this thesis because it presents a more holistic definition than others the DCMS definition.
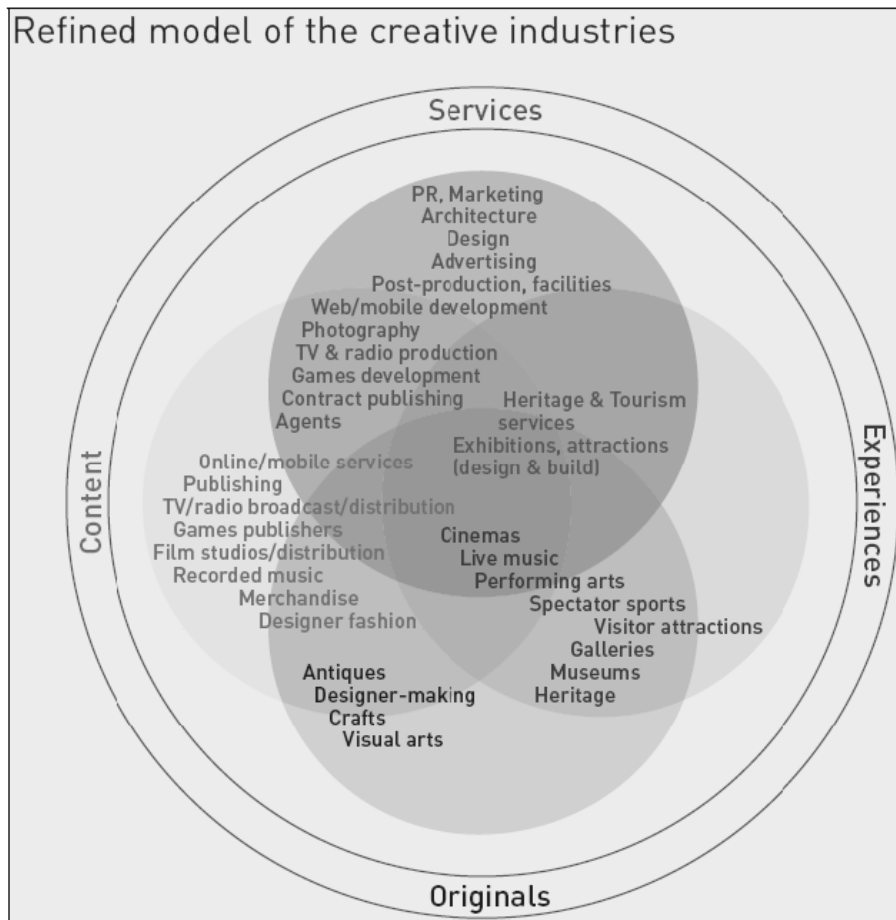
Figure 4.3 NESTA creative industries model (NESTA, 2006, 55)

This model indicates that creative industries' activities reflect four dimensions:

1- Creative service providers: these include design consultancies, architecture practices, advertising agencies, heritage and tourism and new media agencies.

2- Creative content producers, which include theatre production companies, computer and video game development studios, film, television, music labels, fashion designers and book and magazine publishers.

3- Creative experience providers. This includes opera and dance production companies, live music organisers and promoters, and theatre, also, it could be extended to festivals, live spectator sports, tourist promotions, heritage and cultural institutions;

4- Creative original producers, which includes limited production such as visual arts, crafts and designer-makers (NESTA 2006, 54-55),

4.7. Events

The third element of the CREATIVE model, Events, includes both global and local events, in a diverse range of forms from conferences and festivals through to sporting events and religious rituals. Turner (1982, 11 cited in Quinn, 2009, 5) notes that "people in all cultures recognize the need to set aside certain times and spaces for communal creativity and celebration". These times and spaces can be considered events. A significant portion of the literature on Creative City focuses on events (see for example Sasaki, 2010; Anttiroiko n.d.; Smith & Warfield, 2008; Davide Ponzini & Rossi, 2010; Hartley *et al.*, 2012; Creative Metropoles, 2010b; Paolo Russo and Sans, 2009; Kunzmann, 2004; Comunian, 2010; Evans, 2009; Buechner, 2009; Vlachopoulou & Deffner, 2011; Jakob, 2010; Kuzin, 2008; Landry, 2000/2008, 2011; Pallagst; *et al.*, 2009; Costa *et al.*, 2008; Cohendet *et al.*, 2010; London Development Agency, 2006).

Vlachopoulou & Deffner (2011) argue that many cities have promoted their economic investment and boosted job creation using festivals and other mega events as flagships, as well as to generate urban attractions (Jakob, 2010). Creative Cities have used such events as a technique to stimulate investment in capital infrastructure and cultural production (Creative Birmingham Partnership Board, 2010).

As discussed in Chapter Three, the experiences of the five example Creative Cities were clear examples of how varied events, especially mega events, could be central elements of a Creative City; for example, the 1990 Glasgow European City of Culture year, the 2014 Glasgow Commonwealth Games, the 2000 Sydney Olympic Games, the 1992 Barcelona Olympic and Paralympic Games, the Barcelona 2004 European Capital of Culture year, the Barcelona 2013 Smart City Expo World

Congress, the 2010 Vancouver Olympic and Paralympic Winter Games, and PACIFICO Yokohama.

Mega or global events are mass gatherings which can be related to sport, entertainment, religion, leisure, politics or culture, and which attract visitors from over the world. Moreover, they almost always involve significant media presence and interest on a global scale. The right to host truly global events like the football World Cup or the Olympic Games, which only occur every four years are fiercely contested for many reasons.

Pratt (2010, 17) emphasises the importance of global events such as the Olympics or football World Cup when he observes that:

> "Perhaps the longest running and most familiar theme of Creative City making is that associated with sport, and in particular the modern Olympics. The increasing commercialization and popularity of the Olympics, especially in the television age, has made the hosting of the games a massive branding opportunity, as well as a boost for tourism".

Figure 4.4 outlines the benefits of hosting global events based on the experiences of more than 30 cities and nations.
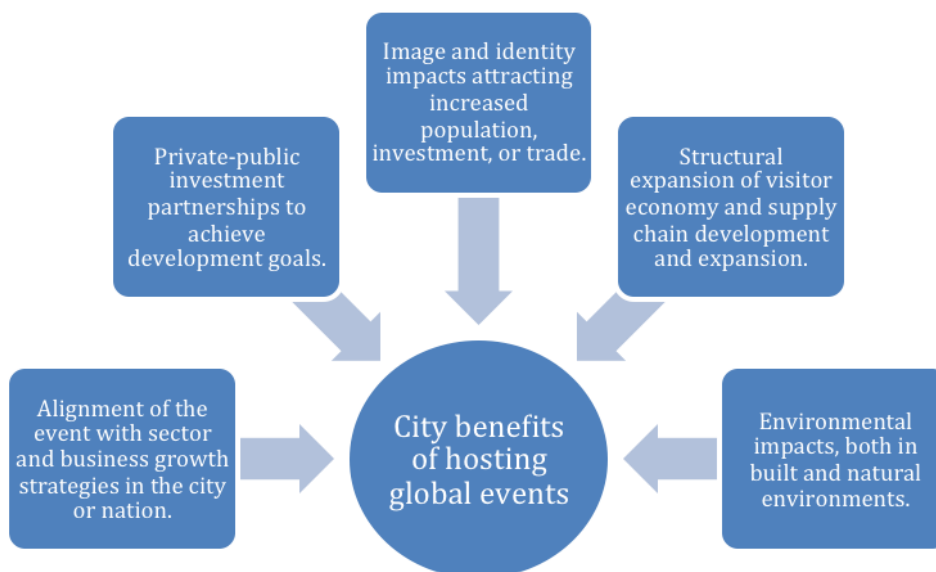
Figure 4.4: City benefits of hosting global events, Source: (OECD LEED Programme, 2008, 12-13)

4. 8. Attractiveness: to citizens, visitors and business

The fourth element in the CREATIVE model is Attractiveness, a concept that refers to those aspects of a city that attract residents, business and visitors. The expression 'Attractiveness' has been closely linked with the Creative City concept, as it includes quality of life, quality of place (as discussed in Chapter Two), and has been emphasised within the Creative City, creative industry and city branding literature; see, for example   (Pardo, 2009; Hansen, 2008; Hospers and Pen, 2008; Bonnin, 2009; Martin-Brelot *et al.*, 2009; Karina Pallagst *et al.*, 2009; D. Ponzini and Rossi, 2010; Dekker and Tabbers, 2012; Ezmale, 2012; Hartley *et al.*, 2012; Hospers, 2003).

Chapain et al. (2013, 105) cite Lambooy (2006) as he claims the Creative City should be understood according to four properties: attractiveness, productivity, connectivity, and adaptiveness. Ezmale (2012) argues that 'Attractiveness of place' is a new concept with the intention of solving long-term regional development problems.

Sinkiene and Kromolcas (2010) argue that there are no academic recommendations in the literature regarding the "typical" needs of particular groups in society, whilst Vanolo (2008) claims that essentially, the attractiveness of cities is based on their urban milieu and, especially, on the images of their public spaces, crowded squares, and cultural events. Chapain *et al.* (2013) describe attractive cities as those with a specific climate, a history, and an interesting architecture, with restaurants, events and theatres.

Berg and Braun (1999, 987) defined a city's attractiveness as follows:

"Cities aspire to become and remain attractive places for (potential) residents, business and visitors. In this process, cities "invent" their own marketing strategies, discovering that the marketing of a city or region is not as straightforward as many people think".

Andersson (1999) is one of the few academics to have attempted to define attractiveness in the context of physical characteristics of the city, in doing so, he explains that:

"All the elements that characterize a city in which to live and to produce goods and services with a proper image not attributable to any other place. These "elements" include streets, parks and recreation centres, industrial areas and the people living in the city" (Andersson 1999, cited in Serrano, 2003, 32)

His definition thus focuses on those aspects that make a city attractive to residents and business. Neminei's (2004) definition views city attractiveness in terms of six components: (1) a strong economy; (2) adequate basic services; (3) successful business; (4) an appropriate housing policy and pleasant environment; (5) an efficient transport and traffic system; and finally (6) "something special" (Neminei, 2004; cited in Sinkiene and Kromolcas, 2010, 150).

To distinguish the attractiveness between residents, visitors and business, Braun (2008, 54-59) highlights differences in expectations and needs.

The attractiveness to Citizens

Residents wish for an attractive living atmosphere that fits well with the needs and wants of its members in the domestic and social life. The following summarises the most important classifications of the Attractiveness of the living environment:

- home and the direct environment
- (accessibility of) employment
- (accessibility of) education facilities
- (accessibility of) leisure facilities

- (accessibility of) family and friends
- (accessibility of) other facilities

The attractiveness to visitors

Visitors usually do not expect to settle in a city that they visit; it is just a destination for a limited period and occasion. The following summarises the things that make a city attractive to visitors:

- temporary accommodation and its direct environment (if applicable)
- (accessibility of) cultural facilities
- (accessibility of) entertainment facilities
- (accessibility of) shopping facilities
- (accessibility of) catering facilities
- (accessibility of) business opportunities

The attractiveness to business

The city becomes attractive for doing business if it has an environment that supports companies in pursuing their goals. The following summarises the Attractiveness of the business environment:

- site and buildings and its direct environment
- (accessibility of) employees
- (accessibility of) customers and new customers
- (accessibility of) suppliers
- (accessibility of) finance
- (accessibility of) partners

Hartley *et al.* (2012, 79), on other hand, discuss the clash of different systems, generations, and cultures in relation to the attractiveness of the city; saying:

> "A Creative City will tend to be a complex space that generates interactions of ideas from different demographics, cultures and economic activities; creativity emerges from the clash and conflict of differences. It will have attractive natural and built environments (and the criteria of 'attractiveness' will differ for different demographics), a diverse range of people, and vibrant street life".

4. 9. Technology

The fifth element of the CREATIVE model is Technology; specifically, how the city uses technology to solve its problems (Landry 2000/2008) and to ensure that it is compatible with the changing needs of its residents and visitors (Pricewaterhousecoopers 2005). Landry (2011,176) notes that "a creative place has an exceptional quality of life", and highlights that one of the key ways of improving quality of life is by improving the technology in the city (Landry, 2006). Technology that meets all the needs of residents and visitors makes a city smart and intelligent. Pricewaterhousecoopers (2005, 5) give a specific example of how technology can be used to improve services in a city:

> "Using new technology to improve communications and the flow of data within an organisation is made possible through the application of e-Government solutions that are connecting departments and cutting across the traditional boundaries to allow more effective collaboration, resulting in better service for citizens".

Moreover, as Chapter Three's considerations of different Creative City experiences show, all five of the example cities have used the smart city concept as a strategy to capitalise on technology to solve problems and improve their quality of life.

4. 9.1 Smart City

Technology in the city has been linked with the term 'Smart City' in several studies, including Merekhi (2014); Barcelona Active (2012); European Parliament (2014); Shapiro (2006); Pricewaterhousecoopers (2005); and Nam and Pardo (2011). Moreover, several definitions of the Smart City have been connected with technology, for example Barrionuevo et al. (2012, 50) defines it as:

> Being a smart city means using all available technology and resources in an intelligent and coordinated manner to develop urban centers that are at once integrated, habitable and sustainable.

Moreover, Bakici et al. (2013, 139) defines the Smart City as

> a high-tech intensive and advanced city that connects people, information
> and city elements using new technologies in order to create a sustainable,
> greener city, with competitive and innovative commerce, and an increased
> quality of life.

There does not appear to be a specific set of criteria which define a Smart City, as this concept is used all over the world with diverse meanings and in different settings (Merekhi, 2014). Indeed, Nam and Pardo (2011, 283) specifically note with regard to the Smart City model that:

> "There is neither a single template of framing a Smart City nor a one-size-fits-all definition of Smart City".

Therefore, some definitions have been chosen for the purposes of the present research that are most applicable to the context of Makkah. For example, Barcelona Active (2012, 2) defines the Smart City as:

> "The new city model which integrates initiatives to improve environmental
> and economic sustainability and the efficient management of their
> services, with the aim of improving people's quality of life and permitting a
> reduction in public spending".

Further, the European Parliament (2014, 25) stresses a different aspect of the Smart City concept, defining it as:

> "A city seeking to address public issues via ICT-based solutions on the
> basis of a multi-stakeholder, municipally based partnership".[12]

It is possible to identify some common features in the different definitions, such as the key signs of smartness in a city, namely smart governance, smart mobility, smart economy, smart environment, smart living, smart people, and smart health and social services (Merekhi, 2014; Barcelona Active, 2012; European Parliament,

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[12] Information and Communications Technology

2014).

4. 10. Involvement

The sixth element of the CREATIVE model refers to Involvement, a concept referring to how the city involves its society in planning, decision-making and solving problems. In his book *City Marketing: Towards an integrated approach* (2008, 20) Braun defined urban management as:

> "The coordinated development and execution of comprehensive strategies with the participation and involvement of all relevant actors, in order to identify, create and exploit potentials for sustainable development of the city".

Landry (2008, 169-170) suggests that the public should participate in the Creative City process by learning how to approach a plan by conducting an audit from a cultural perspective, which is key to the Creative City strategy. This involves a thoughtful combination of the skills, talents and ideas of local individuals, communities and organisations who are working together to identify possibilities for economic and social development. Moreover, Bradford (2004) stresses the importance of multi-level collaborations in Creative Cities involving different levels of government, the private sector, and community organisations. Landry (2005,7) emphasises the involvement of all the interests and power of different groups:

> "But to think through and implement a 'Creative City' agenda is of a different order of magnitude as it involves co-joining the interests and power of different groups who may be diametrically opposed and whose goals may contradict each other. It involves certain qualities, such as: the capacity to bring interest groups around the table within a commonly agreed agenda; to learn to work in partnership between different sectors that share mutual respect; the ability to generate civic creativity whereby the public sector learns to be more entrepreneurial and the private sector to be more socially responsible in pursuing joint aims; the willingness to share power with a goal of having greater influence over an enlarged whole".

Arnstein (1969) has developed and designed eight rungs on a ladder of citizen participation; he argues that the eight types could help in an analysis of the confused issue between "Participation" and "Non-Participation" of citizens, as shown in Figure 4.5:
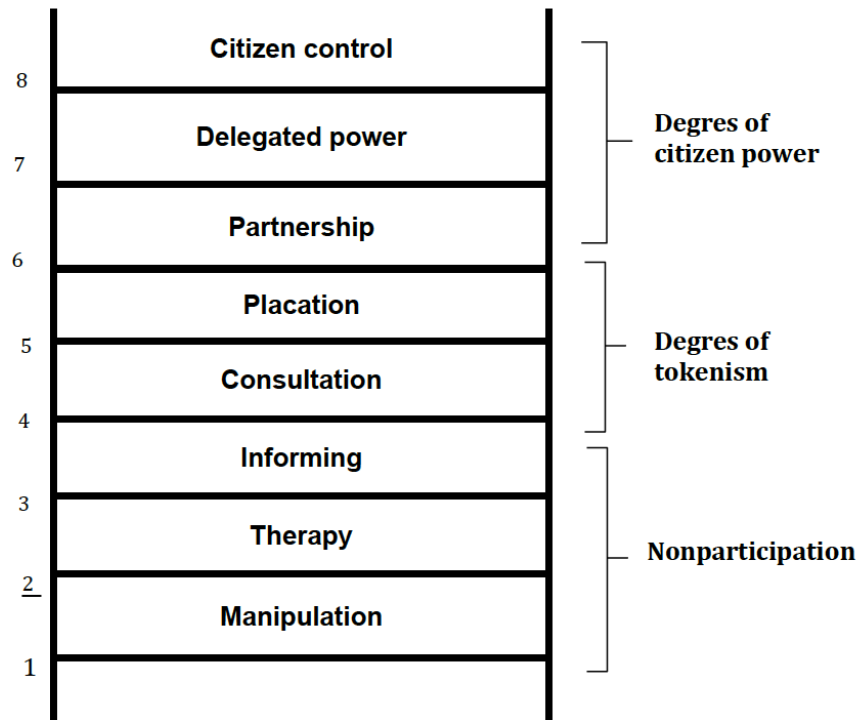
Figure 4.5 eight rungs on ladder of citizen participation source Arnstein (1969, 217)

Arnstein (1969, 217) explains his view of the eight rungs on the ladder as follows:

> The bottom rungs of the ladder are (1) Manipulation and (2) Therapy. These two rungs describe levels of "non-participation" that have been contrived by some to substitute for genuine participation. Their real objective is not to enable people to participate in planning or conducting programs, but to enable powerholders to "educate" or "cure" the participants. Rungs 3 and 4 progress to levels of "tokenism" that allow the havenots to hear and to have a voice: (3) informing and (4) Considtation. When they are proffered by powerholders as the total extent of participation, citizens may indeed hear and be heard. But under these conditions they lack the power to insure that their views will be heeded by the powerful, When participation is restricted to these levels, there is no followthrough, no "muscle," hence no assurance of changing the

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statusquo. Rung (5) Placation, is simply a higher level tokenism because the groundrules allow have-nots to advise, but retain for the powerholders the continued right to decide. Further up the ladder are levels of citizen power with increasing degrees of decision-making clout. Citizens can enter into a (6) Partnership that enables them to negotiate and engage in trade-offs with traditional power holders. At the topmost rungs, (7) Delegated Power and (8) Citizen Control, have-not citizens obtain the majority of decision-making seats, or full managerial power. Obviously, the eight-rung ladder is a simplification, but it helps to illustrate the point that so many have missed-that there are significant gradations of citizen participation. Knowing these gradations makes it possible to cut through the hyperbole to understand the increasingly strident demands for participation from the have-nots as well as the gamut of confusing responses from the powerholders.

In Chapter Three, which studied the experience of five successful Creative Cities in different parts of the world, it was noted that a Creative City must involve all or most of the 5Cs in their planning, these being: City Committees, Citizens, Communities, Companies and Creative People. Indeed, the involvement of the 5Cs has been discussed by various scholars; on the involvement of City Committees, Citizens and Communities, see, for example, Pallagst et al 2009; Healey, 2004; Bradford, 2004; Pricewaterhousecoopers, 2005; Turok and Bailey, 2004; Comunian, 2010; Ponzini and Rossi, 2010; Quinn, 2009; European Parliament, 2014; ICOMOS, 2002; Creative Metropoles, 2010a; García, 2005; Collins and Fahy, 2011; Kunzmann, 2004; Mubarak, 2004; Duxbury, 2004**.** The following authors have examined the involvement of Companies: Comunian, 2010; Luckman *et al.*, 2009; Ionescu, 2010; AuthentiCity, 2008; Clark, 2006; Taniguchi, 2011; Hansen *et al.*, 2001; Markusen & Gadwa, 2010; Simeti, 2006; Mooney, 2004; Creative Birmingham Partnership Board, 2010; Pardo, 2009; O'Connor, 2007; OECD, 2006; Durmaz, 2012; Kunzmann, 2004; Lange, Kalandide, St Ber, and Mieg, 2008; Costa *et al.*, 2009. With regard to the involvement of Creative People, see for example, Landry and Bianchini, 1995;

Landry, 2000, 2011; OECD LEED Programme, 2008; Peck, 2005; Florida, 2002; Creative Metropoles, 2010b; Nam and Pardo, 2011).

4. 10.1 Involvement of City Committees

City Committees refers to the authorities of the city, or in other words, the city's decision-makers and stakeholders. Landry (2000, 168) confirms that stakeholders and partners are key players in any city plan, as they identify problems, needs and aspirations, followed by a process of awareness-raising.

4. 10.2 Citizen Involvement

The Creative City requires constant interaction between its citizens and their local government. In addition, the active involvement of citizens in public affairs is one of the most significant means of stabilising a sense of place-belonging (Ponzini and Rossi 2010). Landry and Bianchini (1995, 25) emphasise that:

> "Cities are largely run by public officials who must be accountable to electorates. This slows down the pace of response to problems, which tends to be faster in private enterprises. On the other hand, more open accountability could turn this potential liability into an asset by creating channels for a flow of creative ideas from the citizens to city governments".

Also pertinent here is the fifth of Sasaki's (2010, S9) six conditions for a Creative City (see Chapter Three), which states that a Creative City is:

> "A city that has a mechanism of citizen participation in city administration that guarantees the versatility and creativity of its citizens".

Bradford (2004,1) also stresses citizen involvement in his description of Creative Cities as those which "engage different kinds of knowledge, and encourage widespread public participation to deal imaginatively with complex issues".

4. 10.3 Involvement of City Communities

According to the OED, 'Community' means "A group of people living in the same place or having a particular characteristic in common" (OED 2014a). Landry and Bianchini note that "Communities are now increasingly defined on the basis of common interests rather than in geographical terms" (1995, 15). The involvement of communities in city planning and solution finding is one of the most powerful tools in Creative City theory for the reinforcement of a sense of place-belonging within communities (Ponzini and Rossi 2010). Moreover, if community involvement is absent or minimal in decision-making processes, this can mean that the future improvement of the city will not necessarily meet community needs (Mubarak 2004).

4. 10.4 Involvement of Companies

The Creative City needs a strong Involvement with the private sector through the growth of projects (Costa *et al.* 2009), and in the operation of cultural urban strategies and action resources (Kunzmann 2004; Lange et al. 2008). Also, Luckman *et al.*, (2009) emphasise the urgent need for private sector solutions to urban problems. Durmaz (2012) argues that the involvement of landowners within the planning and design process of the Creative City is significant, as they run big scale projects, modernise buildings and invest in new developments. The OECD (2006) stresses the role which public-private corporations can play in taking responsibility for increasing the resources available for public projects, delivering advanced relationships with care, and avoiding ethical problems.

4. 10.5 Involvement of creative people

Florida (2002) has contended that creative people are the key to urban and regional growth of the city; indeed, he states that city authorities should establish a connection with creative people in order to find solutions to the city's challenges.

Creative Metropoles (2010b, 102) claim that the "active involvement of well-educated talented people has become crucial for enabling the development of creative industry".

4. 11. Vision

The seventh element of the CREATIVE model is Vision, which means "a mental image of what the future will or could be like" (OED 2014d). The related concept of visioning according to Landry (2008, 146) is "An attempt to generate momentum for change". He further explains that:

> "Visioning opens space between current reality and expectations and so stimulates creative responses. A core element for success is to develop a widespread culture of institutionalized leadership to promote continual self-improvement. In this way visioning becomes a change agent, which has to manage public participation, generate flagship ideas, establish benchmarks for success and trigger goal setting".

The experiences of the five example Creative Cities traced in Chapter Three show that to be successful, vision needs to be incorporated within the so-called "3Ss"; namely, Strategies that Solve problems (see, for example, Noda 2010; Bradford 2004; OECD 2006; City of Yokohama Culture and Tourism Bureau 2012; Ezmale 2012 ; London Development Agency 2006; Müller 2009; Leadbeater 2009; Hartley *et al.* 2012) and provide Sustainability (see for instance; Schulz and Okano 2009; Pallagst *et al.* 2009; Pappalepore 2010; Gertler *et al.* 2006; Landry 2007; Danielsen and Lang 2005; Hartley *et al.* 2012; AuthentiCity 2008; Smith and Warfield, 2008; Vlachopoulou and Deffner 2011; Ling and Dale 2011). In relation to this, Landry (2000, 265) observes that:

> "The problems of cities in the North and South differ in kind and degree, yet even these differences provide opportunities for mutual learning. The solutions often have shared underlying principles, such as: the need to involve those affected by a problem in implementing solutions; providing an environment for problem-solving that permits open-minded learning opportunities both for decision-makers and those affected by them; generating solutions that are culturally,

economically, socially and environmentally sustainable".

4. 12. Enthusiasm

The eighth element of the CREATIVE model refers to Enthusiasm, which means "Intense and eager enjoyment, interest, or approval" (OED 2014c). Enthusiasm in the context of this model relates to the need for attention, concern and keenness from both national and local government leadership in order to encourage creativity, develop the city and solve problems. Landry sees enthusiasm in terms of 'political will' that needs to be harnessed and reflected in the incentives and regulatory structures of the city authorities, especially the desire to tackle issues for, as he observes:

> "A self-conscious recognition that a city has a crisis or challenge that needs to be addressed is the starting point for considering creative solutions; without this no political will or sense of urgency can be generated to drive creativity" (2008, 106).

The experiences of the five Creative Cities in Chapter Three show that the intention of enthusiastic leadership within the Creative City is to communicate, support, and facilitate the development of creativity and use influence to find solutions to certain problems in the city (see, for example, Lee and Hwang 2012; Turok and Bailey 2004; García 2005; Atkinson and Easthope 2009; Simeti 2006; Hamilton *et al.* 2009; Bradford 2004; The Japan Foundation 2008; Landry & Bianchini 1995; Joffe 2009; Verhagen 2009; Lerner 2009; Pardo 2009; Creative City Task Force 2008; Landry 2000/2008, 2011; Evans *et al.* 2006). In addition, Joffe (2009) argues that Creative Cities need supportive governance backed by strong leadership. Verhagen (2009) says the crucial point of leadership is its capability to set the vision in words, take the right decisions, lead the team, and delegate the work to the suitable people. Morover, Landry (2011, 175) emphasises that:

"A creative place has many leaders and many levels of leadership. There are dynamic and forward looking people of quality in every sector providing a strong sense of vision for the place, meaning that there is deep awareness of current trends and emerging developments and their implications".

Consequently, the leadership of a city must work with its partners and multiple stakeholders to find useful ways to build an environment of collaboration (Creative City Task Force 2008; Hamilton *et al.* 2009; Bradford 2004). Pardo (2009, 84) argues that leadership in a Creative City requires a few key conditions to be met, as follows:

1. A respectful relationship between stakeholders, based not on hierarchy, but on the recognition of the democratic legality and the specific skills of each stakeholder. It is essential that all stakeholders tackle the challenges of advanced governance together.
2. The active involvement of all stakeholders not only at the time of setting up solutions or projects, but also from the diagnosis phase.
3. Strategic planning processes. This methodology allows the construction of shared visions as well as the consensus and synergy building which are fundamental for progress in situations of contemporary complexity.
4. Loyalty, commitment and professionalism in the interventions of all stakeholders. Of particular importance are legal security, administrative and organisational agility, and transparency –accountability – in the exercise of relationships.

4.13. Conclusion

This chapter has demonstrated that each of the elements of the CREATIVE model have strong links with the literature to date on the Creative City, so it can be used as a framework to structure the process of data collection in the present research and in the analysis and discussion of the research findings. The following chapter discusses the methodology of this research in detail.

CHAPTER FIVE: STUDY DESIGN, PROCESS AND METHODOLOGY

The previous chapters have provided a foundation for the study by setting out the historical, theoretical and experiential background to the phenomenon under consideration, that of Creative Cities. This chapter provides an overview of research approaches and research methods, as well as setting out the chosen research methodology and data collection method and sources for this research. It outlines the reasons for the choice of utilising a combination of inductive and deductive approaches, with an inductive approach used in terms of generating elements for the model from the literature. This is followed by a more deductive approach in relation to the Makkah case study, together with justifications for the data collection methods involving the analysis of documents, and carrying out interviews and observations.

5.1. Research question

As discussed in the introduction, the central research question is:

To what extent can the concept of the Creative City be usefully and practically employed in the development of urban services, and how might this be applied to the case of Makkah in Saudi Arabia?

The Creative City concept has developed over the past few decades in Western culture and it is challenging to transform this concept into a suitable form for use in relation to Makkah, which is a large Middle Eastern city and also an Islamic holy city. This research therefore makes close reference to Creative City theory and the author's own model of the Creative City, 'CREATIVE', to fit the context of Makkah.

The new model aims not only to apply specifically to Makkah, but also to be suited for use in relation to other cities in the world.

5.2. Research objectives

The research objectives which this thesis aims to address are as follows:

■ Where, when and how has the concept of the creative city been applied in the literature to understanding of its urban development?

■ What are the issues facing Makkah in Saudi Arabia, and how might the concept of the creative city support a critical understanding of its urban development?

■ Could Makkah be considered a creative city and if yes, in what ways? What does it tell us about the creative city literature? Or more explicit, what does the study of Makkah though the creative city's paradigm tells us about the concept of creative city and its current understanding within the literature? Should the literature be amended?

5.3. Research Methodology

Research is defined as "a scientific and systematic search for pertinent information on a specific topic" (Kothari, 1, 2004). A research methodology is the study of methods and values in a given field of academic inquiry. It includes considering the theoretical and philosophical assumptions upon which the research is grounded, the method or methods assumed and the implications of these choices (Saunders *et al.* 2009). The etymological meaning of methodology can be understood "as the logic of implementing scientific methods in the study of reality" (Mouton and Marais, 31, 1990). Rajendar Kumar defines research methodology as "a way of systematically solving the research problems" (Kumar, 2008, 5).

For decades, anthropologists and sociologists have asked people about their lives, the social and cultural contexts in which they live, and the ways in which they

understand their world (Merriam 2009). Now, in social science research, scholars use research methodologies that may be divided into qualitative and quantitative (Kumar 2005). Quantitative and qualitative researchers have to some extent different aims and assumptions. Quantitative researchers primarily wish to develop an understanding of what is actually happening in the real world (Gubrium and Holstein, 1997). Qualitative researchers seek to understand people in terms of their own perception or description of the world (Mouton and Marais, 1990). Quantitative research is based on the measurement of a quantity or amount; its validity relates to phenomena that can be stated in terms of quantity. Table 5.1 shows the differences between qualitative and quantitative methods.

Research activity	Quantitative Research	Qualitative Research
General distinctions	Based on meanings derived from numbers Collection results in numerical and standardised data Analysis is conducted through the use of diagrams and statistics	Based on meanings expressed through words Collection results in non-standardised data requiring classification into categories Analysis is conducted through the use of conceptualization
Selection of research participants	Random sampling	Theoretical or purposive sampling
Data collection	Pre-coded surveys or other formulaic techniques	Direct, fluid, observational techniques
Data analysis	Statistical analysis aimed at highlighting universal cause and effect relationships	Analysis focused on context-specific meanings and social practices
The role of the conceptual framework	Separates theory from methods	Views theory and methods as inseparable

Table 5.1: Comparison of qualitative and quantitative methods. Source: modified from   Bamberger, 1999, 11–13 and Saunders *et al.*, 2009,482, .

For the purposes of this study, a qualitative approach has been chosen as the research methodology for five main reasons. Firstly, qualitative methods offered to help the researcher understand observations in relation to the five creative cities and in the case of Makkah (Leedy and Ormrod, 2012). Interviews provided an opportunity to ask specific questions about areas of interest under investigation, (Leedy and Ormrod, 2012), in this case the potential for Makkah to be a Creative City. Secondly, the Creative City phenomenon is a fairly new one, particularly in developing countries in the Middle East and in Makkah in Saudi Arabia; A qualitative approach is considered suitable when little is known about the phenomenon (Strauss and Corbin, 1990).

Thirdly, qualitative research supports the capture of opinions and perspectives in detail (Banyard and Miller, 1998). This research is attempting to gather and understand the viewpoints and perceptions of the stakeholders, academics and experts responsible for developing the holy city of Makkah. Fourthly, qualitative research takes into account the context of the research study, which is "the social-cultural, historical/temporal and physical location and the conditions in which it occurs" (Daymon and Holloway, 2011, 107). In this respect, it fits well with this research, which examines the governmental, social and cultural features and perspectives of the Creative City phenomenon in relation to Makkah.

In qualitative research analysis, there are two research approaches from which to choose: the deductive approach, which is designed as a research strategy to test hypotheses by developing a theory and hypotheses (Saunders *et al.*, 2009), and the inductive approach, which is the collection of data and the developing of new theory as a result of the analysis of the collected data (Saunders *et al.*, 2009). A

combination of inductive and deductive theorizing has been adopted in this study, as is the case for most qualitative research (Liamputtong and Ezzy, 2005).

At the beginning of this research five creative cities around the world were studied using an inductive approach, which involves generating data, performing analysis and reflecting on the theoretical themes that the data provides (Saunders et al., 2009). According to Marshall and Rossman (1998), induction involves looking for points of convergence between the literature reviewed and the data collected and is the process of identifying new themes of benefit to the study, as well as promising evidence. During this stage, it was possible to generate categories and themes. The CREATIVE model emerged from the secondary data relating to five Creative Cities and the literature review.

With regard to assessing the potential of Makkah to benefit from the concept of a Creative City, a more deductive approach was utilized. This involved using existing theory to outline the research process and analysis (Saunders et al. 2009). The CREATIVE model has been used for collecting and analysing the data. Yin (2009) states that, where the researcher has made use of existing theory to formulate their research question and objectives, he/she may also use the theoretical propositions that helped him/her do this as a means of devising a framework to help him/her organise and direct the data analysis.

There are five qualitative research methods: Case study, Ethnography, Grounded theory, Phenomenological study and Content analysis (Leedy and Ormrod, 2012). Table 5.2 shows the types, purpose, focus, and methods of data collection and analysis of each of these qualitative designs.

Design	Purpose	Focus	Methods of Data Collection	Methods of Data Analysis
Case study	To understand one person or situation (or perhaps a very small number) in great depth	One case or a few cases within its/their natural setting	Observations; Interviews; Appropriate written documents and/or audiovisual material	Categorisation and interpretation of data in terms of common themes; Synthesis into an overall portrait of the case(s)
Ethnography	To understand how behaviours reflect the culture of a group	A specific field site in which a group of people share a common culture	Participant observation; Structured or unstructured interviews with "informants"; Artefact/document collection	Identification of significant phenomena and underlying structures and beliefs; Organisation of data into a logical whole (e.g., chronology, typical day)
Phenomenological study	To understand an experience from the participants' points of view	A particular phenomenon as it is typically lived and perceived by human beings	In-depth, unstructured interviews; Purposeful sampling of 5-25 individuals	Search for "meaning units" that reflect various aspects of the experience; Integration of the meaning units into a "typical" experience
Grounded theory study	To derive a theory from data collected in a natural setting	A process, including human actions and interactions and how they result from and influence one another	Interviews Any other relevant data sources	Prescribed and systematic method of coding the data into categories and identifying interrelationships; Continual interweaving of data collection and data analysis; Construction of a theory from the categories and interrelationships
Content analysis	To identify the specific characteristics of a body of material	Any verbal, visual, or behavioural form of communication	Identification and possible sampling of the specific material to be analyzed; Coding of the material in terms of predetermined	Tabulation of the frequency of each characteristic; Descriptive or inferential statistical analyses as needed to answer the

			and precisely defined characteristics	research question

Table 5.2: the characteristics of different qualitative designs, Source: Leedy and Ormrod, 146, 2012.

The Epistemology

Epistemology concerns what constitutes suitable knowledge in a field of study (Saunders et al, 2009). In epistemological terms, the major issue is whether the social world can be considered in a similar manner to the natural sciences, which can be studied according to procedures, principles, and ethos (Saunders et al, 2009). Two philosophical traditions have been introduced by Bryman (2003): positivism and interpretivism.

Positivism views reality as comprising of objects that are considered to be real, and have their own separate existence other than the one known by the positivist researcher (Saunders et al, 2009). Positivists argue that "the world exists externally and that its properties should be measured through objective measures rather than being inferred subjectively through sensation, reflection or intuition" (Easterby-Smith et al, 2012, p: 22). The positivist epistemological position applies existing theory to develop a hypothesis that is tested and confirmed in whole or in part, leading to further development of a theory (Saunders et al, 2009).

Interpretivism considers that the subject matter of the social sciences, cultures, people and their institutions or organisations is essentially different from the subject matter of the natural sciences (Saunders et al, 2009). Bryman (2003) further states that interpretivists consider that the study of the social world requires a different logic in the research procedure- one that reflects the distinctiveness of humans as against the natural order. Easterby-Smith et al (2012) argue that in relation to interpretivism,

reality is determined by people rather than by objective and exterior factors, and the social scientist should welcome and appreciate the different views and meanings that people give to their experiences.

For this research, "interpretivism" can be acknowledged as the most appropriate epistemological position. Primarily, this study requires the researcher to identify the different views of people and to interpret them, for instance, the different roles required in the planning and management of Makkah, and organising Hajj and Umrah. Furthermore, it requires an appropriate understanding of the context of Makkah in Saudi Arabia, and an in-depth analysis to gather detailed facts about the research environment. This requires the collection of qualitative data from interviews, documentation analysis and participative observations, which is facilitated by the interpretivist stance. The interpretivist stance involves the use of qualitative approaches, while the positivist stance is reflected in quantitative approaches.

5.3.1 Case study

This study adopts a case study methodology. Colin Robson defines a case study as "a strategy for doing research which includes an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence" (Robson, 178, 2011).

The case study is considered a good way to undertake an in-depth investigation (Creswell 2009), and it is useful for studying how an individual or program changes over time. It is also generally suitable for learning more about a slightly known or poorly understood situation (Leedy and Ormrod, 2012). The case study is also noted

for its ability to incorporate a range of different forms of data grouped using multiple data collection methods (Daymon and Holloway, 2011).

It is also useful to generate answers to the 'Why?', 'What?' and 'How?' questions. The case study method is mostly used in explanatory and exploratory research such as this (Saunders *et al.*, 2009). The case study method was selected for this study because it enables the collection of rich information on the concept of Creative City across a wide range of dimensions (Daymon and Holloway, 2011).

Bengtsson (1999) argues that the use of multiple cases gives strength to the conclusions of the study. Therefore, the five creative city case studies can be considered a useful way of studying existing theory and practice on the Creative City. The multiple cases enabled the researcher to consider the context relevant to each of the cases. In a multiple case study approach, the researcher is examining several cases to discover the similarities and differences between the cases (Baxter and Jack 2008). According to Yin (2009, 54), multiple case studies can be used for both, "(a) predicts similar results (a literal replication) or (b) predicts contrasting results but for predictable reasons (a theoretical replication)".

5.3.1.1 The Rationale for the Case Study Method

According to Benbasat et al. (1987), while many research methods exist, none of them are more favourable than others. This is in line with Hancock et al. (2009) who considers that despite the several methods available to design qualitative research, there is no one superior method over the other. They suggest that the differences between the diverse methods mostly depend on the research question, phenomenon being examined, or people and the way data is analysed

and interpreted. However, it can be said that a case study approach is a suitable method for this research.

The following sets out alternative approaches and why the researcher did not adopt them:

Ethnographers take part of people's daily lives in order to try to place the phenomenon in their cultural and social context (Miles et al. 2014). Hancock et al (2009) argue that ethnographers need to spend a long and considerable amount of time in the field to observe details and gather information. Ethnography is therefore a time consuming method. It was not adopted because the researcher's time was limited to the period of the registration of his research degree and spending a extended period of time in Makkah presented practical problems.

Grounded theory is another method that could have been adopted, but was not considered suitable for the study. Grounded theory requires theory building as well as theory testing from multiple rounds of interviews. This was not practical due to time limitations and practical constraints. This research does not aim at building a theory from the data gathered; rather, it aims to explore the potential of Makkah to benefit from adopting a Creative City model, as well as to explore the challenges that need to be resolved. As a result, pre-identified themes in the literature have been relied upon to help in the process of data collection and analysis. The next section will describe this research's chosen methods of collecting research data.

5.4 Method of data collection

The main strategy of collecting data for this research is multi-method, and the techniques used are interviews, documentation analysis and participative

observations. These methods are applied in relation to different government organisations, to private sector stakeholders, citizens, and visitors. Hartley (2004) argues that using different sources when collecting data allows the researcher to build a comprehensive and deep understanding of the phenomenon being studied and its context. The value of multiple data collection sources have been highlighted by several authors (Yin 2009; Benbasa, Goldstein, and Mead, 1987), who claim that this strategy increases the opportunity for triangulation. Bryman (2003, 1) defines triangulation as "the use of more than one approach to the investigation of a research question in order to enhance confidence in the ensuing findings".

Parikh (2002) identifies that two types of data exist: primary data and secondary data. Primary data is data that has been collected specifically by the researcher for his or her study. Secondary data is that which have been collected for a different purpose by others (either organisations or individuals), but which is deemed useful for the study. The major advantage of using secondary data is time and money saving (Saunders *et al*, 2009). For this research, secondary data such as academic journals, policy documents and the official websites for the five creative cities and the main data source for this study of Makkah,. In relation to Makkah, some primary data has been collected using qualitative interviews.

5.4.1 Interviews

To collect the primary data required for this research, qualitative interviews were chosen to be the major method of data collection. To this end, semi-structured and unstructured individual qualitative interviews were conducted. Interviews are among the most popular methods of collecting data in qualitative research, as they allow the researcher to get rich, personalised information (Mason 2002). Interviews can be

face-to-face with participants or by telephone or email.

Qualitative interviews allow researchers to explore in depth the personal experiences and opinions of the research participants (Oates 2006). In the case of the present research, running qualitative interviews generated information from interviewees about Makkah relating to the CREATIVE model, as well as information about the challenges in the city that appeared unavailable in document form. The researcher also noted that some interviewees were ready to share personal stories and exclusive information within an interview situation; it was therefore possible to gain information that would be difficult or impossible to obtain by other means of data collection.

Qualitative interview techniques can be separated into three groups: unstructured, semi-structured, and structured (Zanotti, Glover, and Sepez, 2010). Unstructured interviews "can take place anywhere, (and are) unscheduled and open-ended interviews where the researcher engages in informal conversation with the interviewee" (Bernard, 2011, 204). This kind of interview can be useful in learning about the difficulties of community life and making friendships (Bernard 2011). Semi-structured interviews have "much of the freewheeling quality of unstructured interviewing and require the same skills but are based on an interview guide" (Bernard, 2011, 205). Structured interviews use a standardised, predetermined list of questions (Zanotti, Glover, and Sepez, 2010) that "control the input that triggers people's responses so that their output can be reliably compared" (Bernard 2011, 240). In structured interviews the researcher can use survey instruments, like questionnaires (Zanotti, Glover, and Sepez, 2010).

In this research, semi structured interviews were carried out based using a prepared list of subjects to be explored with the interviewee. While a formal structure had been prepared, this style of interview allows the interviewer to change the order of the questions or even add new questions or change the questions depending on the flow of the conversation and the information which has been revealed.

To conduct the interviews successfully, guidelines adapted from Hancock and Algozzine (2006) and Gillham (2005) were used to shape the structure and get the right information; this was especially important in investigating the case of Makkah, as it was necessary to meet senior leaders likely to feel sensitivity in talking about private information without the expressed permission of their managers or leaders.

Personal identification as a researcher and identifying the purposes of the research and what is expected of those taking part with the interviewees, are certain to change people's perspectives of the researcher to some extent. The researcher therefore sent a request to decision-makers with the responsibility of serving the city of Makkah and its visitors, in order to clarify the identity of the researcher and the purpose of the research. The request included general information about the research and what kind of information was being sought.

Several aspects of the research had to be considered in the planning stage, primarily related to ethics. These are now discussed in turn, starting with the storing and analysis of the personal research data of the interviewees. It was explained to participants that the data would be stored and used only for the stated purposes of the research. The best way to document interview data is to audiotape the interviews, for which the participants must give their permission.

The researcher also had to organise an interview guide, using the 'CREATIVE'

model as direction for the questions. The setting in which the interview was to be conducted was also considered; interviews in a normal setting may improve their realism.

There are different types of research interviews, depending upon the type of interviewee; each researcher decides the right types and techniques suitable for their work (Gillham 2000). For example, in the 'elite' interview, with people in positions of authority who usually have substantial personal power, present their own issues (Gillham 2000). For this research's case study, Makkah, the majority of interviewees could be considered as 'elite' because the research focuses on the strategies of those in charge—namely the decision-makers from different city departments. As Gillham (2000) suggests, it should be expected that 'elite' interviewees may take charge at some level and express being in control; in some respects they know better which questions should be asked. These kinds of interviews provide distinctive opinions and perspectives; also, a depth of information can be added by including documents and records which also offer guidance on things to look out for, and name the key people who should be consulted.

5.4.2 Observations

The inclusion of qualitative observations in this research means the gathering of field notes on the interviewed individuals concentrating on the behaviour and activities displayed at the research location (Creswell, 2009). To observe things in reality is not a scientific observation or a valid method of data collection unless it functions according to a expressed research purpose, is subjected to checks and controls on validity and reliability, and is thoroughly planned and recorded (Kothari 2004). Using such observations could, however, assist in generating more objective evidence

connected to the research subjects, which is different in form than interview data that focuses on people's views (Hancock and Algozzine, 2006). In fact, using observations can be useful in exploring some issues that not have been covered in the interviews (Creswell, 2009).

Observation classified into two types: structured and unstructured. Unstructured observation is unsystematic (Mulhall 2003). "Structured observation involves strictly checking a list of predetermined behaviours such as would occur in structured observation" (Mulhall 2003, 307). In this study, 'Field notes' have been used as a method of data collection. This could be considered to some extent as an unstructured process of observation that does not require prearranged notions or separate behaviours to be identified (Mulhall 2003).

Table 5.3 shows a comparison between Observations and Interviews, in terms of the options, advantages, and limitations of each research method.

Data Collection Types	Options Within Types	Advantages of the Type	Limitations of the Type
Observations	• Complete participant – researcher conceals role • Observer as participant – role of researcher is known • Participant as observer – observation role secondary to participant role • Complete observer – researcher observes without	• Researcher has first-hand experience with participant • Researcher can record information as it occurs • Unusual aspects can be noticed during observation • Useful in exploring topics that may be uncomfortable for participants to discuss	• Researcher may be seen as intrusive • Private information may be observed that researcher cannot report • Researcher may not have good attending and observing skills • Certain participants (e.g., children may present special

	participating		problems in gaining rapport
Interviews	• Face-to-face – one-on-one, in-person interview • Telephone – researcher interviews by phone • Focus group – researcher interviews participants in a group • E-mail internet interview	• Useful when participants cannot be directly observed • Participants can provide historical information • Allows researcher full control over the line of questioning	• Provides indirect information filtered through the views of interviewees • Provides information in a designated place rather than the natural field setting • Researcher's presence may influence responses • Not all people are equally articulate and perceptive

Table 5.3: Comparison between Observations and Interviews. Options, Advantages, and Limitations. Adopted from (Creswell 2009).

Unstructured observations have been chosen for several reasons, most notably because the author shares the same faith and values as most of the visitors to Makkah. Indeed, participant observation allows many aspects of certain social milieus to be observed that are only visible to insiders, and only certain people can get inside. For example, the researcher as a Muslim and Saudi citizen has the ability to study Makkah without a visa being required. On the other hand, it can be assumed that if the researcher is not Muslim or does not have Saudi nationality, he or she will find the experience somewhat different than someone with an Islamic heritage and a Saudi cultural background. Guest et al. (2012, 109) argue that; "the greater your cultural and linguistic fluency, the more opportunities you will have for

observation and participation". Using such observations could, however, cause some limitations in term of subjectively—yet the researcher has only been able to observe Makkah thoroughly because he is Muslim. Sanjek (1990, 21) argues that the centrality of the personal component in field work and field notes as a strength concerns the subjectivity of the observer; being a social science doesn't exclude this—the definition of field notes is a personally bounded (in the field) and personally referential thing. Rajendran (2001, 6) argues that all researchers are fallible, and there is no paradigm solution to the elimination of error and bias. Moreover, Guest et al. (2012, 84) emphasises that when using participant observations, the researcher must consider the things it does not address well, such as being highly "practitioner-sensitive." The results from the participant observations may be "idiosyncratic, difficult to compare with the findings of others, or simply biased". However, the researcher in this study has tried his best to confront this issue head-on. Consequently, on the strengths of participant observation have been drawn on, with a plan for eliminating and addressing the weaknesses of subjectively, which is to confirm the participant observation findings with formal interviews and official and academic documents.

The field notes were used to gather data on the situation and its connection with elements within the CREATIVE model, as well as with the data collected from the interviews, and official documents and other sources. The issue of Makkah's identity and how its identity been protected was addressed, along with diversity in the city; its heritage and history and how they are being protected, and the research institutes located there and their impact on the city. Some of the factors noted were the local events and festivals that take place in Makkah, and the attractiveness of projects

across the city. Technology and the smart city planning were also included, such as the involvement of 5C within city planning, the vision of the city and how this influences other sectors. In addition, the enthusiasm and the political support from the King and from the governor of Makkah was examined to assess the effectiveness of the development of the city.

5.4.3 Documentation

As this research centres around a case study, the use of interviews and observation also require the researcher to review accessible documentary secondary data in order to collect information connected to the research questions (Hancock and Algozzine, 2006). Such documents take many forms; for example, "written material ranging from memoranda to newspaper clippings to formal reports" (Benbasa *et al.*, 1987, 374). The researcher relied in this research on documents provided by the Saudi Arabian authorities related to the history, reality and development of Makkah as complementary sources in collecting secondary data.

Hancock and Algozzine (2006, 51) point out that when a researcher plans to use documents, they should ask: "Who has the information? What part of it is needed? Where is it? When was it prepared? How will it be collected?" Accordingly, a wide range of documents were reviewed, such as government public announcements in newspapers, government publications and, through government websites, governmental internal reports. Saunders *et al.*, (2009) point out that the secondary data sets available from governments is likely to be of a higher quality than other sources. Nevertheless, other sources can still carry some research value, so data was also collected from personal blogs and websites on the history and the future development of Makkah. Useful information was also gained by locating some

interview documents with some Makkah decision-makers in newspapers and on YouTube, in order to fill in some gaps encountered in applying the model in Makkah, that could not be done solely through the interviews and observation. The main advantage of sourcing relevant documentation is that it strengthens the triangulation of the research data and findings.

5.5. Data analysis approach

Framework analysis has been used to help visually present ideas from the data as support for emerging and testing interpretations (Miles et al. 2014). Framework analysis is a qualitative method that is aptly suited for applied policy research (Srivastava and Thomson 2009). Framework analysis is also flexible, as during the analysis process. It allows the user to both collect all the data and then analyse it, or do data analysis throughout the collection process (Srivastava and Thomson 2009).

5.5.1 Justification for Choosing the Data Analysis Approach

According to Lacey and Luff (2009, 7) there are common stages that are used for all approaches, which are familiarization, transcription, indexing, guarding sensitive data, coding, identifying themes, re-coding, developing provisional categories, exploring relationship between categories, modification of themes and categories, developing theory, testing theory and report writing. These stages are covered, the authors argue, no matter which data analysis approach has been employed by the researcher. In this study, Framework analysis was used; it is suitable for research that has specific questions, a limited time frame, a pre-designed sample and a priori issues.

It was decided to employ a framework analysis approach in analysing the data gathered for this qualitative research for two reasons:

First; the processes and steps involved in the framework analysis approach allowed the researcher to use an inductive approach to identify themes in the data, before returning to the literature and using theories deductively to help further explain particular themes (Gale et al. 2013). Inductive analysis employs detailed readings of raw data to develop concepts, themes, or a model through which interpretations are made from the raw data by the researcher (Thomas 2006). In this research, an inductive approach has been used to identify the themes in the data from five creative cities, as described in Chapters Three and Four, before using theories deductively to study the main case study city, Makkah. The main purpose of the inductive approach is to allow research findings to emerge from the dominant, frequent, or significant themes inherent in raw data, without the restraints forced by structured methodologies (Thomas 2006).

Inductive analysis has been chosen in analysing the data on the five creative cities in Chapter Three for the following purposes:

1. To condense extensive and varied raw text data into a brief, summary format;
2. To establish clear links between the research objectives and the summary findings derived from the raw data, and to ensure that these links are both transparent (able to be demonstrated to others) and defensible (justifiable given the objectives of the research); and
3. To develop a model or theory based on the underlying structure of the experiences or processes that are evident in the text data (Thomas 2006, 238).

Moreover, the framework analysis is that it offers visible stages and a systematic approach to the analysis process (Lacey and Luff 2009). This is a benefit because there is little literature and guidance on how to analyse qualitative data (Eisenhardt 1989; Yin, 2003). Mauthner and Doucet (2003) also acknowledge that it is quite hard to use any of the theoretical approaches to analyse qualitative data without the

support of a skilled and experienced facilitator. They moreover believe that scholars adopting qualitative research may become overwhelmed by the enormous amounts of textual data they collect. Thus, a framework analysis approach appears to be most suitable for the data analysis process, since it is a flexible technique that contains clear steps on how to conduct the analysis and allows researchers to tailor the analysis to suit their requirements (King 2004).

A framework analysis approach does not require a long period of time for the analysis, in like other approaches (i.e. grounded theory) and is more able to handle large data sets.

The data analysis method was inspired by Creswell (2009), who says that carefully identifying each step of qualitative data analysis will lead to significant results. As shown in Figure 5.1, this approach involves an appropriate data analysis process in order to declare the validity and truthfulness of the data.
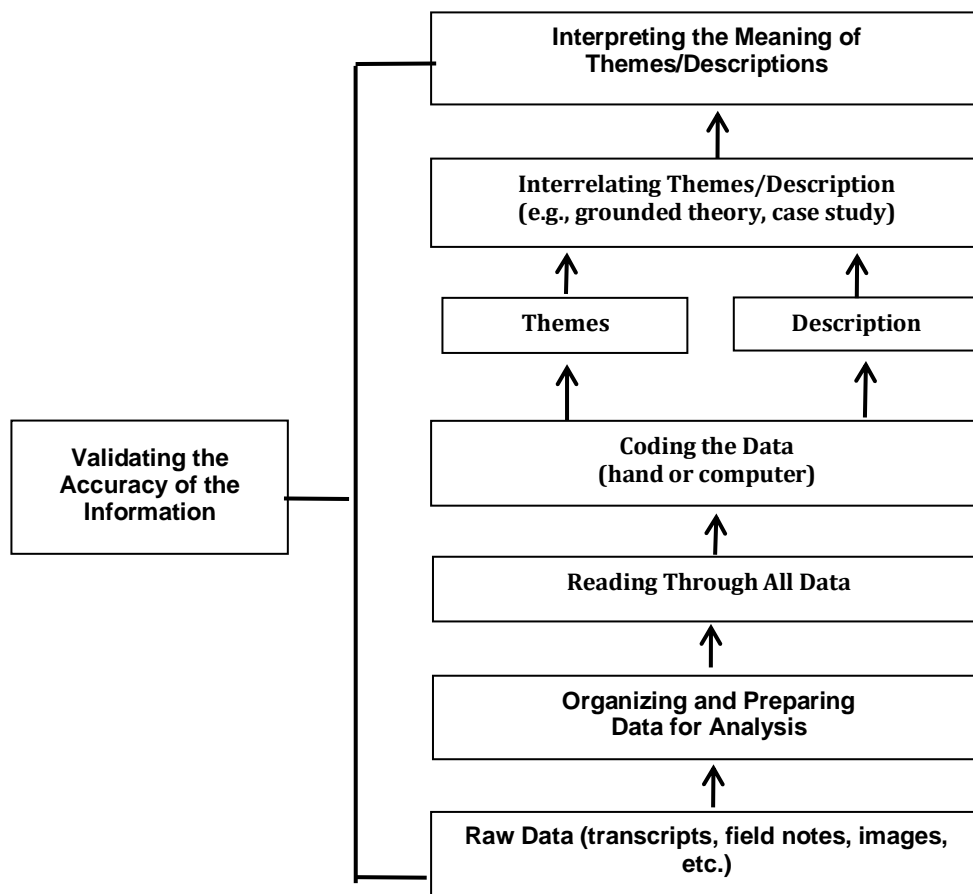
Figure 5.1: Data Analysis in Qualitative Research**.** Source: (Creswell, 172, 2009)

The researcher has followed the six phases of data analysis stipulated by Creswell (2009): (a) Organise and prepare the data for analysis; (b) Read through all the data; (c) Begin detailed analysis with a coding process; (d) Use the coding process to generate a description of categories or themes for analysis; (e) Advance how the description and themes will be represented in the qualitative narrative; (f) Making interpretation or meanings from the data.

Step 1. Organise and prepare the data for analysis

As has been mentioned before, The CREATIVE model has been generated from five creative cities and the literature review. In this step, data on Makkah is collected, where it is considered relevant to the CREATIVE model, such as urban

development, Makkah's History and Heritage, Hajj and Umrah, Investments in Makkah, and so on. Next, it is prepared and organised. Interviews need to be transcribed, and the field notes typed up and linked to related interviewees, times and topics. Than material is organised according to themes. Marshall and Rossman (2006: 185) recommend revisiting the "huge pile" of data at this stage. This step is useful in terms of imposing categorisation on the data, which will allow results to emerge truthfully and promptly. This step was followed by logging the types of data (interviews, document and field not) based on dates, times, names and places, noting where they were collected, when and from whom. This helped to organise the data in a specific order so as to obtain the results accurately and promptly.

Step 2. Read through all the data

In this step, Creswell (2009) suggests going through all the data that has been organised in the first step and reading it in depth. He recommends writing notes on general thoughts concerning the data at this step. Marshall and Rossman (2006) argue that reading the data several times will help the researcher to become familiar with the information contained within it, making it easier to examine. Indeed, it was found that repeated readings of the data collected from different locations and at different times helped in recognising the most significant material related to the aims of the research. Moreover, this step allowed the collection of additional data by arranging new interviews with people to answer questions not covered in the current data, The data analysis therefore became more focused, refining the data and making sure that the most relevant information receives attention.

Step 3. Coding the data

Miles, Huberman, & Saldaña (2014,71) define codes as "Labels that assign symbolic

meaning to the descriptive or inferential information compiled during a study". The coding process involved identifying a significant moment and encoding it (seeing it as something) prior to a process of interpretation (Boyatzis 1998). According to Boyatzis (1998, p. 1) a "good code" is one that captures the qualitative richness of the phenomenon. Encoding the information organises the data to identify and develop themes from them. Codes may take various forms: it is up to the researcher to select the most suitable option from, for example, coloured dots, abbreviations of keywords, numbers and so on (Marshall and Rossman, 2006; Creswell, 2009). The outcome of the inductive analysis in chapter Three is the transformation of categories into a framework or model that summarises the raw data, and conveys the key themes and processes (Thomas 2006). In this way, the researcher has been able to gain advantages from the four key features that are suggested by Thomas (2006, 240) to set out the categories:

1. Category label: a word or short phrase used to refer to the category. The label often carries inherent meanings that may or may not reflect the specific features of the category.

2. Category description: a description of the meaning of the category, including key characteristics, scope, and limitations.

3. Text or data associated with the category:

4. Links: Each category may have links or relationships with other categories.

Figure 5.2 shows the processes of coding in inductive analysis

The Coding Process in Inductive Analysis				
Initial reading of text data	Identify specific text segments related to objectives	Label the segments of text to create categories	Reduce overlap and redundancy among the categories	Create a model incorporating most important categories
Many pages of text	Many segments of text	30 to 40 categories	15 to 20 categories	3 to 8 categories
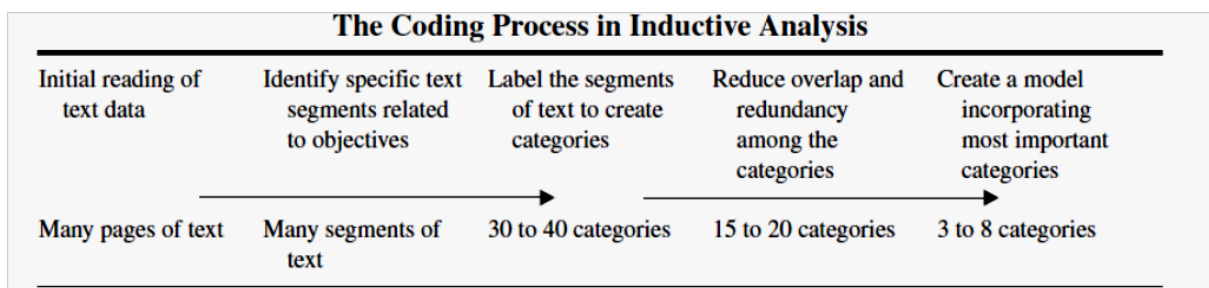
Figure 5.2 The processes of coding in inductive analysis (Creswell, 2009, 56)

However, as a more deductive approach has been used to analyse the case study Makkah as a Creative City, deductive coding has been derived from an existing framework (Fereday and Muir-Cochrane 2006). The data was coded by colour and abbreviations and linked to the relevant topic in the CREATIVE model, with a different colour allotted to each element of the model, for instance; C: Concept, CR; Creative industry, RR: Research institute, RH: Heritage and History, RD: Diversity, E: Event, A: Attractiveness, T: Technology, V: Vision and E2: Enthusiasm. The coding process was carried out during the collection of the data and also afterwards as an analytical step, because coding is analysis (Miles *et al.* 2014).

Step 4. Use the coding process to generate a description of categories or themes for analysis.

In this step, the codes that were chosen and applied in the previous step are used to generate a description of the categories. While the researcher codes the data, new understandings might well emerge, necessitating changes to the original plan. Miles et al. (2014) stressed that the common method of qualitative researchers is to code their data both during and after collection as an analytic tactic, because coding is analysis (Miles & Huberman, 1994).

The current study adopted this tactic, using manual highlighting during the collection of data, making use of the descriptive codes shown in Table 5.4 below:

C	Concept	Makkah's identity
CR	Creative industry	Heritage service
RR	Research institute	Research Institutes
RH	Heritage and History	Museums, historic sites
RD	Diversity	Ethnicities

E	Event	Hajj and Umrah, festivals
A	Attractiveness	Accommodations, transportations, business opportunities
T	Technology	Smart city, technical solutions
V	Vision	Strategies, Solving problems, Sustainability
I	Involvement	City committees, Citizens, Creative people Companies, Communities
E2	Enthusiasm	Leadership, Creative Policies

Table 5.4: An example of codes developed a priori from the template of codes

This coding technique enabled the researcher to focus on findings relevant to the research question. Creswell (2009) suggests using five to seven themes or categories for a research study, which often involves grouping together findings and generating headings in the findings sections. The CREATIVE model proposed in this research has eight headings with multiple sub headings, which are used to present multiple viewpoints drawn from individual interviewees, observation notes, and documentary findings.

Step 5. Advance how the description and themes will be represented in the qualitative narrative

Creswell (2009) argues that using a narrative passage to transfer the findings of the analysis is the most popular approach. Furthermore, through description of the data following the suggestion of Marshall and Rossman (2006), it is possible to follow the concept of induction and support the convergence between the literature reviewed and the data collected, thereby classifying new themes of benefit to the study and finding promising evidence. This has informed the organisation of the data, findings and results within the thesis, with the themes addressed and expanded upon in specific sections under relevant headings.

Step 6. Making an interpretation or meaning of the data

The final step in data analysis involves creating an interpretation of the meaning of the data. Creswell, (2009, 176) suggests that the researcher asks him/herself "What were the lessons learned?" For this (as in all) research, the cornerstone of data analysis is interpretation, whereby the researcher seeks explanations and evidence regarding their chosen problem or question, which in this case relates to the potential of Makkah to be a Creative City, using the CREATIVE model. Interpretation of the data gathered from the interviews, observations, and documents has determined the path of the study and is essential to its ability to draw comprehensive explanatory conclusions. The interpretation of the data has included comparing and contrasting the situation of Makkah with the other five Creative Cities used as case studies, as well as drawing on the relevant literature to inform the interpretations.

Key Point Coding
- Recurrence
- Repetition
- Forcefulness

Step 1: Developing Initial Codes

- Participants Interviews

Step 2: Validate Initial Codes

- Summarizing , and interpreting data and codes
- Translating raw data into meaningful themes
- Clustered under headings that directly relate to the research questions

Step 3: Identifying Themes

- Sorting and combining different codes under the same thematic umbrella

Step 4: Validating Coded Themes

- Combining themes and making connections between them and their defining properties

Step 5: Identifying Relations between Themes

- A theory says what is, how, why, when, and what will be

Step 6: Emerging Explaining & Predicting Theory

Applying Coding Template

On-going Process

Interview

Documents

Participant Observation

Validating Theory

Literature Review Discussion

Figure 5.3 The process of triangulation for the data analysis strategies used in this study (adapted from Jebreen 2012)

5.6. Research Procedures

5.6.1. Interviews

In this study, 27 decision-makers, academic, citizens, creative citizens, visitors and businesses, were interviewed in order to gain answers to the research questions and determine the possibility of Makkah becoming a Creative City. The interviewees

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were chosen to cover most of the main departments that related to the planning, developing, and servicing of the city and its pilgrims. The choice was made to use face-to-face, semi-structured interviews as the main method of data collection, in order to gain access to the depth individual experiences and feelings of the participants. The interviews were conducted in different places and at different times during 2014, 2015, and 2016 lasted from between 15 minutes to one hour. In each case, the researcher asked permission from the participants to use a digital recorder, and so all the interviews were recorded. However, it should be noted that some of the participants refused permission to record selected parts of their interviews.

5.6.1.1 Sampling and Selection of Key Participants.

Qualitative sampling is considered as purposive and seeks to select a sample of participants that the researcher thinks will provide in-depth information that will support and respond to the research questions sufficiently (Miles et al. 2014). Oates (2006) describes purposive sampling as when the researcher intentionally selects the sample that he/she thinks will generate valuable data that meets the objectives of the research. Moreover, qualitative researchers' goal is to study a topic in-depth rather than generalising consequences, therefore a random sampling technique is inappropriate for selecting a sample of participants for qualitative research (Oates 2006).

According to Fossey et al. (2002), qualitative researchers generally initiate the procedure of data collection by implementing a purposive sampling technique to ensure the depth and richness of the information collected. However, the researcher can then follow other sampling techniques, such as convenience sampling or snowball sampling to increase appropriateness (identifying appropriate participants

who can richly inform the research) and adequacy (adequate sampling of data sources) of the collected data (Fossey et al 2002).

The present study initially started with purposive sampling. The selection of key participants for this study started after acknowledging the fact that a range of individuals would be most useful, because of the different roles required in the planning and management of Makkah, and organising Hajj and Umrah. Therefore, those individuals who are involved in finding solutions for the city, from civil institutions were approached, along with citizens, visitors, and academic experts and business people. Moreover, these interviewees were chosen because they are considered particularly interesting for the research's purposes. For example, the 27 interviewees chosen have an interest in finding solutions for the city and ensuring the preservation of Makkah's identity, as well as being at the forefront of technology, which are some of the features of Creative Cities.

A total 27 of interviews were carried out with officials, academics, citizens, creative citizens, visitors and businesses. People were chosen according to different roles, as follows:

- Six key officials with responsibility for planning and finding solutions to problems of urban planning and Hajj and Umrah services, such as from: Makkah Municipality, the Ministry of Hajj, and the General Development Commission of Makkah.
- Four academics from Umm Al Qura University, specifically from the Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR), Transportation and Crowd Management Centre of Research Excellence (TCMCORE) and the Innovation and Entrepreneurship Institute.
- Five business interviews with individuals from the national Tawafa establishment for pilgrims of the Arab countries, Dhyafat Al Balad Al Ameen Company, Makkah Techno Valley Company (MTVC), Makkah Chamber of Commerce and Industry (MCCI) and the owner of an Umrah service company.

- Four employees from civil institutions: *Moad* Association for the Promotion of Makkah's Identity, the working group for the preservation of Makkah's identity and members of the municipal council.
- Two citizens of Makkah
- Two creative citizens whom have patents
- Two visitors

Table 5.5 explain the interviewees who participated in this study

Participant No.	Participant	Place	Day & Date	Time	Number of meetings
Holy Makkah Municipality					
P1	Senior official at Holy Makkah Municipality	Makkah	April 2014 and December 2015	15, 10, 40	3
P2	Senior official at Information Technology at Holy Makkah Municipality	Makkah	December 2015	45	2
P3	Senior official at Makkah Urban Observatory	Makkah	April 2016	10	1
The academic engineers and experts group responded for reviewing the design of the third Saudi Expansion					
P4	A member of the group assigned for reviewing the design of the third Saudi Expansion	Jeddah	April 2016	15	1
Development Commission of Makkah Al Mukarramah and Mashaaer (DCOMM).					
P5	Senior official at (DCOMM).	Makkah	December 2015	45	1
P6	Senior official at (DCOMM).	Makkah	April 2014	30 & 20	2
Ministry of Hajj					

P7	Senior official at Ministry of Hajj	Manchester	March 2014	60	2
Makkah Government					
P8	Senior official at Makkah Smart City Project	Makkah	April 2014	30	1
The Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR)					
P9	Senior official at (CTHMIHR)	Manchester & Makkah	April, November 2014	10 & 10	2
The Transportation and Crowd Management Centre of Research Excellence (TCMCORE)					
P10	Senior official at (TCMCORE)	Makkah	April 2014	30	1
University Vice-President for Business & Innovation at Umm Al-Qura University (UQU)					
P11	Senior official at Vice President for Business and Innovation at (UQU)	Makkah	April 2014	15	2
The Innovation and Entrepreneurship Institute (IE) at (UQU)					
P12	Senior official at (IE)	London	March 2014	20	2
Tawafa establishment for pilgrims of the Arab countries					
P13	Senior official at the national Tawafa establishment for pilgrims of the Arab countries	Manchester	May 2014	15	1
Dhyafat Al Balad Al Ameen Company					
P14	Senior official at Dhyafat Al Balad Al Ameen Company	London	March 2014	10	1
Makkah Techno Valley Company (MTVC)					
P15	Senior official at Makkah Techno Valley Company (MTVC)	Makkah	April 2014	10	1

Makkah Chamber of Commerce and Industry (MCCI)					
P16	**A member of the Makkah Chamber of Commerce and Industry (MCCI)**	**Makkah**	**April 2016**	**20**	**1**
Umrah service company					
P17	**Owner of Umrah service company**	**Makkah**	**April 2016**	**10**	**1**
Moad Association for the Promotion of Makkah Identity					
P18	**Senior at Moad Association for the Promotion of Makkah Identity**	**Makkah**	**April 2016**	**20**	**1**
P19	**Member of the Moad Association for the Promotion of Makkah Identity**	**Makkah**	**March 2014**	**15**	**1**
The working group for preservation of Makkah's identity					
P20	**Senior official at the working group for preservation of Makkah's identity**	**Makkah**	**April 2016**	**30**	**1**
The municipal council					
P21	**Member of the municipal council**	**Makkah**	**April 2016**	**10**	**1**
Makkah Citizen					
P22	**Makkah citizen**	**Makkah**	**April 2016**	**10**	**1**
P23	**Makkah citizen**	**Makkah**	**April 2016**	**10**	**1**
P24	**Creative Citizen**	**Makkah**	**April 2016**	**20**	**1**
P25	**Creative Citizen**	**Makkah**	**April 2016**	**10**	**1**
Visitors					
P26	**From UK**	**Manchester**	**October 2015**	**10**	**1**

P27	From UK	Manchester	October 2015	20	1

Table 5.5: The interviewees who participated in this study

5.6.1.2 Recording the interviews

All the interviews were conducted in Arabic; the recordings were transcribed and then translated into English. The transcription and translation were conducted in the United Kingdom during May and June 2014 also, in June 2016. The researcher sent a copy of each interview in both languages (Arabic and English) to a colleague working on his PhD in Linguistics at Manchester University via email and asked him to review and check the translation of the interviews and provide feedback if any alterations or explanations were needed. This action was carried out to reduce the bias and increase the quality of the research.

Permission was asked to record the interviewee. All agreed to be recorded. However, several interviewees asked for the recorder to be turned off at a certain point during the interview.

In general, it proved difficult to arrange interviews with the individuals listed in the table, but several methods were used to contact potential interviewees as follows:

1. Using social media (such as Twitter), resulting in three interviews

2. Visiting government departments, resulting in six interviews

3. Sending requests by email, resulting in four interviews.

4. Asking for help from networks of friends who live and work in Makkah, resulting in 14 interviews.

An attempt was made to create a positive atmosphere and to make the interview appear as close to a normal conversation as possible in order to make the

interviewees feel comfortable in sharing their honest opinions and to encourage them to talk about their experiences freely.

It worth mentioning at this point that all the interviewees were male. This is because in the Saudi Arabian context, the top level jobs are exclusively male and females take jobs which the local culture deems suited to women.

5.6.1.3 Interview Questions

A list of questions was designed to guide the interview process. Appendix 1 shows the interview guide, which contains open-ended questions and subjects formulated for the interviews.

The interview guide includes over forty open ended questions, which are based on the CREATIVE model. While the secondary literature is crucial in influential the structure and context of the interview, direct reference to the pre-existing literature was avoided to allow the interviewees to lead the conversation and to reduce any bias that could occur and avoid pre-conditioning reactions.

The questions were refined several times with the purpose of ensuring that they were unbiased and clear. Amendments were also made to ensure that questions were considered in a coherent and logical order.

As far as possible, biased views were not allowed to effect the direction of the interviews, findings and conclusions (Yin 2009). The researcher tried his best to avoid being judgemental during the interviews. Basically a distinction was made

between his own personal views and the interviewees' opinions by being only a listener and an observer.

It should be noted that the researcher gave the interviewees the chance to deliver their own viewpoints on specific topics that are of interest to the researcher by asking certain follow-up questions. For example, questions about the issues that have been raised by citizens, especially activists, who discuss Makkah's issues in various media were asked about.

The interview guide was divided into the following fifteen main themes that are related to the CREATIVE model:

-   General questions to warm up the participant

-   Background information about the Creative City concept and practices in some cities around the world to gauge the participants' knowledge of the theory and practice.

-   Perceptions of Makkah's identity and image, in particular those from municipal / civil society Institutions, and citizens, to gain an insight into the extent of Makkah's identity as a sacred city.

-   Perceptions of history and heritage, and the condition of places and how they have been protected.

-   Perceptions of research Institutions, and how they contribute to facilitating the city's services and solving problems.

-   Perceptions of the impact of diversity on Makkah's citizens and visitors.

-   Perceptions of the impact of Hajj and Umrah as a Creative Industry.

-   Perceptions of the responsibilities towards pilgrims during the events of Hajj and Umrah

- Perceptions of the situation of local events and festivals in Makkah.

- Perceptions of the Government's contribution to the attractiveness of Makkah to citizens, business and visitors.

- Perceptions of the Smart City initiative in Makkah to find out their real views, perceptions and expectations.

- Perceptions of the Involvement of 5Cs (City Committees Citizen, Communities, companies and Creative people) and opportunities and issues related to city urban planning and solving problems.

- Perceptions of the vision of the holy city.

- Perceptions of the enthusiasm of the King, the governor and Mayor to offer cooperation and coordination between all various sectors.

- Perceptions of challenges and issues related to Makkah or Hajj and Umrah.

The following list gives some examples of the interview questions:

- **Resources**

  - **History and Heritage:**

    1. How do you recognise historical and heritage places?

    2. Which of the historical and heritage sites in Makkah are pilgrims keen to visit?

    3. How do you describe the condition of these sites?

Do you think that the historical and heritage sites have been protected from the expansion operations?

  - **Research Institutions:**

    1. How many institutions in Makkah?

    2. What are the objectives of the institutions?

3. Is your work appreciated by the government?

4. Could you give examples of the institutions' contributions towards facilitating the city's services and solving problems?

5. How the institutions can supports the creative activity and science in the city.

6. How the institutions play a key role in catalysing the city economy

- **Events**

  - **Global Event: Hajj and Uamrah**

    1. What are the Ministry of Hajj's responsibilities to pilgrims?

    2. How do you provide security, health, food, housing and transportation services to the pilgrims?

    3. What are the roles of the Tawafa establishment?

  - **Local events:**

    1. What events other than Hajj and *Umrah* are held in Makkah?

    2. What are the purposes of these events?

It should be noted that each interviewee was asked different questions that related most closely to their responsibility. On occasions during the interviews, the researcher had to encourage interviewees to focus on the original research subject and objectives despite the interesting topic that they had moved on to sharing, but which was not necessarily relevant to the research matter.

5.6.2. Documents

This study relates to a new subject field and not all questions could be fully answered by the interviews. it was also necessary to ulitise other methods of data collection including documentary reviews and field notes. This concurs with the view

of many authors (e.g. Yin 2009; Benbasa, Goldstein, and Mead, 1987; Baxter and Jack, 2008) who argue that using multiple data sources in case study research will enhance the data's credibility and support the research findings.

Several documents have been used that relate to the points of view being put forward by the interviewees, as well as filling in any gaps in responses. For all elements of the CREATIVE model, documents have been used as sources of data collection. The documents were collected over two periods:

1. From April 2013 until March 2015.

2. From October 2015 to July 2016

The documents were selected because they:

- Refer to the history of Makkah and to the city and its holy sites.

- Highlight the unique characteristics of Makkah

- Relate to issues covered in the CREATIVE model

Published documents were used that were written in English or Arabic, Documents have been accepted from a range of sources, including: newspapers, magazines, government publications, official websites, other websites, reports, conference proceedings, books, book chapters, and journals.

The search for the documents was conducted in two stages. During the first stage of this research, it proved difficult to find reliable sources of information about Makkah especially for inclusion in Chapters Six, Seven, Eight, Nine and Ten. This was for several reasons:

- It was difficult to obtain access to some data that should have been published by the government; for example, on visiting the Municipality of

Makkah there was an exhibition entitled "Reconstruction of Makkah" about ongoing and future projects in the city. I went to many offices and departments to ask for help in locating the documents for these projects, including Public Relations, Construction Management and the Mayor's Office, but without success. The Public Relations Department suggested a business magazine aimed at construction companies which had mentioned the Makkah project. There was no information about the project on the Municipality website either. Al Balad Al Ameen's company website provides only basic information which does not cover the magnitude of the projects undertaken by the company.

- The DCOMM website similarly carry limited information about on-going and future projects and is poorly designed.

- The Ministry of *Hajj* has the best website of all the government websites, and this provides very useful information about the services offered, but some of their new projects are not up to date in terms of the information offered on the site.

- The lack of official information in Makkah led to a search for online newspapers and other publications, but attempts were made to verify that the news and information had been published in multiple sources, not exclusively in one source.

- The photos and final visualisation of the projects and places used in Chapters Six, Seven, Eight, nine and Ten were taken from different sources, because the official website either did not provide good quality photographs or did not include photographs.

In addition, ambiguity was noted in the publication of the final concept for many of the projects in Makkah by official bodies, which has seemingly led to the rise of many rumours and fabricated images. For example, in relation to the expansion of the Holy Mosque, it was not possible to find the official final visualisation from the contractor of the project, Bin Laden Group, or from the supervising authority, which in this case is the Ministry of Finance.

During the second stage of conducting interviews, when the researcher met the two senior officials in 2016, he received special support from them, in that they provided all the difficult to access electronic official information that the researcher had faced difficulties in obtaining.

Table 5.6 lists all the documents which were reviewed for this research.

Type of Documents		Titles of Documents
Newspapers	(Arab News 2012)	New medical city outside Makkah
	(Al-Thaqafi- Aawsat 2012)	60 tunnels in Makkah to receive eight million pilgrims
	(Taha - Arab News 2013)	Hotel investments in Makkah to reach SR500bn by 2015
	Ubu Al Naja- Arab News 2011)	Makkah to become Smart City in 6 years
	(Al-Saadi- Al Eqtisadiah 2012)	Population growth in Makkah has doubled 150 times during the 146 years
	(Ghazzawi- Saudi Gazette 2011)	Ring roads, 55 tunnels to unclog traffic in Makkah
	(Al-Manaee- Saudi Gazette 2013)	Slum areas cover a quarter of Makkah, say officials
	(Al Zayani- Aawsat 2006)	Jabal Omar Project: the main nerve of the development projects in Makkah
	(Al-Sulami- Arab News 2012)	Makkah Smart City project gathers pace

	(Al-Sulami- Arab News 2012)	Makkah Smart City project gets a boost
	(Aljdani- Alsharq 2011)	23 billion for the reconstruction of Makkah
	(Shaheen- gulfnews.com 2011)	No new Makkah airport on radar
	(AL Nasser- Makkah, 2014)	The construction of the holy house
	(Makkah News 2013)	Prince Khaled Al-Faisal: the correction of the Burmese community situation is one of my most beautiful moments in my life
	(Alamadoahi- Makkah, 2014)	*Muzdalifah* restore the Ottoman portico
Magazines	(Al Majalla 2013)	Full details of the Iranians in the holy places of Makkah
	Makkah Chamber of Commerce and industry (2014)	32 billion riyals expected revenues for the pilgrimage season
Governmental publications	(MHSDC n.d)	King Abdullah Project for the Reconstruction of Makkah
	(Bawabat Makkah n.d.)	Bawabat Makkah Company
	(MHDA 2012)	Makkah Comprehensive plan: executive summary
	(MHSDC n.d)	The new Ajyad Hospital
Official websites	(Alharamain Gate n.d)	The Holy Mosque of Makkah
	(King Abdul Aziz Public Library 2012)	Health Services in Makkah al-Mukarramah
		Makkah Al-Mukarramah & Al-Madinah Al-munawarah
	(The government of Makkah 2014)	About Makkah
	(Ministry of Foreign Affairs 2012)	Governor of Makkah Province: King Abdullah Project for Reconstruction of Holy Makkah is an inspiring Model
	(Allabad- Aawsat 2013)	Plan to develop Makkah slum neighborhoods
	(Ibrahim- Alriyadh 2009)	Largest tunnels network in Makkah and the holy sites
Reports	(World Report 2010)	Saudi Arabia: Experience Makkah
	(Aljazira Capital 2013)	Jabal Omar Development Company
	(Kaysi, Shalaby, Mahdi, and	Center of Research Excellence in Hajj and *Umrah* at Umm al Qura University:

	Darwish, 2010)	Background Material Toolkit
	(AlGadhi & Still 2003)	Jamarat bridge mathematical models, computer simulation and hajjis' safety analysis
	(Jones Lang LaSalle 2010)	Holy Cities: Saudi's Unique Real Estate Markets
	(MHSDC n.d.)	The new Ajyad Hospital
Websites	(Islam web 2010)	Characteristics of the Sanctuary of Makkah
	(Habsi 2013)	Tour to Makkah (the history of the Kaaba)
	(Sharif- Altareekh 2014)	Makkah in the past
	(Badra- Makkawi n.d.)	Manarat of Grand Mosque in Makkah before Saudi expansion
	(BinDeheish 2009)	Makkah Geography
	(SL Rasch GmbH n.d.)	Makkah Clock Abraj Al Bait Towers
	(Fairmont Hotel n.d.)	Makkah Clock Royal Tower
	(Al-Majid 2010)	Enter the Sanctuary Borders of Makkah for Non Muslim
	(Jimaa- Arabian Business 2011)	Makkah governor: No international airport for city
	(Wahat Mekkah 2013)	Wahat Mekkah developmental Project
	(Worldfolio 2012a)	Jabal Omar: mega development project
Conference proceedings	(Alamri 2014)	Makkah Techno Valley Company
	(Barhamain *et al.* 2013)	King Abdullah bin Abdul Aziz Project for Developing of Makkah Al Mukaramah
	(Al-Turki, 2010)	Managing the crowds : the Saudi Hajj experience
Books	(Mubarakpuri 2002)	History of Makkah
	(Hankin 2003)	Makkah
	(Sabbagh 1902)	The History of Makkah and Their Rulers
	(Mirza 2013)	Atlas of Makkah Maps
	(Helmi, Mirza and Bek 2012)	Makkah Al-Mukarramah & Al-Madinah Al-Munawarah, Rare Photos
	(Al Azragi 864)	Akhbar Makkah (Makkah News)
	(Koshak, 1983)	Zamzam: The Holy Water
	(Bin Dehaish 1995)	The Boundaries of the Haram,

	(General Presidency of Two Holy Mosques 1998)	The Expansions of the Two Holy Mosques in 100 years
Book chapters	(Mohandes 2010)	A Case Study of an RFID-based System for Pilgrims Identification and Tracking
	(Toulan 1993)	Planning and Development in Makkah
	(Kaysi, Sayour, Alshalalfah, and Gutub, 2012)	Rapid transit service in the unique context of Holy Makkah: assessing the first year of operation during the 2010 pilgrimage season
	(Alamoudy 2013)	Makkah Al-Mukaaramah: A Second Tier City for Religious Tourism
PhD Thesis	(Hekki 1988)	Transportation Problems in the City of Makkah Outside the Period of Hajj
	(Halabi 2006)	Overcrowding and the Holy Mosque, Makkah, Saudi Arabia
	(Hariri 1986)	Housing in Central Makkah: the influence of Hajj
	(Al wafi 2006)	The Development of the Domestic Interior in Makkah, Saudi Arabia: From The Traditional to the Modern Way of Living
Journal Articles	(Memish & Ahmed 2002)	Mecca bound: the challenges ahead.
	(Zuhair & Khounganian 2006)	A comparative study between the chemical composition of potable water and Zamzam water in Saudi Arabia
	(Memish 2002)	Infection control in Saudi Arabia: Meeting the challenge
	(Koshak 2005)	A GIS-based spatial-temporal visualization of pedestrian groups movement to and from Jamart area
	(Mohandes 2011)	Pilgrim tracking and identification using the mobile phone
	(Ahmed *et al.* 2006)	Health risks at the *Hajj*
	(Al-Haboubi 2003)	A new layout design for the Jamarat area (stoning the Devil)
	(Bamosa 2013)	Zamzam Water Ameliorates Oxidative Stress and Reduces HemoglobinA1c in Type 2 Diabetic Patients
	(Ilyas 2013)	A NetLogo Model for Ramy al-Jamarat in *Hajj*
	(Koshak & Fouda 2008)	Analyzing Pedestrian Movement in Mataf Using GPS and GIS to Support Space Redesign

	(Khizindar 2012)	Effects of Tourism on Residents' Quality of Life in Saudi Arabia: An Empirical Study
	(Khozium 2012)	A Hybrid Intelligent Information System for the Administration of Massive Mass of *Hajjis*
	(Ascoura 2013)	Impact of Pilgrimage (*Hajj*) on the Urban Growth of the Mecca
	(Fayoumi *et al.* 2011)	A Simulator to Improve the Pilgrims Performance in Stoning Ritual in *Hajj*
	(Penprase 2011)	The Power of Stars
	(Eid 2012)	Towards a high-quality religious tourism marketing: the case of *Hajj* service in Saudi Arabia
	(Shafi *et al.* 2008)	*Hajj*: health lessons for mass gatherings.
	(Memish *et al.*, 2009)	Establishment of public health security in Saudi Arabia for the 2009 *Hajj* in response to pandemic influenza A H1N1.
	(Khan and McLeod, 2012)	Managing *Hajj* Crow Complexity: Superior Throughput, Satisfaction, Health, & Safety
	(Shomar 2012)	Zamzam water: concentration of trace elements and other characteristics.
	(Irish 2007)	Progress for pilgrims.
	(Mokbel 2008)	The History of Makkah through the ages

Table 5.6: Documents Consulted for this Case Study Research.

For the history of Makkah and its uniqueness, all available documents were searched for that discuss the relevant information about each element of Makkah city and the holy sites. The majority have been written in Arabic, therefore, the relevant information needed to be translated into English. For the documents related to the Saudi ruling era, each section was searched for from the beginning of their ruling until 2016. Academic publications were also searched, including theses and journal articles. In addition, searches were made of the official publications or government websites, as well as newspapers, magazines, books, blogs, tweets and You Tube.

The keywords that have been used in Chapter Seven that are relevant to each stage of the expansion of the Holy Mosque, as well as for Zamzam Well Improvements, Mina and Al Jamarat projects, Makkah Transportation, Crowd management, Security Services and Health Services have been searched for, from the 1930s to 2016.

Documents related to the CREATIVE model were searched for and collected before conducting the interviews, for each element of the model; for example, Makkah's identity, diversity, heritage, creative industry, attractiveness, involvements, vision, challenges, and solutions, to understand the situation and prepare questions and gain responses from the interviewees.

5.6.3. Field Notes

Five visits to Makkah were undertaken for this research, during which detailed notes were taken throughout all interviews—whether they were recorded or not; photos and notes were also taken to record everything of relevance which could be related to the study. The researcher used reflected experience as a Muslim and Saudi who knows the culture of my country. As I have performed *Hajj* five times in my life and Uamrah 15 times or more, these experiences give me the ability to understand and evaluate the knowledge received from the interviewees. Indeed, this research follows the advice of Eisenhardt (1989, 539) who argues that field notes are "an ongoing stream-of-consciousness commentary about what is happening in the research", connecting both analysis and observation, but also that it is preferable to keep them separate when writing up the findings. Heron (1996) advises that researchers should be capable of articulating their own beliefs, values and judgements throughout the whole research process, not only when selecting the research subject and methods.

Even though the researcher tried to avoid imposing his ideas during the interviews, there was an awareness of the fact that the research can neither be objective nor value-free, as well as him having his own implicit values, and thus bias could occur. Therefore, best attempts were made not to interfere in the discussion in a way that would affect the outcomes. However, personal values and judgements became explicit in other ways. For example, the researcher kept a record of personal notes all through the research journey, which allowed him to review his dynamic role in the research process, as well as to examine the ways in which his own values and beliefs may have affected and informed the interpretation of findings and the research process.

According to Cohen and Crabtree (2006), templates or observational coding sheets can be useful for driving theories and concepts. Templates can deflect attention from unnamed categories and unanticipated activities, which is important to understanding a phenomenon and a setting. Thus, the CREATIVE model has been used as the criteria for collecting data by using each element of the model as a guide. The time has been taken to make sure the information that has been provided by interviews and official documents, newspapers and other sources are true. Table 5.7 displays how the data have been collected in this research for each element of the CREATIVE model.

	KEY ELEMENTS	SUB-ELEMENTS	Data Collection Method
C	**Concept**	**City imaging**	**Interviews** **P1, P3, P4, P16, P19, P22, P23**
			Documentation
			Field Notes

R	Resources	History and Heritage	Interviews
			P1, P18
			Documentation
			Field Notes
		Research Institutions	Interviews
			P7, P8, P23, P24
			Documentation
			Field Notes
		Diversity	Interviews
			P16, P21, P22
			Documentation
			Field Notes
		Creative Industry	Interviews
			P11, P14, P15, P24, P25
			Documentation
			Field Notes
E	Events	Global and local	Interviews
			P1, P5, P11, P7, P9, P10, P21,P22
			Documentation
			Field Notes
A	Attractiveness	To citizens To visitors To business	Interviews
			P1, P5, P7, P9, P12, P13, P22, P23, P25, P26
			Documentation
			Field Notes
T	Technology	Smart City	Interviews
			P2, P5, P6, P8
			Documentation

				Field Notes
I	Involvement	5Cs	City committees	Interviews **P1, P3, P4, P5, P7, P9, P10, P22**
			Citizens	
			Communities	
			Companies	Documentation
			Creative people	Field Notes
V	Vision	3S	Strategies	Interviews **P1, P3**
			Solving problems	
				Documentation
			Sustainability	Field Notes
E	Enthusiasm	Political Support	Financial	Interviews **P20, P21, P22**
			Communication al	Documentation
				Field Notes

Table 5.7: Data collection method for each element of the CREATIVE model.

5.7. The Validity of the Research

Several strategies have been used to assess the accuracy of the findings, and to ensure credibility, as suggested by Creswell (2009). For example, most of the interviewees were met two or three times during visits to Makkah in 2014, 2015 and 2016 to have them verify both the interview transcripts and the documented field notes. The interviewees have also been asked to review and validate the explanations of the research findings and to indicate if the findings of the research reflect their real life experiences of Makkah. Minor changes have been made in light of this procedure. This concurs with Creswell (2009) who argues that conducting a follow-up interview with participants in the study and offering an opportunity for them to comment on the findings is an aspect of conformability and credibility.

Furthermore, two colleagues in Saudi Arabia from the same academic interests were contacted and provided with the interview transcripts and the findings; they were asked to comment on them and they willingly provided feedback.

Some activists were interviewed who provided negative or discrepant information about the work of the Makkah Municipality, and others made some criticisms about the preservation of Makkah's identity and other topics, and these criticisms were raised with the decision-makers.

5.8. Ethical considerations

According to Gilbert (2008, 146), ethics is "a matter of principled sensitivity to the rights of others". Rossetto (2014) argues that researchers must carefully preserve boundaries to keep the ethical obligations to do no harm. Saunders et al (2009) suggest that research ethics is how the researcher formulates and clarifies the research topic, design his/her research and gains access, collects data, processes and stores that, analyses it, and writes up the research findings, in a moral and responsible way.

The University's ethical policy requires researchers to apply for ethical approval before conducting field studies. The interviews have been conducted according to the following conditions:

- They were held at convenient times for the participants.
- The approval of interviewees was obtained before interviews took place, and a consent form was signed.
- The interviewee had the right to halt them at any time.
- They were informed of the purpose of the research before the interviews.
- The confidentiality of personal data was guaranteed in advance.

Participation in the interviews was voluntary and the participants were made aware that they could refuse to answer any question or withdraw from the interview at any point. Each interviewee that participated in this research study was provided with a participant information sheet and was asked to sign a consent form. It should be noted that the participant information sheet and consent form given to interviewees were in Arabic. Appendix 2 presents the translated participant information sheet and consent form prepared for this case study research.

Confidentiality: all interviewees were informed that the information provided by them would be treated in a confidential way and would be kept secure. Nevertheless, interviewees granted their written approval in regard to the interview material being provided to external entities for academic purposes under the agreement that their identity will remain anonymous.

Moreover the interviewees gave their written consent to quote verbatim their own words in the thesis under the same agreement that their identities will remain anonymous (see Appendix 3). In addition, most participants volunteered their permission for the researcher to reveal their identities if needed, but it was researcher preferred to keep their identities anonymous for ethical reasons.

5.9. Conclusion

This chapter has presented the general procedures that have been applied in collecting and analysing the data for this case study research. it explains the choices that have been made in utilising a qualitative approach as the research methodology,

as well as a combination of inductive and deductive theorizing; the case study method; sources of data collection; sampling and selection of key participants, and the qualitative data analysis approach (framework analysis) used for this study. The CREATIVE model has been used to guide the data collection and for analysis, in accordance with the six steps of data analysis suggested by Creswell (2009). The final section has clarified the validity of the research methods used in this study.

CHAPTER SIX: MAKKAH: CONTEXTUALISING
THE HOLY CITY

"The most beloved land to Allah is *Al Balad Al-Haram*" (Mubarakpuri, 2002: 17).

This chapter discusses the relevant aspects of the city identity and image of Makkah in order to provide the context necessary to understand the Holy City. The focus will be on the historical events that have impacted upon Makkah, its unique status in the Islamic world and its development. The chapter begins by outlining Makkah's historical origins and describing its geographical location, its demographics, and climatological conditions, followed by a discussion of the reasons for Makkah's status as a site of pilgrimage for Muslims. A detailed explanation is also given of the various holy sites in Makkah, including the elements of the Holy Mosque and the boundaries of the sanctuary (*Haram*). Prior to discussing Makkah, the Saudi Arabian context is explained and in particular its governance.

6.1 Saudi Arabia in context

The Kingdom of Saudi Arabia is the largest country in the Arabian Peninsula occupying almost 80 percent of the land, and it is spread over 2,150,000 square kilometers (830,000 square miles) (Ministry of Foreign Affairs 2016). The Kingdom is located in the southwest corner of Asia, at the crossroads of Africa, Europe, and Asia. It is bound by the coastline, which stretches around 1,760 kilometers (1,100 miles) (Saudi National e-Government Portal 2016). Desert covers more than half of the total area of Saudi Arabia. The eastern region has the richest reservoirs of oil in the world, and the mountains in the west of the Kingdom are very rich in minerals with large deposits of limestone, gypsum and sand (Ministry of Foreign Affairs 2016).

According to the Saudi General Authority for Statistics (2016), according to the last census in 2014 the total population is 30,770,375; the Saudi population is 20,702,536 with an annual population growth rate of 2.55%. More than half of the Kingdom's population is younger than 25 years of age (Al-Kibsi et al. 2015). The annual GDP growth rate is 3.35%, and GDP per capita is 20,7207 US Dollars (at the current exchange rate). The cost-of-living index is 130.1. Unemployment Rate is 5.6%. Gross enrollment rate in primary education is 108.17% (General Authority for statistics 2016).

6.1.1 Ruling System

The Kingdom of Saudi Arabia is an Arab Muslim State that has full sovereignty. The official religion is Islam and Arabic is the official language; the capital city is Riyadh. The Kingdom was founded by HRH King Abdul-Aziz bin Abdurrahman al Saud in 1932, and the monarchy continues to be led by his descendants until today (Saudi National e-Government Portal 2016).

The ruling family's legitimacy is grounded in supreme allegiance to the Holy Qur'an and the Prophet's Muhammad (PBUH) Sunnah (guidance), the twin regulators of the country's ruling systems, which are centred on justice and equality according to Islamic law (Shari'a) (Saudi National e-Government Portal 2016).

6.1.2 The *Al-Shura* Council (Parliament)

The *Al-Shura* Council has been specified by royal decree that it must consist of a chairman speaker and one hundred and fifty other members chosen by the King from amongst eligible scholars, specialists and other persons of experience. Women represent 20% of the seats (Ministry of Foreign Affairs 2016). The inclusion

of women is a recent phenomenon as part of the Kingdom's move towards equality and modernization.

The Al-Shura council acts as one of the ruling systems in the Kingdom of Saudi Arabia. The council provides opinions and makes decisions on broad political issues. On particular issues, it presents the general plan for social and economic growth. It also studies the systems, contracts, lists, and agreements with other nations, and then gives appropriate recommendations(Ministry of Foreign Affairs 2016).

6.1.3 The Municipal Elections

Although the planning and decision-making structure in Saudi Arabia is top-down in nature, and is ruled by a royal family and therefore has a non-democratic system, the first municipal elections in Saudi Arabia took place in 2005. Half of the members of each of the 178 municipal councils in the Kingdom were elected from amongst the public and the other half were appointed by the Mayors in each city (Royal Embassy of Saudi Arabia-Washington D.C. 2013).

6.1.4 Local governance

The administrative regional division of the Kingdom of Saudi Arabia is based on a regional government system which is divided into 13 regions. The governorates contain a number of geographical names (cities, villages, rural town, desert community and water source community) that are all associated administratively with the governorate and municipality (Ministry of Foreign Affairs 2016). Each province is governed by a governor appointed by the King and has its own council that advises the governor and deals with the development of the province (Royal Embassy of Saudi Arabia-Washington D.C. 2013). In addition, each city, town, and village within

a province has its mayors, who are formally responsible to the Ministry of Municipal and Rural Affairs, while in practice they are also subordinate to the governor (Saudi National e-Government Portal 2016).

6.1.5 Quality of life in Saudi Arabia

Information about quality of life is available from the Quality of Life Index from Numbeo, which is one of the world's largest online databases that collates surveys not from official government reports, but from online surveys. The index placed Saudi Arabia 27th as one of the highest countries in the world for quality of life (Numbeo 2016). The Numbeo Quality of Life Index provides information on world living conditions including housing indicators, cost of living, traffic, healthcare, pollution and crime (Numbeo 2016, Doré 2015).

One senior official interviewed by the researcher said that the municipality of Makkah's vision for the holy city was to be among the top 10 cities in the world in terms of municipal services that support high standards in terms of quality of life. In relation to this vision, he said:

> We have joined the United Nations Human Settlements Programme 'UN-HABITAT', by establishing the Makkah Urban Observatory in 2012. The aim of this Urban Observatory is to help us and our partners as policy makers for the city to understand the situation and to find effective solutions for developing the services for citizens and pilgrims.

An interviewee from the Makkah Urban Observatory explained that the responsibility of the observatory is to do fieldwork surveys of the residents of the city and the pilgrims from among 90 indicators, which include the following;

- General background Indicators
- Social and Economic Development Indicators
- Transport Indicators

- Availability of Basic Services
- Shelter Indicators
- Environment Management Indicators
- Local Administration Indicators
- Hajj and Umrah Indicators

The interviewee went on to say that Hajj and Umrah indicators need more attention, so the Makkah Urban observatory produced 100 specific indicators for Hajj and Umrah to better understand the people's needs. He said that the research team surveys 5000 pilgrims from 100 nationalities during Hajj season each year.

6.1.6 Saudi Arabia income and revenue

Saudi Arabia has an oil-based economy with strong government controls over major economic activities (Forbes 2015). Indeed, it has one fifth of the globe's proven petroleum reserves, so the major industrial sector in Saudi Arabia is inevitably the oil and gas industry (Talib & Malkawi 2011). In 2010 the income from oil made up 90% of Saudi Arabia's entire budgetary revenue (SAMA, 2011). The oil industry contributed 52.4% to Saudi Arabia's GDP whilst private and government sectors contributed 29% and 18.6% respectively (Bashehab \

and Buddhapriya, 2013, 268).

The World Economic Forum (WEF 2014) has rated Saudi Arabia's macroeconomic environment as the world's best 4 out of 144 countries ranked. Also, it has been ranked as one of the world's Top 25 most competitive economies (WEF 2014), as shown in Table 6.1. Moreover, it has been ranked as 49th among 189 countries for the overall ease of doing business globally; also, Saudi Arabia is ranked third in the world for fiscal freedom.

Saudi citizens and foreign workers do not pay tax to the government. However, the authority collects a 2.5 percent from companies as religious tax, which is mandated by Islamic law, rather than corporate taxes that are taken in most countries of the world (Index of Economic Freedom 2016); therefore, it is the third most rewarding tax system in the world (SAGIA 2016).

Table 4: The Global Competitiveness Index 2014–2015

Country/Economy	OVERALL INDEX		Basic requirements		Efficiency enhancers		Innovation and sophistication factors	
	Rank	Score	Rank	Score	Rank	Score	Rank	Score
Switzerland	1	5.70	4	6.17	5	5.49	1	5.74
Singapore	2	5.65	1	6.34	2	5.68	11	5.13
United States	3	5.54	33	5.15	1	5.71	5	5.54
Finland	4	5.50	8	5.97	10	5.27	3	5.57
Germany	5	5.49	11	5.91	9	5.28	4	5.56
Japan	6	5.47	25	5.47	7	5.35	2	5.68
Hong Kong SAR	7	5.46	3	6.19	3	5.58	23	4.75
Netherlands	8	5.45	10	5.95	8	5.28	6	5.41
United Kingdom	9	5.41	24	5.49	4	5.51	8	5.21
Sweden	10	5.41	12	5.86	12	5.25	7	5.38
Norway	11	5.35	6	6.05	13	5.24	16	5.08
United Arab Emirates	12	5.33	2	6.20	14	5.24	21	4.83
Denmark	13	5.29	13	5.85	17	5.11	9	5.19
Taiwan, China	14	5.25	14	5.75	16	5.14	13	5.11
Canada	15	5.24	18	5.70	6	5.37	24	4.72
Qatar	16	5.24	5	6.12	20	4.98	15	5.09
New Zealand	17	5.20	9	5.96	11	5.26	25	4.61
Belgium	18	5.18	22	5.53	18	5.07	12	5.11
Luxembourg	19	5.17	7	6.02	22	4.97	18	4.93
Malaysia	20	5.16	23	5.53	24	4.95	17	4.95
Austria	21	5.16	16	5.71	23	4.96	14	5.11
Australia	22	5.08	17	5.71	15	5.16	26	4.55
France	23	5.08	26	5.42	19	5.07	19	4.86
Saudi Arabia	24	5.06	15	5.72	33	4.64	32	4.19
Ireland	25	4.98	31	5.19	21	4.97	20	4.85
Korea, Rep.	26	4.96	20	5.55	25	4.83	22	4.78
Israel	27	4.95	36	5.12	26	4.75	10	5.16
China	28	4.89	28	5.34	30	4.68	33	4.14

Table 6.1 Saudi Arabia is the 24th of world's Top 25 most competitive economies (WEF 2014, 14)

Furthermore, the oil price boom from 2003 to 2013 reached more than $100 per barrel, which has fuelled rising prosperity in Saudi Arabia, one of the top twenty economies. GDP doubled, and 1.7 million jobs were created, including jobs for a growing number of Saudi women, and household income rose by 75 percent. The government invested heavily in health, education, and infrastructure and built up reserves amounting to almost 100 percent of GDP in 2014 (Al-Kibsi *et al.* 2015). However, Saudi Arabia has realised the importance of the non-oil economy potential on productivity-led transformation. This is perhaps a key reason why the government

is likely to be keen on innovative ideas, such as the notion of the Creative City, as not only will it have an impact on the immediate area (the city of Makkah), but it will send out a message that Saudi is willing to diversify and support new ideas. In fact, King Salman launched the Saudi Vision 2030 in April 2016, which emphasises the following: "The heart of the Arab and Islamic worlds, the investment powerhouse, and the hub connecting three continents."

The vision Kingdom of Saudi Arabia is based on three pillars: the first is to gain an advantage from its leading role at the heart of the Arab and Islamic world; second, to use its investment power to create a more diverse and sustainable economy, and third, to obtain advantages from its strategic location as a connection between three continents: Africa, Asia and Europe for international trade.

The Kingdom has set 16 goals to be achieved by 2030 (Council of Economic Affairs and Development 2016, 19 -75), which are as follows:

7. To increase our capacity to welcome Umrah visitors from eight million to 30 million every year
8. To more than double the number of Saudi heritage sites registered with UNESCO
9. To rise from the current position of 25 to the top 10 countries on the Global Competitiveness Index
10. To increase foreign direct investment from 3.8% to the international level of 5.7% of GDP
11. To increase the private sector's contribution from 40% to 65% of GDP
12. To move from the current position as the 19th largest economy in the world to the top 15th
13. To increase the localisation of oil and gas sectors from 40% to 75%
14. To increase the Public Investment Fund's assets, from SAR 600 billion to over seven trillion
15. To lower the rate of unemployment from 11.6% to 7%
16. To increase SME contribution to GDP from 20% to 35%

17. To increase women's participation in the workforce from 22% to 30%.

18. To raise the country's position from 26 to 10 in the Social Capital index

19. To increase the average life expectancy from 74 years to 80 years

20. To have three Saudi cities recognised in the top-ranked 100 cities in the world

21. To increase household spending on cultural and entertainment activities inside the Kingdom from the current level of 2.9% to 6%

22. To increase the ratio of individuals exercising at least once a week from 13% of the population to 40%.

Thus, from the 2030 vision, it is clear that there is strong attention being paid to the identity of the Kingdom as the heart of the Arabic and Islamic world; also, to gain an advantage from heritage activity, which is acknowledged as a creative industry.

6.2. Makkah's Distinctive character:

As mentioned in Chapter Two, the key features of a Creative City are 'authenticity' and 'uniqueness' (Bradford 2004, 6). Makkah is one of the oldest cities in the world (Ascoura, 2013), with a history stretching back as far as 1892 BC (Hekki, 1988). In pre-Islamic times, Makkah's status as a commercial centre brought all manner of trade and products to it, and the city therefore attracted numerous traders from various parts of the world (Al-Qarni and Al-Quraishi, 2005). Makkah merchants traded with India, China, Ethiopia and Somalia, bringing products to the markets of the Byzantine Empire (Mokbel, 2008). At that time, the Quraish were the greatest tribe in the city.[13]

It should be noted that Makkah is referred to by many different names and

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[13] The tribe's status as traders is mentioned in the Qur'an: "For the protection of the Quraish, the (Quraish) caravans to set forth safe in winter (to the south) and in summer (to the north without any fear), So let them worship (Allah) the Lord of this House (the Ka`bah in Makkah), (He) Who has fed them against hunger, and has made them safe from fear." (The Holy Qur'an, 2000,106: 1-4)

epithets in Islamic tradition, Mubarakpuri (2002,17) observing that some scholars have identified up to thirty variants. In the Qur'an it is referred to in five different ways: Makkah, Bakkah, *Al-Abalad* (the city), *Al-Qaryah* (the town) and *Ummul-Qura* (the Mother of Towns). Makkah means a place that is hard to dismantle because people were crowding there (AlHaramain Gate, n.d.).

Makkah is located in the western region of the Arabian Peninsula, 75 kilometres from the Red Sea (Alamoudy, 2013). The city is situated some 277 metres above sea level amidst a system of alluvial valleys, and is flanked by the Sirat Mountains, the peaks of which range in height from 375 to 766 metres (The Ministry of *Hajj* of Saudi Arabia, n.d.).The Holy Mosque itself is situated in a low-lying portion of the city named the Valley of Ibrahim[14] (Hariri 1986). The total area of Makkah, including the boundaries of the Holy *Haram*, is about 554 million square metres, but currently only 22 percent (122 million square metres) of this area is actually used (Al-Lehadani, 2014). The remainder of this space around the Holy City cannot be exploited because Makkah is surrounded by five of the largest mountains in the Arabian Peninsula:, Jabal Abu Qubays, Jabal Al Ka'ba, Jabal Qaliqu'an, Jabal Umar and Jabal Qalat Jiyad (Hariri, 1986), all of which are solid granite (The government of Makkah, 2014). The landscape of Makkah is thus unlike that of any other Saudi Arabian city and this unique topography has restricted its horizontal expansion and, therefore, its urban development (Halabi, 2006). Most parts of the city suffer from floods during the rainy season (Hekki, 1988), creating a further difficulty in relation to linking the different areas of Makkah.

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[14] This is the Islamic Arabic version of the name of the prophet known in English as Abraham.

The map included here (Figure 6.1) shows the administrative divisions of Saudi Arabia and the location of the Holy Cities of Makkah (previously known in English as Mecca)[15] and Madinah (Medina).

Figure 6.1: Map of Saudi Arabia (Source: University of Texas at Austin, 2013).

According to the last population survey of Makkah, the total inhabitants of the city numbered 1,534,731 Saudi citizens and 714,007 non-Saudi residents (Central

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[15] In addition to referring to the Holy City, the word "Mecca" passed into general use in English to refer to "A place which attracts people of a particular group or with a particular interest" (OED), and came to be used as a trade name by one of the UK's largest gambling organization, a usage which Muslims find offensive (Long 2005). Therefore, *Makkah Al Mukarramah* was adopted as the official English transliteration of the city's Arabic name by the Saudi government in 1980 (Ham, Shams, and Madden, 2004).

Department of Statistics and Information, 2010). Makkah has always held a greater attraction for immigrants than other Saudi cities due to its religious status, therefore many people seeking stability live close to the Holy City. The record shows that population of Makkah numbered some 19,000 persons in 1843, before increasing to 25,000 by 1871 (Halabi, 2006) and has since doubled its population more than 150 times during the last 146 years (Al-Saadi, 2012). The authorities are seriously concerned by the fact that the population of Makkah is currently growing at 5.2% per year, meaning that by the year 2020 it will have reached five million inhabitants, a level which is expected to pose major problems (Halabi, 2006).

The Holy City experiences some of the highest temperatures recorded anywhere in the world (Bin Deheish, 2009). Typical summer temperatures range between 35°C and 45°C, with the highest recorded temperature being 48°C (Halabi, 2006).
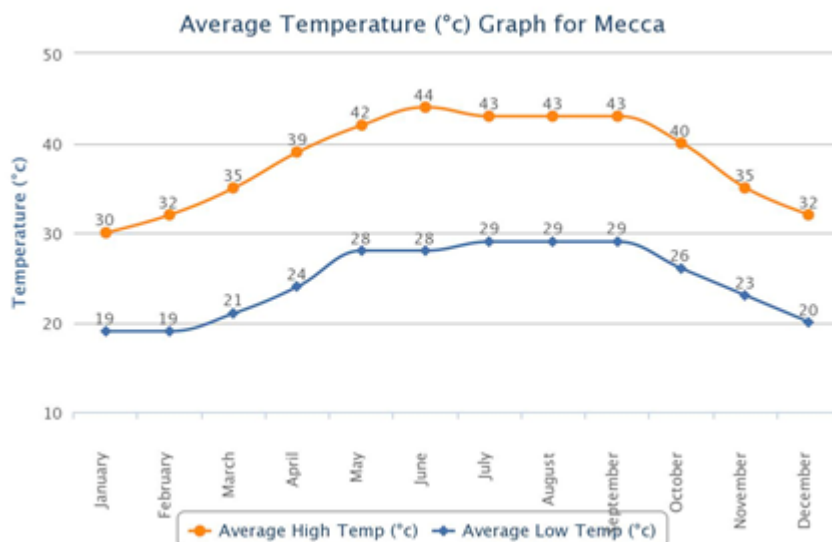
Figure 6.2: Average annual temperatures for Makkah (Source: World Weather Online, 2014).

Winter temperatures range from 18 °C at night to 30 °C in the afternoon (Halabi 2006). Figure 6.2 shows the average temperature for Makkah over the course of the year.

Makkah also experiences frequent rainfall due to north-westerly winds or south-west seasonal rains (Bin Deheish, 2009); this sometimes causes natural disasters since the natural formation of the city makes it difficult for rainwater to drain away, causing flooding. The average annual rainfall level for Makkah is graphically represented in Figure 6.3.
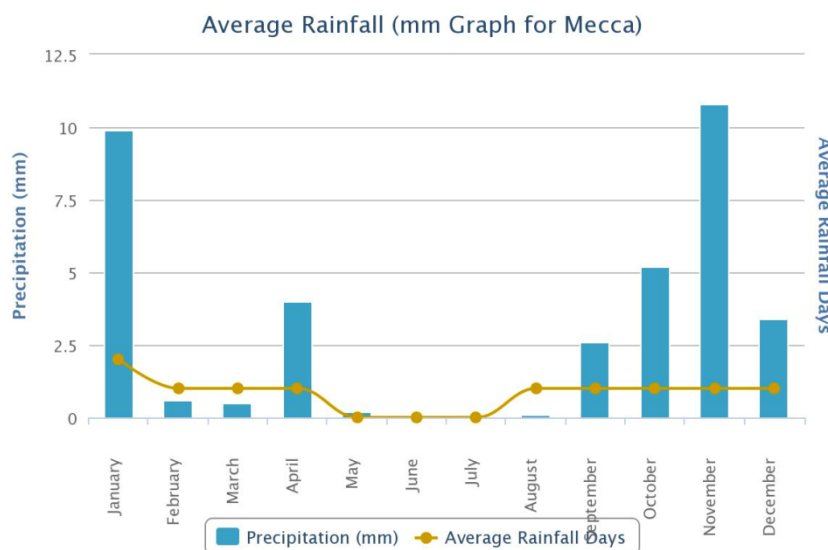
Figure 6.3 Average annual rainfall for Makkah (Source: World Weather Online, 2014).

6.3 Makkah: The Holy City

The Five Pillars of Islam

Islamic belief is based on the five so-called Pillars, which refer to the ritual duties which must be followed by all Muslims. These are *Shahadah,* the profession of the

two fundamental beliefs of Islam; *Salat,* performing prayers five times a day;[16] *Sawm,* fasting during the holy month of *Ramadan*; *Zakat,* almsgiving, and finally, and the pillar which is of direct relevance to this study, *Hajj,* the obligation for all adult Muslims to make a pilgrimage at least once in their lifetime to Makkah. The fact that the pilgrimage to Makkah constitutes one of the five Pillars of Islam explains its key importance to Muslims.

Hajj and *Umrah* (The major and minor Islamic pilgrimages)

In Arabic, *Al Hajj* literally means "heading towards" a place (Islam Web, 2010b), but it is best rendered into English as "pilgrimage", a religious phenomenon which exists as part of many faiths in the world including Christianity, Buddhism, and Hinduism as well as Islam (Alamoudy, 2013). Performing *Hajj* once in a lifetime is compulsory for all Muslims provided they are sane, adult, free (this originally meant that *Hajj* was not compulsory for a slave), and have the necessary physical and financial capabilities (Davids, 2006). A woman must fulfill two additional conditions: firstly, she must be accompanied by a *mahram* (marriageable man) who acts as her chaperone (Islam Web, 2010b) and secondly, she must not be in *iddah* (waiting period) which is the four-month period after the death of a husband or following a divorce (Nourudhin, 1999).

The following Qur'anic verse is usually cited in connection with *Hajj*:

> *And [due] to Allaah from the people is a pilgrimage to the House - for whoever is able to find thereto a way* (The Qur'an, 2000 3:97)

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[16] These prayers are: *Fajr* (Dawn Prayer, performed at daybreak); *Zuhr* (Noon Prayer, performed just after midday); *Asr* (Afternoon Prayer, performed in the late afternoon); *Maghrib* (Sunset Prayer) and *Isha* (Night Prayer). Special prayers are recited weekly on Fridays (*Jumah*), at *Eid* (twice a year) and throughout Ramadan, the month of fasting (*Taraweeh*).

Umrah in Arabic is related to the word *i'timaar,* meaning "a visit" (Islam Web, 2013) and is classed as the minor form of pilgrimage. It does not require completion of all the rites which must be performed to complete *Hajj,* and is not compulsory for all Muslims.[17]

The prophet Muhammad is said to have encouraged Muslims to perform *Hajj* and *Umrah* continuously, since "they wipe out poverty and sins just as fire wipes out the filth of iron" (Nourudhin, 1999, 40). Before commencing either *Hajj* or *Umrah* and crossing into the sacred space, a Muslim must perform certain purification rites and put on the prescribed attire (*ihram*) (Islam Web, 2010). Male pilgrims must wear *ihraam* (two pieces of fabric, usually white towels, one covering the upper half of the body, the other the lower (Islam Web, 2013). Women must not wear the *niqaab* (face-veil) or gloves (Islam Web, 2013). In addition, all pilgrims must refrain from proscribed behaviours including cutting their hair or nails, wearing anything which is perfumed, or sexual intercourse.

Makkah: *Al-Balad Al-Haram*

Makkah is known in Arabic as the Holy City (*Al-Balad Al-Haram*) because Muslims believe that Makkah has been sacred ever since Allah (God) created the heavens and the earth, as explained in the words of the prophet Muhammad (Mubarakpuri, 2002). According to the Qur'an, Allah has made Makkah a sacred and protected place for eternity:

> "Have they not seen that We made [Makkah] a safe sanctuary, while people are being taken away (i.e. killed and taken captive) all around

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[17] *Umrah* includes performing *Tawaf* and *Sa'ee* (see later) followed by the cutting or shaving of men's hair and the snipping off of a small piece of women's hair (Davids 2006).

them?" (The Qur'an, 2000 29:67).

It is believed that all of Allah's creations are safe in this city based on the Qur'anic text: "Whosever enters it [Makkah], he attains security" (2000, 3:97). Consequently, Muslims are forbidden to kill anyone there and are also prohibited from hunting or frightening wild game, cutting plants or picking up lost objects (Islam Web, 2009).[18] According to Islamic belief, every good deed performed in Makkah is equivalent to a hundred thousand performed elsewhere and, conversely, according to the Muslim scholar Ibn Al-Qayyim "Committing a sin in the sanctuary of his city is graver than committing it in any other place on earth".

Given its sacred status for Muslims, Makkah is reserved for Islamic pilgrims and prayer and is not open to non-Muslims, making it a uniquely homogeneous city in terms of religion (Alamoudy, 2013). Figure 6.4 shows a bilingual road sign indicating the four entrances to Makkah that cautions non-Muslims not to proceed beyond that point, but instead to reroute to other destinations.

Muslim scholars hold different views about the nature and extent of the prohibition of non-Muslim visitors to Makkah. Salloomi, (2011) argues that the majority of scholars believe that the ban is stated in the Qur'an, citing the following verse:

> "Oh you who believe! Truly the idolaters are unclean; so let them not, after this year, approach the Sacred Mosque […]". (9:28).[19]

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[18] Halabi (2006: 97) notes that according to Hadithic tradition, the Prophet said, "Allah has made Makkah a sanctuary (sacred place) and it was a sanctuary before me and will be so after me. It was made legal for me (to fight in it) for a few hours of the day. None is allowed to uproot its thorny shrubs, or to cut its trees, or to chase its game, or to pick up its fallen things except a person who announces it publicly".

[19] Here, the term 'unclean' is clearly used in the spiritual, not the physical sense (Al-Majid 2010).

Figure 6.4: Entry to Makkah by road. Source: The author.

Some scholars have interpreted the verse as prohibiting entry solely to the Holy Mosque in Makkah, rather than to the entire city space of Makkah. Others have argued that Jews and Christians should be allowed to enter the Holy City because they have been known from the time of the prophet Muhammad as 'people of the Book' (Portal of the General Presidency of Scholarly Research and Ifta, 1988), and freedom of worship for all religions is allowed under Islam. The total exclusion of Jews and Christians from the two holy cities of Makkah and Medina dates from the time of the Caliph Umar (644-654 CE) who justified his decision based on the words of the prophet Muhammad: "No two religions must remain in the land of the Arabs" (Peters, 1994, 107). Since that time, both cities have been clearly designated as Islamic holy places (Wolfe, 1997) and the prohibition on non-Muslims entering the sanctuaries of Makkah and the Medina has been visibly indicated by signage.

Despite the prohibition which has been in place for centuries, some non-Muslim European travellers have succeeded in entering the holy city in secret and subsequently published accounts of their experiences. The first of these appears in a book entitled *Travels of Ludovico Di Varthema in Egypt, Syria, Arabia Deserta and Arabia 1503-1508* (see, for example, de Varthema, Jones, and Badger, 1863; Ralli,

1909; Peters, 1994; Wolfe, 1997). The British explorer Sir Richard Burton (1855) also recounted details of his visit in *Personal Narrative of a Pilgrimage to Mecca and Medina*. In his book *Christians at Mecca* (1909), Augustus Ralli suggests that there is evidence that 16 Christians managed to gain entry to Makkah in the period from 1503 to 1894. They were able to enter the city in disguise partly as a result of the often lax checks performed at that time and also due to the political instability which affected much of the region throughout that historical period.

At the beginning of the Saudi era in 1925, the boundaries of the *Haram* (sacred sanctuary) were more keenly enforced by the city administration and Muslim scholars for two reasons: firstly, to ban non-Muslims from entering what was viewed as sacred space, and secondly, to firmly establish these boundaries since according to Islamic practices and beliefs of the kind outlined previously, such special blessings and prohibitions were only applicable to the area inside the *Haram* boundary.

According to Islamic tradition, the original boundaries of the holy space were set by prophet Ibrahim as shown to him by Jibril[20] (Mubarakpuri, 2002). The same boundaries were re-established by the prophet Mohammad and have been respected ever since by the Muslim rulers of Makkah over the course of the centuries. The most respected Muslim scholar regarding the setting of the boundaries of the *Haram* is Abdulmalik Bin Dehaish (1995). His comparative study of historical and contemporary boundaries specified that the *Haram* boundary should be some 127 kilometres in length (Bin Dehaish, 1995).

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[20] This figure is normally referred to as the Archangel Gabriel in the Christian tradition.

Ssfiur-Raman Mubarakpuri (2002, 19-20) describes the current boundaries of the *Haram* cordon set around Makkah as follows: on the Jeddah road from the west: Ash-Shumaysi (Al-Hhudabiyah), which is 22km away. From the south: Ida'at libn on the Yemen road from TihaTihamah, which is 12 km away. From the east: the edge of Wadi' Uranah Al-Gharbiyah, which is 15km away. From the northeast: Al-Ji'ranah road, near the village of Shara'l Al- Mujahdin, which is 16km away. From the north: the boundary of At-Tan'im, which is 7km away.

6.4 The Holy Sites of Makkah

As previously explained, the fact that the *Hajj* to Makkah constitutes one of the five Pillars of Islam explains its key importance to Muslims. The sacred sites and religious rituals which form part of this pilgrimage are explained in more detail in the following sections, since knowledge of them is of crucial importance to understand their symbolic role and religious significance within Islamic culture in order to truly understand the unique place which Makkah holds in the heart of every Muslim. Figures 6.5; 6.6 and 6.7 shows the sacred sites and religious rituals in Makkah.

Figure 6.5: the *Kaaba* with its holy elements. Source: The author

Al Kaaba and Qibla

The Holy Mosque was built around the cube-shaped Kaaba, Pilgrims making Hajj or Umrah have traditionally performed the Tawaf ritual there since the time of the prophet Ibrahim (Stacey, 2008). This involves circum-ambulation of the Kaaba seven times in a counter-clockwise direction (Halabi, 2006). The Kaaba is mentioned many times in the Qur'an; for example: "God has made the Kaaba, the Sacred House, an asylum of security, Hajj, and Umrah (pilgrimage) for mankind" (2000, 5:97).

It is held up by three pillars inside standing some 14 metres in height (Hankin 2003).

The Black Stone
Muslims were told by the Prophet Muhammad that "The black stone came down from Paradise and it was whiter than milk, but the sins of people turned it black" (Mubarakpuri, 2002, 55).

Kiswa
The Kiswa (in Arabic 'the cover') is the black cloth, woven of silk and lined with cotton which covers the Kaaba.
The Kaaba has a new Kiswa each year, which is embroidered with some verses from the Qur'an using gold and silver thread. The cost of producing each Kiswa is around $4.5 million (Hajj information, n.d.,para 3).

Maqame Ibrahim
Maqame Ibrahim refers in Arabic to the place where Ibrahim stood on a stone, building the wall of the Kaaba with his son Ismail (Mubarakpuri 2002).The stone itself is almost cube-shaped, measuring 36 cm long on three sides, 38 cm on the other and 20 cm high (Halabi, 2006, 124)

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Al-Masjid Al-Haram: The Holy Mosque

"A prayer in Al-Masjid Al-Haram is better than one hundred thousand prayers in other mosques" (Islamweb, 2010). Statistics show that annually, more than twenty million Muslim pilgrims now visit Makkah to perform Hajj or Umrah (Halabi, 2006) and pray in the Holy Mosque, which occupies an area that has served as a place of worship for over forty centuries, irrespective of the different religions and political regimes that have existed in Makkah over that time. The Holy Mosque in Makkah is inextricably linked in Islamic tradition with accounts of the life of the prophet Ibrahim, his wife Hagar and his son Ismael (Al Wafi, 2006). Muslims believe that the very first mosque was built by Ibrahim and his son in response to God's wish for a place of worship on Earth (Mokbel, 2008). The Holy Mosque in Makkah also holds a unique place in Islamic tradition since it contains some of most important religious symbols for Muslims. In particular, it houses the Kaaba, which marks the direction towards which all Muslims in the world turn in order to pray five times a day (Al Wafi, 2006).
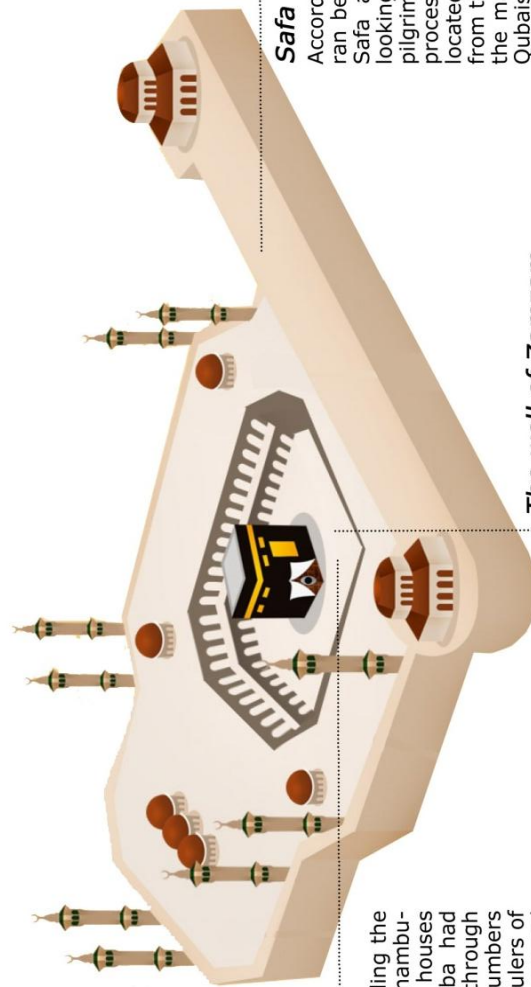
Al Mataf

Al Mataf is the area surrounding the Kaaba where pilgrims circumambulate and pray. In the past, houses built very close to the Kaaba had made it very difficult to pass through the area. However, as the numbers of Muslims have grown, the rulers of Makkah have been forced to expand the Mataf many times over the course of history

The well of Zamzam

The well of Zamzam is located 20 metres away from Al Kaaba. It is hand-dug, its internal diameter ranges from 1.08 to 2.66 metres and it is 30.5 metres deep (Saudi Geological Survey, 2010, para.6). The well has been an almost continuous water source for nearly 4000 years (To Hajj 2005).

Safa and Al Marwah

According to Islamic tradition, Hagar ran between the two hills named Al Safa and Al Marwah seven times, looking for water and help, and Hajj pilgrims imitate this action in a process known as Sa'ee. Al Safa, located approximately 100 metres from the Kaaba, forms part of one of the main mountains in Makkah, Abi Qubais. Al Marwah, located about 350 metres from the Kaaba, forms part of Mount Qu'ayqi'aan. The distance between the two hills is almost 400 metres, so for pilgrims performing Sa'ee seven times, this task amounts to 2.8 kilometres (AbuSulaiman, 2008).

Figure 6.7: The Holy Sites of Makkah. Source: The author

The Holy Sites of Makkah

Muzdalifah
Muzdalifah is a place situated between Mina and Arafat where pilgrims are instructed to stay overnight after leaving Arafat from the sunset of the ninth day of Dhul Hijjah (the second day of Hajj) (Islamic Land Marks, 2013 Figure 6.15). It is an open space covering an area of 12.25 square kilometers where there are no buildings or tents (Mubarakpuri, 2002). Here, pilgrims perform the Maghrib and Isha prayer together.

Arafat
The Arabic word Arafat means 'to know', and refers to the first meeting between Adam and Hawa after being exiled from paradise and placed on Earth, and having been separated from each other for 200 years (Akbar, 2011, 20). The main site of Arafat is the mountain, which is about 70 metres high, and located 20 kilometres southeast of the Holy Mosque (Nourudhin, 1999 Figure 4.17). Pilgrims must spend an afternoon in Arafat on the ninth day of Dhul Hijjah (the second day of Hajj).

Mina
Mina is popularly referred to as "the tent city" since there are no permanent residential buildings there, only tents which are occupied on a "first come, first served" basis in keeping with Hajj tradition (Alamoudy, 2013). The valley of Mina is surrounded by mountains, which means that although the estimated length of the valley is 7.82 kilometres, only 3.2 kilometres can actually be used (Shehata and Koshak, 2007). The Arabic word Mina means both "the gathering place" (Nourudhin, 1999) and also 'to flow', referring to the blood of the sacrificial animals which flows on the day of Eid ul Adha, the culmination of the Hajj, which takes place on the tenth day of Dhul Hijjah after the rituals at Arafat and Muzdalifah have been completed.

Jamarat
Another key ritual takes place at Al Jamarat near Mina. The tradition of Jamarat relates to the Qur'anic account of the prophet Ibrahim being ordered by Allah to sacrifice his son Ismail. Satan tried to discourage him from carrying out Allah's wishes, so Ibrahim pelted him with stones three times. Therefore, pilgrims emulate this stoning of Satan by throwing seven small stones at each pillar at three separate locations, known respectively as Jamarat-al-sgra (the Minor Jamarat), Jamarat-al-Wusta (the Central Jamarat) and Jamarat-al-Aqaba (the Great Jamarat) (Mubarakpuri, 2002).

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6.8 Conclusion

This chapter began by discussing the key features of the city of Makkah in order to provide the necessary context to the Holy City. It also provided an overview of the historical events that have impacted upon Makkah, creating its unique status in the Islamic world and shaping its development over the centuries. The chapter outlined Makkah's historical origins and described its geographical location, its demographics, and climatological conditions, followed by a discussion of the reasons for Makkah's status as a site of pilgrimage for Muslims. Following that, a description and explanation of the various holy sites of Makkah, including the elements of the Holy Mosque and the boundaries of the sanctuary, were given, and the stages of the *Hajj* at some nearby sites were also described and explained.

CHAPTER SEVEN: PROBLEMS IN MAKKAH AND THEIR SOLUTIONS

For centuries, Muslims have visited the holy city of Makkah annually to perform *Hajj* and *Umrah* as the culmination of their spiritual lives. As has been mentioned in previous chapters, this pilgrimage to Makkah is a compulsory religious duty for all Muslims (Halabi (2006, so pilgrims from many different nationalities and cultures continuously come together in this unique place, year after year, as what might be termed 'Guests of God' (Bianchi 2004). This religious requirement has helped to create a special brand for Makkah as a holy city, an example of what Dinnie (2008,15) defines as the city brand: "The unique, multi-dimensional blend of element that provide the city with locally grounded differentiation and relevance for all its target audiences".

Over the course of its long history, Makkah has faced and overcome major challenges, including wars, natural disasters, and deficiencies in its infrastructure— all of which have led to the improvement of the city and of the holy places which are found there. Prior to the coming to power of the Saudi regime in 1932, Makkah was poorly organised in comparison to other cities of major religious importance in terms of the inadequacies of its infrastructure. The problems not only affected the Holy Mosque and other key *Hajj* sites, but also the city as a whole. It also lacked appropriate services in areas such as healthcare, security, transportation, accommodation and education.

These problems continued until the discovery and then exploitation in the 1940s of the country's greatest natural resource, oil, which resulted in the huge

changes to the national economy of the Kingdom of Saudi Arabia (Hekki 1988). This wealth contributed to the fast growth of urbanisation in the Kingdom, most particularly in Makkah. , which has witnessed dramatic improvements (Hekki 1988) in terms of quality of life and place in relation to the holy mosque and holy places. Hall (2010, 64) emphasises that, "Cities must promote 'urban innovations' that will improve the quality of life in their cities and make them models of sustainable urban living".

In relation to Makkah, responsibility for the city rests with the King. As Hickey (2013) notes, every King of Saudi Arabia has adopted the title of Custodian of the Two Holy Mosques instead of the more widely-used His Royal Majesty, a choice that emphasises the monarch's role in relation to serving the holy sites of Makkah and Madinah.

This chapter attempts to link the idea of a Creative City as a problem-solving entity in the area of urban development and planning with the roles played by the Saudi administration in solving the most important challenges that have faced Makkah and its holy sites since the start of the reign of the House of Al Saud.

7.1. The Expansions of the Holy Mosque

The history of the expansion and renovation of the Holy Mosque in Makkah is intrinsically linked with Islam's political, social, and urban development (Na'asan, n.d.), since every leader in every period of Islamic history has developed or expanded the Holy Mosque (Na'asan, n.d.).

The Holy Mosque was originally an open space around the sacred *Kaaba*. This space was not enclosed by walls (nor, for that reason, did it have a door) throughout the era when the Quraish tribe inhabited Makkah or during the lifetime of

the Prophet Muhammad himself. This did not occur until the rule of Caliph Abo Baker (632 - 634 CE) (Halabi, 2006). During the Caliphate of Omar Ibn Al-Khatab (634 - 644 CE), some houses around the *Kaaba* were purchased in order to allow the expansion of the Mosque and this Caliph was also the first to erect a short wall around the Kaaba (Al Azragi, 864).

This process of expansion of the Holy Mosque has continued ever since these early developments. As Table 7.1 illustrates, there were some ten expansions, and more than 37 restoration projects (Alharamain Gate n.d.), before the Saudi state began its first expansion in 1955, followed by a second which lasted from 1986 until 1992.

Ruler	Year (CE)	The amount of increases (m^2)	Expansion %	Post-expansion area (m^2)	Holy Mosque Capacity
Quraish Era				2,126	3,324
Leader of the Faithful Omar Ibn Al-Khattab	638	1,487	70%	3,613	5,650
Leader of the Faithful Othman Ibn Affan	646	869	24%	4,482	7,008
Abdullah Ibn Al-Zubair	684	2,983	67%	7,465	11,673
Waleed Ibn AbdulMalik	709	2,805	38%	10,270	16,059
Abu Ja'far Al-Mansour	754	5,221	51%	15,491	24,223
Muhammad Al-Mahdi Al-Abbasi	776-783	12,512	81%	28,003	43,788
Al-Mu'tamid Billahi Al-Abbasi	897	1,340	5%	29,343	45,882
Al-Mugtadir Billahi Al-Abbasi	918-919	715	2%	30,058	47,008
King Saud and King Faisal: Saudi expansion (I)	1955	13,104	436%	16,1099	313,000
King Fahd: Saudi expansion (II)	1986-1992	206,000	128%	366,168	560,720

Table 7.1: The expansions of the Holy Mosque throughout History (Source: modified from Abbas, 1995, 278-279).

There have been a number of reasons for the expansions and developments of the Holy Mosque through the ages. Alharamain Gate (n.d.) summarised these as follows:

- The desire by the leader of Makkah to gain God's blessings by undertaking work on the Holy Mosque and related sites;
- The need to address any damage it had suffered as a result of natural disasters or other causes;
- The necessity to deal with the overcrowding caused by increasing numbers of worshippers and pilgrims.

When the Kingdom of Saudi Arabia was established in 1932 by its founder, King Abdul-Aziz, it had been 1000 years since the last expansion of the Holy Mosque by Al-Mugtadir Billahi Al-Abbasi in 919 CE, and 400 years since the last repairs undertaken during the Ottoman Empire by Salim Khan and his sons in 1631 CE (General Presidency of Two Holy Mosques, 1998).

The King ordered a full plan of maintenance for the Holy Mosque that included an expansion of its capacity, renovation, modernisation, and the installation of lighting (The King Abdulaziz Public Library 2012). He also ordered the establishment of a working group to supervise and to follow-up the maintenance, which is made of Makkan dignitaries, scholars, residents, representatives of the government and, the contractor of the expansion, the 'Bin Laden Group' (Abbas 1995).

Figures 7.1 and 7.2 show photographs of the Holy Mosque before and after the first repairs made by King Abdulaziz Al Saud.

Figure 7.1: The Holy Mosque (1881) under the Ottoman Empire (photograph by Mohammed Sadik Bek) (Source: Helmi, Mirza, and Bek, 2012, 20).

Figure 7.2: The Holy Mosque undergoing repairs under the orders of King Abdul-Aziz in 1947 (photograph by Mohammed Helmi) (Source: Helmi, Mirza, and Bek, 2012,20).

The following sections discuss the three stages of the Saudi expansions which have taken place.

The Saudi Expansions of the Holy Mosque

1 · First Saudi expansion: 1955 – 1965

This expansion cost $165,740,261.82 at the time, with a substantial proportion of this amount used to compensate residents and shop owners in the vicinity of the Holy Mosque whose land was required for the expansion (General Presidency of Two Holy Mosques, 1998).

Rainwater Drainage 1968

King Faisal ordered his administration to find a permanent solution to the problem of repeated flooding, which involved excavating a huge storm drain which passed underneath the Holy Mosque to protect it from future flooding. This new construction measured seven kilometres in length, and was five metres wide and six metres high (General Presidency of Two Holy Mosques, 1998).

2 · Second Saudi expansion: 1983-1993

Work on the second extension started in 1983 and was finally completed in 1993, at a total cost of $16.66 billion. This considerable investment covered the expansion of the Mosque, all the improvements, and the compensation paid to Makkah residents and business owners (General Presidency of Two Holy Mosques, 1998). The second Saudi expansion was designed and contracted by Bin Laden group with supervision and follow-up by King Fahd himself and the Ministry of Finance (General Presidency of Two Holy Mosques, 1998).

The marble resurfacing of Al Mataf

In the baking temperatures which are often reached in Makkah it is impossible to perform any acts of worship outdoors from noon through until late afternoon. During the first Saudi expansion the area covered by al Mataf was resurfaced in marble, but this did not prevent the area from heating up like any other surface. Because the surface of Al Mataf is so unbearably hot in the heat of the day, more research was therefore required out to try to find a solution that would decrease the crowds at night, when it is cooler and pilgrims prefer to do their worship.

Fortunately, a unique white-coloured marble was discovered in Greece which originates from the Aegean island of Thassos and has a special characteristic: it absorbs moisture at night through the pores in the marble and then releases this moisture during the day, which keeps it constantly cool even during the heat of the afternoon sun (General Presidency of Two Holy Mosques, 1998). The advantage of this unusual marble is that it helps to reduce the nocturnal overcrowding at the Holy Mosque by allowing more pilgrims to worship during the day on the resurfaced Al Mataf, as its temperature has been considerably reduced.

3 · The third Saudi Expansion

King Abdullah (2005-2015) ordered a massive expansion to be undertaken, which constitutes the greatest development ever carried out on the Holy Mosque. Work on the project started in August 2011 and it was completed in 2015. Due to the size of the project it was necessary to divide it into three phrases, as follows:

Phase one: Expansion of the capacity of the Holy Mosque to enable it to accommodate a greater number of worshippers.

Phase two: Expansion of the outdoor area, which includes the installation of extra toilet facilities, walkways, tunnels and supporting amenities to facilitate the entry and exit of pilgrims.

Phase three: Development of the service area, which includes new air conditioning systems, electricity stations and water plants (Abu Al Naja, 2011, paras. 7-9). The new development covers an area of 456,000 square metres, nearly doubling the existing space, and bringing the total area to some 1,150,000 square metres with the aim of accommodating two million worshippers simultaneously (Saudi Binladin Group, 2013). The total cost of the expansion project is estimated at $21.33 billion (Abu Al Naja, 2011). Figure 7.12 shows how the Holy Mosque complex and its surroundings will look when the third Saudi expansion has been completed.
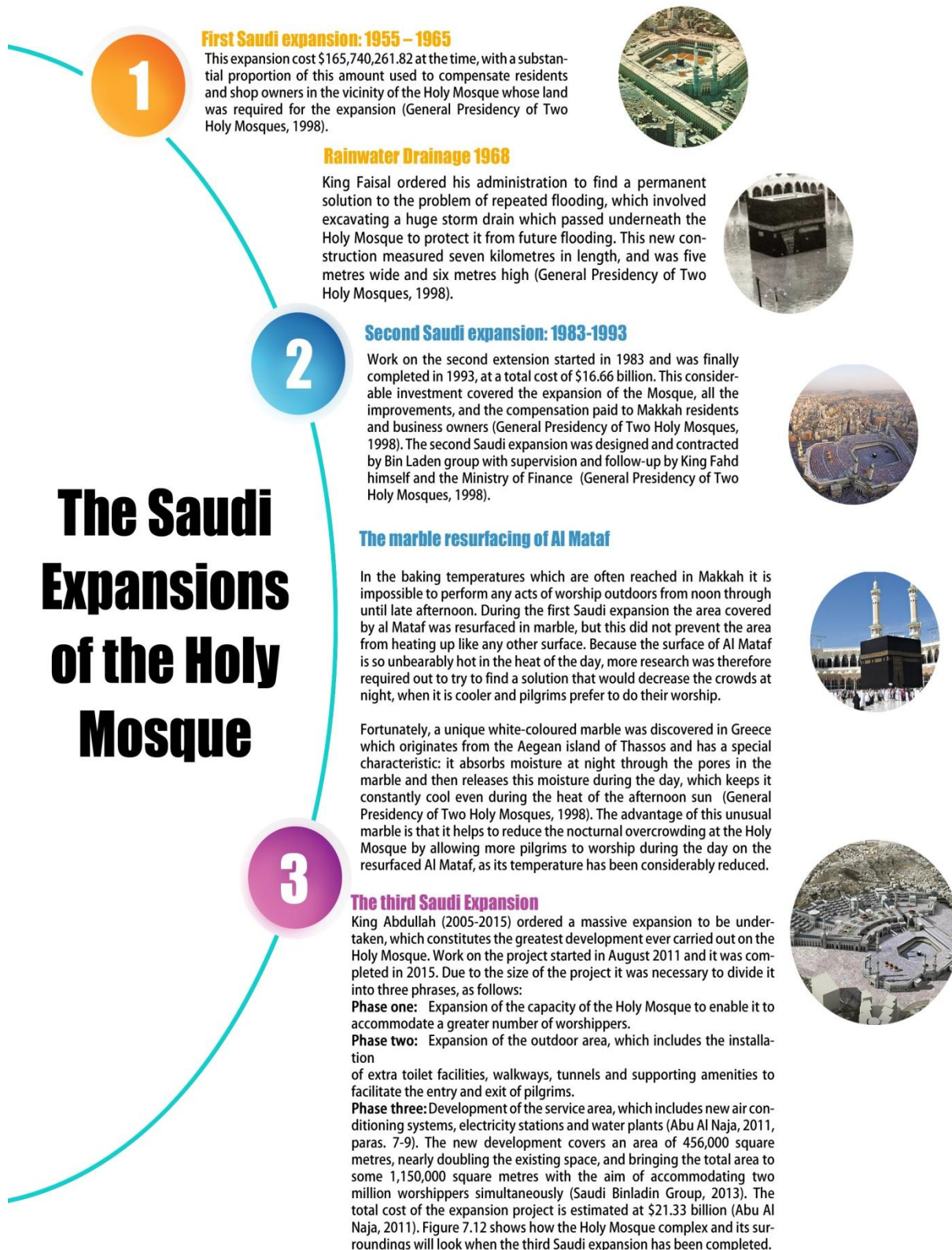
Figure 7.3: The Tree Saudi Expansions of the Holy Mosque Source: The author

However, the fundamental reforms in the design of the Mosque have been undertaken to increase the number of worshippers who can pray there at the same time, and the numbers of pilgrims who can perform circumambulation of the *Kaaba*. These renovations have taken different forms, each of which are explained in the following subsections:

Expansion of *Al Mataf*

This part of the expansion project aims to increase the capacity of *al Mataf* from the current capacity of 48,000 pilgrims per hour to 150,000 pilgrims per hour at peak times by adding an additional 25,000 square metres of space (Al-Siddiqui, 2013). The major challenge is that the old site, constituting the Ottoman portico on the ground floor, is over 400 years old and was constructed using numerous columns that hinder the movement of the pilgrims, especially while they are attempting to perform circumambulation (see Figure 7.4). The plan, then, is to reduce the number of pillars in the Holy Mosque by 44 % in total at all levels, which will result in a freer circulation of pilgrims (Kamch, 2013).

Figure 7 4:The Ottoman portico (Source: Al Fassi, 2012)

Some of Makkah's citizens, however, have complained about removing the Ottoman portico, claiming in telegrams sent to the King and to the Saudi authorities and through social media campaigns that the Ottoman portico is the last remaining piece of history that has not changed in hundreds of years at the mosque (Alamadoahi 2014). Moreover, Hatoon Al Fassi, a native of Makkah and a history professor at King Saud University in Riyadh, has strongly objected to the proposed impact on the portico in a statement she made on france24.com that the Binladin Group "wants to turn Mecca into Las Vegas" (Al Fassi, 2012). An Interviewee from one of the academic engineers and experts group who has been assigned to review the design of the third Saudi Expansion, explained that when King Abdullah ordered for an expansion, all the designs of the project were done by the Bin Laden group, who have been responsible for all major projects in the Kingdom since the 1950s. In fact, King Abdullah asked Makkan dignitaries and scholars to give him their opinions before the starting of the constructions. However, the Makkan dignitaries and the scholars suggested consulting Makkah's citizens to gain their views on the expansion plan and avoid complaints, because the plan will expand to cover a huge area around the holy mosque. The interviewee added:

> Consequently, the King responded to the request from the dignitaries and the scholars by hiring 50 academic engineers and experts from all Saudi universities to review the plan and assess the quality of life and places for the citizens and the pilgrims. Moreover, we have concentrated on the history and the heritage not being affected by the construction, for example we provided a solution for the restoration of the historic Ottoman portico by dismantling it and then re-installing it in the Holy Mosque when the expansion is completed. In addition, we have provided our recommendations to the King, which he has approved and asked the contractor to do.

However, according to Alamadoahi (2014), the supervising authority for the project responsible for Affairs of the Two Holy Mosques and the Saudi contractor,

the Bin ladin Group, have been contracted to work with Gursoy since the beginning of the expansion project. Gursoy are one of the largest Turkish companies specialising in the restoration of historic buildings and mosques in Turkey and have been engaged to dismantle those sections of the Ottoman portico that are linked to the new expansion and then to re-install these in the Holy Mosque when the expansion is completed.

Figure 7.5: A dismantled section of the Ottoman portico awaiting re-installation (Source: Alamadoahi, 2014).

The temporary *Mataf*

The current expansion works have affected the flow of pilgrims to Makkah because almost the entire northwest side of the Holy Mosque has had to be closed during construction, as Figure 7.6 shows, the temporary circular bridge consists of two levels, and is 12 metres wide and 13 metres high (Jiffry 2013).

However, the project will take three years to complete, during which time the numbers of pilgrims will continue to increase, and it is not possible to prevent worshippers from visiting the Holy Mosque; this problem has been solved by building a temporary *mataf* to facilitate access for pilgrims while the construction work continues (SL rasch GmbH 2013). This solution was specifically designed with disabled and older people in mind (Al-Siddiqui 2013). The temporary *Mataf* ring structure has been made from a lightweight carbon composite that can meet the highest load capacity, and is extremely rigid and free of vibrations (SL rasch GmbH, 2013, para 3).
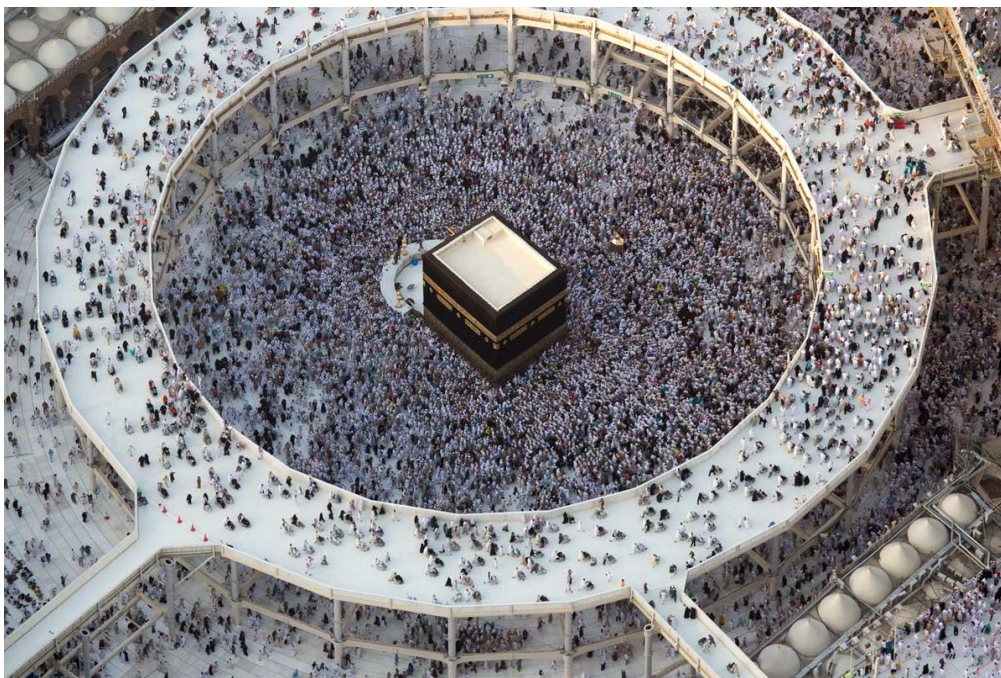
Figure 7.6: Temporary *Mataf* around the *Kaaba* (Source: SL rasch GmbH, 2013).

Al Masa expansion

1 King Abdul Aziz was the first to order improve-ments in 1925, when he paved Al Masa with granite to protect pilgrims from the dirt and dust of the road, as seen in the photograph of the area dating from 1953 (The King Abdul Aziz Public Library, 2012). Later, the roof of Al Masa was improved to provide better protection from the sun's heat for pilgrims (General Presidency of Two Holy Mosques, 1998).

2 The first Saudi expansion built a two-storey covered walkway joining the hills of Safa and Marwah, which now forms an integral part of the Holy Mosque complex (AbuSulaiman, 2008).

3 King Abdullah Bin Abdul Aziz ordered a further expansion to Al Masa in 2008 which still remains within the strict limitations of Islamic Shariah principles (The King Abdul Aziz Public Library, 2012), more than doubling the capacity of Al Masa from 44,000 to 118,000 pilgrims per hour. Originally, Al Masa walkway was 20 metres wide and three storeys high; following the King Abdullah extension, the width has been increased to 40 metres and it is now four storeys high with four tracks. As a result of this extension, the total effective area of the building housing Al Masa and its services has increased to 125,000 square metres, an increase of 29,000 square metres, with the option to add extra floors in the future (The King Abdul Aziz Public Library, 2012).

However, the majority of Muslims scholars agree with the new expansion and have defended their position in various publications. One of these scholars, Abdul Wahab Abu Sulaiman, a member of the Council of Senior Scholars (Ulema) in Saudi Arabia, has researched this dilemma in his book The Expansion of Al Masa (2008) by studying the histori-cal, geological, environmental and jurisprudential perspec-tives. Abu Sulaiman has confirmed that he identified 30 centenarian 'aged' residents of Makkah who walked between Safa and Marwah prior to the first Saudi expansion, and who, as witnesses, have given their testimony in court to confirm the old pathway. In addition, he argued that geological surveys which have tested the rocks from the area of the proposed extension have found that they matched those from Safa and Marwah (2008).

Figure 7.7: Al Mass Expansions Source: The author

Zamzam Well Improvements

1 The Zamzam well has been in continuous use for hundreds of years using the traditional method of hand-hauling water up using a bucket ,and has only been improved in that time by adding a roof to cover it and protect its walls. This old-fashioned method of transporting water to people was not sanitary and caused overcrowing due to the slow rate of water extraction.

2 The first change was made during the reign of King Abdul Aziz, who ordered the installation of the first electric pump to speed up water extraction from the well.

3 The original building housing the Zamzam well was located in Al Mataf. The growing numbers of pilgrims made it imperative to remove this structure, which was causing crowd control issues during pilgrims' circumambulation. The first Saudi expansion expanded the area of Al Mataf by removing all the buildings that had been impeding the pilgrims' movement. The well is now below ground level in Al Mataf, a change which has facilitated the modernisation of the water extraction process (Islam Web 2007).

4 There were also worries that the Zamzam water had become contaMinated due to frequent flooding and as a result of the expansion carried out at that time. Consequently, in 1971, samples of Zamzam water were tested in various European laboratories to verify the potability of the water. These investigations showed that Zamzam water has unique qualities which bring many positive benefits, making it suitable for drinking (Zuhair & Khounganian 2006).Yahya Koshak, the director of the Water Authorities in Makkah at that time, undertook exhaustive research on the water from the Zamzam well, as a result of his investigative study, Koshak proved that there was possible leakage of underground water into Zamzam from different sources and that external usage could lead to it being contaMinated. However, the main source of Zamzam water itself was pure. Therefore, he proposed using ultraviolet rays as a safe means of sterilisation (Zuhair & Khounganian 2006).

5 Meanwhile, the BBC News has recently repeatedly published stories about the discovery of levels of contamination in bottles of Zamzam water coming from Saudi Arabia (BBC, 2006, 2007, 2010). The reason for this is that after completing their Hajj or Umrah, Muslims like to bring bottles of Zamzam water home from Makkah to give as gifts. However, some pilgrims buy this from street vendors and do not check the condition of the bottles, which can lead to problems (BBC, 2010).

6 In 2010, King Abdullah Bin Abdul Aziz inaugurated the new Zamzam Water Project, which has installed the capacity to purify five million litres per day, at a cost of $186,65 million (National Water Company 2010). The aims of this project are to ensure a continuous supply of clean Zamzam water, to maintain the Zamzam spring itself, and also to ensure that the packaging and distribution of Zamzam water is carried out in modern, hygienic conditions (The King Abdul Aziz Public Library, 2012). The bottling plant which produces bottled Zamzam water specifically for pilgrims to take home . In addition, there are 15,000 large water coolers carrying Zamzam water in the Holy Mosque to provide water to visitors and pilgrims; these are distributed in numerous locations in the Mosque and in the plazas outside (Alharamain Gate, n.d.)

Figure 7.8: Zamzam well Improvements Source: The author

7.4. *Mina*: The Tent city

As mentioned in the previous chapter, *Mina* is deserted 11 months of the year, but during the month of *Hajj* it becomes overcrowded with pilgrims. Over the centuries *Mina* did not receive any improvement other than the development of the route which leads there and the installation of a public water facility. Pilgrims used to bring their own tents to *Mina* and set up camp a few days before the pilgrimage season, with stiff competition amongst pilgrims to erect their tent closest to *Al Jamarat* (Figure 7.9).

Figure 7.9: *Hajj* pilgrims at Mina in the 1940s (Source: Helmi, Mirza, and Bek, 2012)

The fact that the numbers of pilgrims have increased dramatically over the last three decades led to around 2,700 fatalities since the mid-1970s, mostly caused by problems with crowd control and campsite fires (Bianchi, 2004). The main incidents are listed in Table 7.2.

2004	251 pilgrims die in *Mina* during stampedes at *Al Jamarat*
2001	Surging crowds at *Al Jamarat* trample 35 to death during the stoning of the devil
1998	Overcrowding and trampling at *Al Jamarat* leave 118 dead
1997	Fire sweeps through the pilgrims' campsite causing 343 fatalities and 1500 casualties
1994	Trampling kills 270 people near *Al Jamarat*.
1990	1,426 pilgrims perish during a stampede in the Al Mu'aisim pedestrian tunnel through the mountains between Makkah and *Mina*. A power failure cuts the tunnel's air-conditioning and lighting, spreading panic among the thousands who fear being trapped inside.
1975	Fire kills at least 200 pilgrims in the *Mina* campsite.

Table 7.2: List of disasters which have occurred during *Hajj* in Mina since 1975 (Source: modified from Bianchi, 2004,11)

One of the worst disasters took place during the 1997 *Hajj* season as a result of overcrowding in *Mina*, as tents were indiscriminately pitched and not organised in sections by pilgrims' nationality. This led to a disastrous fire that swept through the campsite, causing 343 fatalities and 1,500 casualties, and destroying some 70,000 cotton tents (Bianchi 2004). Consequently, the Saudi Arabian government have spent at least $25 billion to re-design the Tent City of *Mina* in recent years (Bianchi 2004), using durable fireproof tents made of PTFE-coated fibreglass and Teflon (Zhenghua 2009). This material is not only highly resistant to fire but also does not cause suffocation by exuding poisonous gases, except at exceptionally high temperatures (The King Abdul Aziz Public Library, 2012). The development project had three stages and was finally completed in 2000, by which time more than 100,000 air-conditioned tents had been installed, spread out over 2.5 million square metres, and designed to house 2.6 million pilgrims (The King Abdul Aziz Public Library, 2012) as Figure 7.10 shows. The tents have been distributed in such a way as to make the best possible use of available land in *Mina*. The new layout of the Tent City takes a number of important features into account, including sustainability

and disaster prevention; for example, a comprehensive fire safety network which covers the whole of the *Mina* area (Al Majalla, 2013).

The *Mina* campsite has now been divided into several zones, each of which has its own external wall, and is linked to other zones by pathways (Al Majalla 2013). There are three different sizes of tents (8 x 8 metres, 8 x 6 metres, and 8 x 12 metres); in addition, the tents have been designed to provide protection from wind

Figure 7.10: An aerial view of the fireproof tents in Mina (Source: The King Abdul Aziz Public Library. 2012).

and storms, and also to be easily assembled (The King Abdul Aziz Public Library, 2012). Furthermore, the Tent City has a main entrance, emergency exits, and toilets, and conforms to the relevant safety and security requirements (The King Abdul Aziz Public Library, 2012).

The Tent City project was presented by the Government of Saudi Arabia at the Urban Best Practices Area in Expo 2010 in Shanghai, China as evidence of one of the world's most innovative and life-improving urban development experiments in the history of World Expos (World Expo 2010 Shanghai 2010).

7.5. *Al Jamarat* project

Like *Mina*, *Al Jamarat* had remained unchanged since the times of the Prophet Mohammed, consisting of just three stone columns set in small ponds, of the type shown in Figure 7.11.
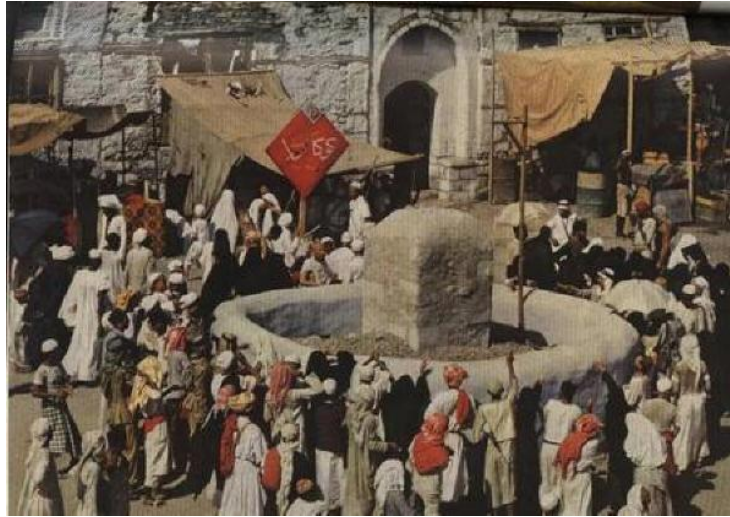
Figure 7.11: *Al Jamarat* column surrounded by pilgrims in the 1950s
(Source: Shkikh, 1953**).**

The first *Al Jamarat* Bridge was built in 1975 in response to the ever-increasing numbers of pilgrims and this project provided two levels to facilitate the stoning ritual (The King Abdul Aziz Public Library, 2012). However, as the already huge numbers of pilgrims continued to rise, the bridge had to be constantly expanded to keep pace and to attempt to decrease overcrowding. Expansions took place in 1985, 1990 and 2004 respectively (Sultani 2011).

Al Jamarat became the most interesting area in the world to study crowd dynamics (Klüpfel 2005), and the problems it poses have been studied by many researchers, including Al-Haboubi, (2003); AlGadhi, Saad AH and Mahmassani, (1991); Selim and Al-Rabeh, (1991); Helbing, (2007) and Hughes, (2003). All these researchers have attempted to find solutions to the problems posed by the *Al*

Jamarat Bridge and have proposed a new layout or design. Koshak (2005) suggested using GIS (Geographic Information Systems) to simulate the movement of pilgrims. The Saudi authority is ready to consider whatever expenditure is needed if an effective solution can be found (Al-Haboubi 2003).

The most comprehensive work to date was that which was proposed by AlGadhi and Still (2003) working in cooperation with the Ministry of Municipal and Rural Affairs and the Custodian of the Two Holy Mosques Institute for *Hajj* Research, to find a sustainable solution for *Al Jamarat* (Ilyas 2013). They suggested a new five-level design for *Al Jamarat* Bridge that aims to decrease the overcrowding on the bridge at any time or point and to ensure that the type of fatal stampede seen in the past is never repeated (AlGadhi and Still, 2003). King Abdullah approved funds of $695 million for this new multilevel structure and the construction was started immediately after the *Hajj* season in 2006 (King Abdul Aziz Public Library, 2012c). The new bridge is 950 metres long and 80 metres wide, and consists of five levels each 12 metres in height. These levels are air-conditioned, and the system is supported by water sprinklers to reduce the temperature to about 29 degrees whilst the fifth floor roof is covered by special awnings (Worldfolio 2012b) as shown in Figure 7.12. The project provides 12 entrances and exits to accommodate approximately three million pilgrims passing through the peak five hours (Worldfolio 2012b).

The new bridge has its own emergency services, public security and civil defence forces, and also features two helicopter landing pads which can be used in case of emergency (Worldfolio 2012b). The finalised project is intended to consist of 12 floors with capacity for five million pilgrims in the future if the need arises (Ilyas

2013). Because the ongoing construction work cannot interfere with the rituals of the pilgrims, the construction of the new *Al Jamarat* project has taken two years to complete (The King Abdul Aziz Public Library, 2012).

Figure 7.12: The new *Al Jamarat* Bridge (Source: King Abdul Aziz Public Library, 2012).

7.6 Transportation to *Makkah*

Makkah has long been a hub for transportation and remains the focal point for the roads that connect the city with other cities in the Arabian Peninsula (Hekki, 1988). In the Islamic era, seven major routes for pilgrimage to Makkah and trade were established in the Arabian Peninsula. The routes traditionally followed by pilgrims from different points of the Arabian Peninsula are as follows: the Shami route (Syria, Jordan and Palestine); the Egyptian route; the Yemeni coastal and interior routes; the Omani route; and the Iraq routes (Basrai and Kufai) (Al-Rashed, 2001). At the points where these routes intersected with each other, pilgrims and their animals (which until modern times were the only form of transport) were provided with food and water by local leaders and dignitaries. The routes were also served by facilities such as guesthouses, wells, dams, mosques and markets (Al-

Rashed, 2001). These *Hajj* routes were so well known that they received literary attention in multiple nations; for example in Arabic, the journey to and from Makkah has been recorded as *Adab Al Rihla* and in Persian literature it was known as *Safarnameh,* meaning a travel letter (Memish, Stephens, Steffen, and Ahmed, 2012).

Transportation to Makkah

King Abdul Aziz International Airport, Jeddah

King Abdul Aziz was the first to order improvements in 1925, when he paved Al Masa with granite to protect pilgrims from the dirt and dust of the road, as seen in the photograph of the area dating from 1953 (The King Abdul Aziz Public Library, 2012). Later, the roof of Al Masa was improved to provide better protection from the sun's heat for pilgrims (General Presidency of Two Holy Mosques, 1998).

Prince Mohammad International Airport, Medina

Medina, or as it is known in Arabic, al Madinah al-Munaw-warah, is 400km from Makkah. It was the centre of first Islamic state and the place where the prophet Mohammad lived and died, and it contains many Islamic landmarks including the first mosque in Islam and the Prophet's Mosque. The city's airport originally opened in 1972 and the growing numbers of pilgrims in recent decades have led to it being developed as an international airport in 2006 to support Jeddah airport during Hajj (GACA n.d.). In fact, in 2013 some 378,715 pilgrims arrived and departed from Medina (Saudiairlines 2013), making it one of the key airports in the Kingdom (GACA, n.d.).

Land Routes

Five roads connect Makkah with other cities (see Figure 7.30). In his thesis 'Transportation Problems in the City of Makkah', Zuhair Hekki (1988,103-108) identifies these as follows: (1) the old Jeddah-Makkah road (75km in length), which is located to the west of the city and connects with Jeddah, its airport and seaport; (2) the Jeddah/Makkah Expressway, which is 10 km shorter than the old road; (3) the Makkah/Medina Expressway which extends to 420km and links the city from the north; (4) the Makkah/Taif roads, Makkah-Al Kur (68km in length and linking Makkah from the East), and the Makkah-Asisail Expressway (90km and linking from the northeast); and (5) Makkah/Lith, which connects the Holy City with the south.
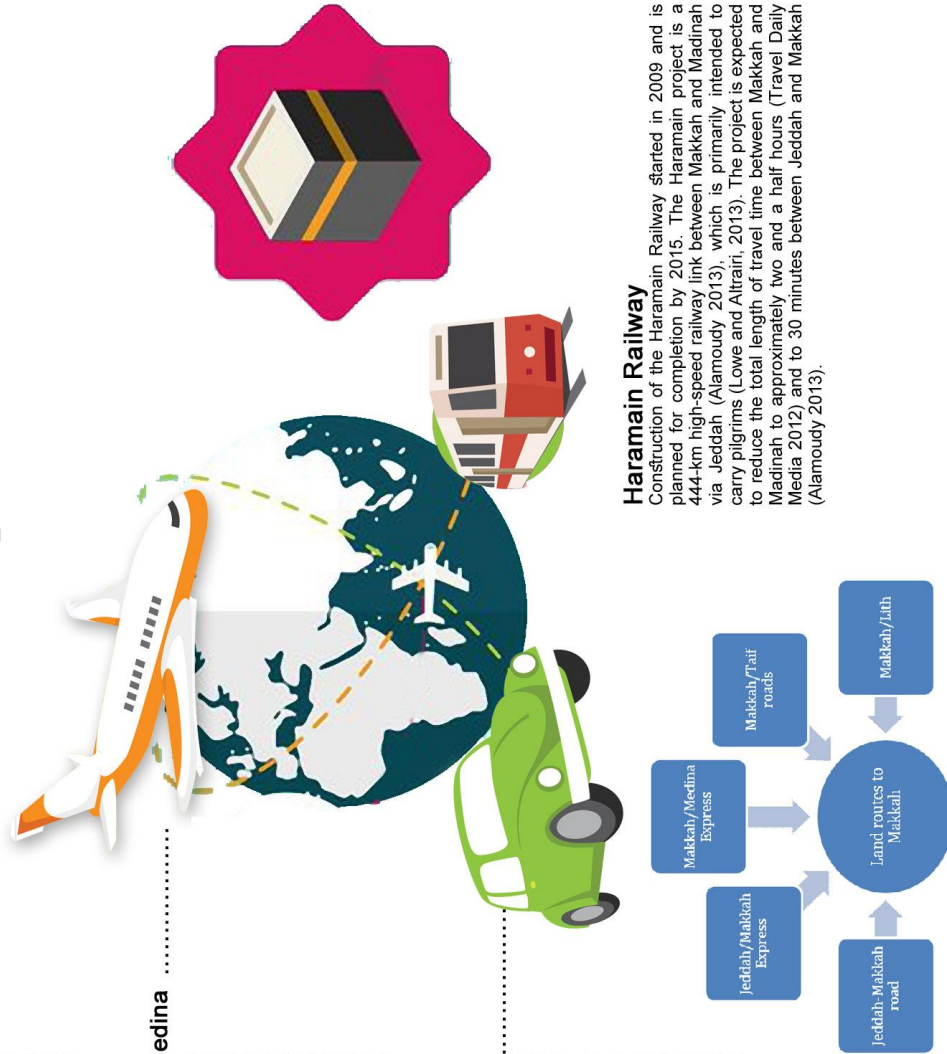
Haramain Railway

Construction of the Haramain Railway started in 2009 and is planned for completion by 2015. The Haramain project is a 444-km high-speed railway link between Makkah and Madinah via Jeddah (Alamoudy 2013), which is primarily intended to carry pilgrims (Lowe and Altrairi, 2013). The project is expected to reduce the total length of travel time between Makkah and Madinah to approximately two and a half hours (Travel Daily Media 2012) and to 30 minutes between Jeddah and Makkah (Alamoudy 2013).

Makkah/Taif roads

Makkah/Medina Express

Jeddah/Makkah Express

Land routes to Makkah

Makkah/Lith

Jeddah-Makkah road

Figure 7.13: Transportion to Makkah Source: The author

Tunnels

The specific physical characteristics of Makkah consist of numerous mountains and steep-sided valleys surrounding the Holy Mosque and other religious sites (Hekki 1988). This topography is one of the key issues affecting the urban shape and development of Makkah and it has created problems in connecting the diverse areas of the city (Hekki 1988).

Given that the composition of the local mountain rock is very hard, since 1980 the Makkah authorities have realised that the best way to link the various parts of the Holy City is by drilling tunnels through the mountains (Al-Thaqafi 2012); these tunnels have had a substantial impact on the networking of the city by reducing the distance between locations (Hekki, 1988). Today, Makkah has 62 tunnels totaling 30km in length (Ibrahim 2009) making it a city with one of the highest concentrations of such tunnels (Al-Thaqafi 2012), with ten pedestrian tunnels and 52 for vehicular access only (Ibrahim 2009).

7.6.3 Public Transport

As detailed in the previous chapter, during *Hajj* pilgrims are required to move between certain places including the Holy Mosque, *Arafat*, *Muzdalifah*, *Mina* and their surroundings within a particular geographical and temporal framework (King Abdul Aziz Public Library, 2012d). Transportation between these sites has been improved over the course of time. Over the last three decades, buses were the only vehicles allowed to carry *Hajj* pilgrims between the holy sites. However, the huge numbers of buses operated by various parties serving the pilgrims created certain problems including traffic jams, long waiting times, and increased pollution (King Abdul Aziz Public Library, 2012d).

For many years, pilgrims have suffered from the delays caused by these problems when performing their rituals. Thus, in order to make the *Hajj* process easier, a new method of transporting pilgrims was built in 2010, known as the *Al Mashaaer* Metro (the Holy Sites Metro), the aim of which is to decrease the number of buses carrying pilgrims during *Hajj* from 70,000 to 25,000 (railway-technology.com n.d.).

7.7 Hazards in Makkah

All the major disasters which have occurred in recent years at Makkah can be attributed to three key hazards and vulnerabilities: overcrowding, epidemics and security issues. The following sections will discuss the efforts of the Saudi authorities to minimise potential threats in Makkah in each of these areas during the *Hajj* and *Umrah* sessions.

7.7.1 Crowd management

Hajj is one of the largest, oldest, annually recurring mass gatherings in the world (Khan, 2012). The term 'mass gathering' means that large numbers of people are attending an event which is focused on a particular place for a limited time (Memish *et al.*, 2012). Such mass assemblies might be planned or unplanned and regular or irregular, such as religious pilgrimages, sporting events, political rallies or music concerts (Rattue, 2012). The *Hajj*, indeed, can be considered as the most complex event ever, for various reasons. In his thesis, '*Hajj* Crowd Management' (2012, 11). Imran Khan identified the reasons why *Hajj* poses such singularly complex issues:

- It involves a vast number of pilgrims (approximately four million) each year, and this total is currently increasing year on year;

- The *Hajj* involves performing rituals in a specific order at four holy sites spread over a 20 km distance;

- All of these pilgrims have to perform identical rituals within a predetermined time frame. For instance, all pilgrims must move from *Mina* to Arafat between the hours of noon and sunset (maximum time), from Arafat to *Muzdalifah* between sunset and dawn (the maximum time allowed), perform *Tawaf Ifadah* within 48 hours, and finally perform stoning at *Al Jamarat* once each on three consecutive days;

- Multiple rituals take place over the course of a five to six day period.

- The pilgrims come from all over the world, speaking different languages and having different customs.

- Although the transportation infrastructure of Makkah has been greatly expanded over the last few decades, the increasing number of pilgrims often creates gridlock in the transportation system between the *Hajj* sites.

- The *Hajj* involves significant physical hardship since the rituals are performed in a primarily outdoor desert environment with limited modern amenities. This can be especially challenging for old, young, and physically weak pilgrims.

There has been a great deal of interest from researchers in the question of crowd management in Tawaf and Al Jamarat (see, for example, AlGadhi et al, 991; Al-Haboubi and Selim, 1997; Curtis et al, 2011; Sarmady et al, 2007); Khan, 2012; Khan and McLeod, 2012). Researchers studying the problems at these sits have adopted four different approaches: (1) crowd simulation; (2) crowd movement analysis using GPS; (3) crowd simulation using Cellular Automata and (4) the agent-based approach (for further details, see Khan, 2012).

Hajj Quotas for Muslim Countries

The growth of pilgrim numbers in recent years has been phenomenal, as Figure 7.14, below, highlights. Prior to the 1950s, overseas pilgrims reached about

100,000 each year, but in the 21st century numbers never drop below a million (Bianchi 2004). There are many reasons for that growth, the main one being that modern transportation methods, especially intercontinental air travel, allows pilgrims to travel more safely, affordably and quickly than ever before (Bianchi 2004).

Because of the huge increases in numbers of pilgrims, in 1989 the states of the Organization of Islamic Conference (OIC) instituted an agreed quota system that limits the number of pilgrims from each country outside Saudi Arabia (Esposito 2004). According to this rule, the quota for each Muslim country is 1,000 pilgrims per million of the Muslim population (Bianchi 2004). This system proved to be disadvantageous to Saudi Arabia's neighbouring Arab states, since previously they made up 60% of the pilgrims but after the quota was introduced, their share dropped to only 20% (Esposito 2004). At the time of writing in 2015, the largest numbers of pilgrims come from Indonesia, Pakistan, Turkey, Iran, Egypt, Bangladesh, Nigeria, and India (Esposito 2004). Indonesia has the largest *Hajj* group since it has a Muslim population of nearly 200 million so every year more than two hundred thousand pilgrims are permitted to travel to Makkah (Darmadi 2013).
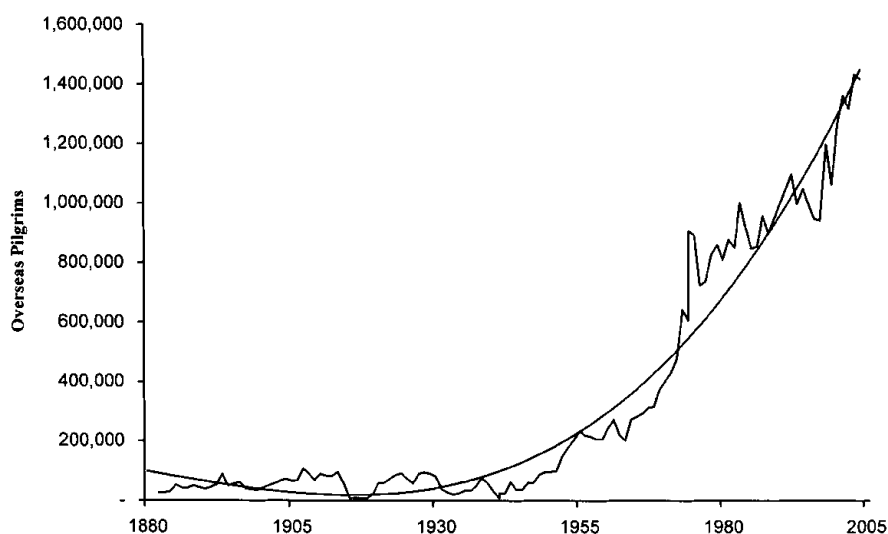
Figure 7.14: Graph showing the growth in pilgrim numbers over the last 120 years (Source: Bianchi, 2004)

Saudi citizens and others who work in Makkah must register with the Ministry of *Hajj* and book their pilgrimage through the licensed companies who are responsible for the organisation of *Hajj*. This rule is intended to limit the numbers of Saudi pilgrims since each person is only given a permit every five years (Ascoura, 2013). However, the Saudi authorities still face major challenges in organising the *Hajj* every year due to Saudi and other pilgrims who simply travel without permits. For example, the space at *Mina* is limited: the total space available is 1.45 million square metres which means that only 2.6 square metres is available per pilgrim. However, in the event of large numbers of unauthorised pilgrims, the space per person diminishes to just 1.8 square metres (Saudi Gazette 2013b). Estimates have put the number of Saudi pilgrims performing *Hajj* without a permit at over a million (Ascoura, 2013). As a result, stricter procedures have been introduced to control those without the correct authorization for *Hajj*. The Saudi authorities now take action against this behaviour by imposing fines or prison sentences, and by deporting expatriates and banning them from re-entering the Kingdom for ten years (Saudi Gazette, 2013). Table 7.3 shows the estimated (and projected) growth rate in the numbers of pilgrims from 1995 to 2020.

Year	Saudi pilgrims	Rate of annual growth %	Overseas pilgrims	Rate of annual growth %	TOTAL	Rate of annual growth %
1995	784769	-	1080465	-	1865234	-
1996	774260	-1.3	1168591	8.2	1942850	4.2
1997	699770	-9.6	1132344	-3.1	1832104	-5.7
1998	775268	10.8	1056730	-6.7	1832009	0.0
1999	571599	-26.3	1267555	20.0	1839128	0.4
2000	549271	-3.9	1363992	7.6	1913259	4.0
2001	590576	7.5	1354184	-0.7	1944768	1.6
2002	610117	3.3	1431012	5.7	2041132	5.0
2003	592368	-2.9	1419706	-0.8	2012071	-1.4
2004	629710	6.3	1534769	8.1	2164485	7.6
2005	700603	11.3	1557447	1.5	2258061	4.3
2006	724229	3.4	1654407	6.2	2378639	5.3
2007	746511	3.1	1707814	3.2	2454328	3.2

2008	679008	-9.0	1729841	1.3	2408840	-1.9
2009	699313	3.0	1613965	-6.7	2313281	-4.0
2010	989798	41.5	1799601	11.5	2789441	20.6
2011	1099522	11.1	1828195	1.6	2927728	5.0
2015	1272834	5.0	2116364	5.0	3389198	5.0
2020	1624495	5.0	2701077	5.0	4325572	5.0

Table 7.3: Estimated growth rate of pilgrim numbers from 1995 to 2020
(Source: Ascoura, 2013, 258).

7.7.2 Security Services

The security authorities in Makkah and the associated holy sites are responsible for two major tasks: controlling security, and crowd management. *Hajj* represents a major challenge in both areas due to the massive diversity of age groups, cultures, and languages among the pilgrims (King Abdul Aziz Public Library 2012b). The main security concerns during *Hajj* and *Umrah* are violence, stampedes, terrorist attacks, accidents such as fires, and natural disasters such as floods (Associated Press 2008).

For example, one of the worst terrorist attacks to have occurred in Makkah took place on 20 November 1979, when the Holy Mosque was occupied by a group of armed Muslim radicals for two weeks. The siege at the Mosque was brought to an end by the Saudi Army with the help of Pakistani and French forces. Some 250 people were killed and 600 injured, and the dead included insurgents, worshippers and troops (Alamri 2010, 7).

During *Hajj* in 1987 thousands of Iranian pilgrims were involved in riots. The violence escalated after an assault on some pilgrims and security men, and the incident ended in the deaths of 402 people, with another 649 wounded (Alamri, 2010). As a result, Iranian pilgrims were banned from taking part in *Hajj* during 1988 and 1989 due to political tension between the two nations.

Saudi Arabia now employs 95,000 security guards, who are equipped with modern technologies and equipment provided by the Ministry of Defense, the Ministry of the Interior, the National Guard, and General Intelligence, in order to ensure a trouble-free *Hajj* season (Al Arabiya, 2013).

An additional security concern during *Hajj* is the need to control the entrances to Makkah to facilitate the flow of pilgrims and ensure that only those with *Hajj* permits are allowed access (Al Arabiya 2013). Throughout *Hajj*, there are potential sites of overcrowding at different phases such as *Tawaf, Saee*, and when stoning the Devil in *Al Jamarat*, a point at which the density may exceed four people per square metre (Al-Turki, 2010). The main challenge for the security authorities is the planning of the movement of buses and pedestrians to and from Arafat, Muzdalifah, *Mina*, and the Holy Mosque. They are also responsible for the movement of pilgrims between different locations and for ensuring that they are kept separate from vehicular traffic (King Abdul Aziz Public Library, 2012b). This increase by the authorities in the control of movement during *Hajj* was caused by a number of crises which have occurred during the last three decades (see Table 7.2). One of the biggest death tolls ever during *Hajj* season occurred in 1990, when the failure of a ventilation system inside one of the tunnels linking the holy sites created a massive stampede that led to the suffocation and deaths of 1,426 pilgrims (Bianchi, 2004).

7.7.3 Health Services

Health services in Makkah can be categorised as seasonal services connected to the *Hajj* season or permanent services (King Abdul Aziz Public Library, 2012a). Alongside the *Hajj* route, the Ministry of Health, the Ministry of Defense, the

Saudi National Guard, and the Internal Security Forces provide 24 hospitals with a total bed capacity of 4,964, as well as 547 intensive care beds (Memish, 2010) Furthermore, 17,609 specialised personnel provide state of the art healthcare to all pilgrims free of charge in 139 health centres equipped with the latest emergency management medical systems (Memish, 2010).

Mass gatherings such as the *Hajj* include men and women of all ages and children. Despite the fact that Muslims are ordered to undertake *Hajj* only when sufficiently healthy, some pilgrims perform *Hajj* whilst they are sick, hoping to die whilst performing the *Hajj* as they believe that to die during *Hajj* will produce an advantageous outcome in the afterlife. Many Muslims also attend *Hajj* in wheelchairs (Memish, 2010).

The biggest challenge comes from the fact that nearly 200,000 pilgrims arrive from countries with low incomes, and many them will have had little, if any, pre-*Hajj* health care (Memish *et al.*, 2012). Unfortunately, the Makkah area is a place which is extremely susceptible to the fast spread of infectious diseases (Rattue 2012). Consequently, *Hajj* offers an annual opportunity for international research centres from different countries to coordinate their views in comparing different interventions which are intended to decrease the risk of spread of infection (Shafi et al, 2008). Given that the *Hajj* is the only mass gathering that affects global health, it has become a model of the benefits of international collaboration and cooperation in understanding the nature of risk management (Memish *et al.*, 2012). For example, closely coordinated efforts between the World Health Organisation and the Saudi authorities helped to prevent large outbreaks of SARS in 2003 and the H1N1 influenza pandemic in 2009 (Rattue 2012).

According to Memish *et al.* (2012) Saudi Arabia has acquired a unique, resilient expertise regarding *Hajj*-related public health and crowd management), which could be used to assist other countries and communities to improve their own arrangements for large events and to teach how to respond well to such challenges (Memish *et al.*, 2012). The best example of the use of the knowledge gained from the *Hajj* experience can be found in the preparation for Barack Obama's presidential inauguration (Rattue 2012). Thus it would be mutually beneficial for Saudi Arabia to share aspects of best practice with other countries, along with being open to suggestions and advice.

7.8 Conclusion

In conclusion, this chapter has discussed the major challenges that Makkah has faced under Saudi rule from 1925 onwards and has also discussed the various solutions that have been adopted, including: enhancements in quality of life and quality of place through the expansion and reform of the Holy Mosque and its related sites; and improvements in key areas such as transportation, security and health services. This chapter has highlighted how certain crises have prompted a search for solutions, providing some indication of the style of planning and decision-making processes in Saudi Arabia, including all of the mega projects confirmed by Royal Decree.

As has been mentioned in Chapter Six, Saudi Arabia has a monarch system. According to Richard and Nassar (2015, 6), there are four styles of monarch. The first style is a limited monarchy, which means governments where the monarch's

powers are limited to ceremonial functions. The second is constitutional monarch, where the monarch's powers are allocated in the constitution. The third is absolute monarchy, which means the monarch has absolute power, and the fourth is a dictatorship where a single person who is not a monarch has absolute power. In fact, Saudi Arabia has an absolute monarchy system (Richard & Nassar 2015). Mubarak (2004, 573) argues: "the management of modern cities in Saudi Arabia has rested increasingly in the hands of bureaucratic organizations run by technocrats and civil servants representing the monarchic state". He also emphasises how this system "reflects the narrow role played by planning authorities in Saudi Arabia, shackled by the centralized political structure of the national government, which has rendered political and community involvement non-existent" (2004, 589).

The chapter also discusses the expansion plans for the Holy Mosque, and how these have been affected by complaints from Makkan residents and also the views of some Shariah scholars. The King responded to the request from Makkah dignitaries, scholars and citizens to hire 50 academic engineers and experts from all Saudi universities to review the plan.

Politically, the government of Saudi Arabia has had to deal with all the world's other Muslim countries and those with Muslim minorities to manage the size of each *Hajj* Mission according to a quota system. A senior official said;

> "Indeed, the Saudi Arabian government has hired Islamic and international minds to gain their contribution and for them to present their ideas on the development of the holy sites, the Jamarat project, Makkah Metro, and the master plan for Makkah. Moreover, we have coordinated extensively with the WHO to combat epidemics and diseases during each Hajj season."

The senior official went on to say that there is excellent coordination and cooperation between all Islamic countries, as well as countries with Muslim minorities throughout the year, so that together, they provide better services to pilgrims:

> "For example, during the expansion projects we gained collaboration and understanding from all countries to reduce the number of the imposition quotas for safety and logistical reasons to avoid any dangerous overcrowding that might be caused by those undertaking the pilgrimage inside and outside the holy mosque."

This chapter has also highlighted that the continuous development of these services has cost a huge amount of money and these projects have been accomplished at an exceptionally fast pace, since it is not possible to restrict the number of pilgrims while the projects are ongoing.

CHAPTER EIGHT: RESEARCH FINDINGS AND DISCUSSION
PART ONE: C, R AND E

Due to the nature of the analysis of the data collected via interviews, observations and documents, as well as the requirements of the discussion of the CREATIVE model and findings in relation to the existing Creative City literature, the 'Research Findings and Discussion' part of this thesis is separated into three separate chapters: Eight, Nine and Ten. The researcher has used the CREATIVE model (see Table 8.1, below) that was developed in Chapter Four to present the findings of the study. Data relevant to the elements of the CREATIVE model have been gathered from interviews conducted with decision-makers, academic, citizens, creative citizens, visitors and businesses. In addition, a range of documents were consulted including official sources (both printed materials and websites), newspapers and posts on YouTube. This information was also supplemented by observations made during the researcher's own visit to Makkah.

	KEY ELEMENTS	SUB-ELEMENTS
C	Concept	City identity and imaging
R	Resources	History and Heritage
		Research Institutions
		Diversity
		Creative Industry
E	Events	Global and local
A	Attractiveness	To citizens
		To visitors

		To business	
T	Technology	Smart City	
I	Involvement	5Cs	City committees
			Citizens
			Communities
			Companies
			Creative people
V	Vision	3S	Strategies
			Solving problems
			Sustainability
E	Enthusiasm	Political Support	Leadership
			Creative Policies

Table 8.1: The researcher's Creative City model: CREATIVE

The following sections present the findings and discuss the investigation into Makkah's potential to become a Creative City in terms of the first three parts of the model – Concept, Resources and Events – while also examining the lack of attention to, and awareness of, some elements of the Creative City character.

8.1 Concept

The 'Concept' of the city means the city's imaging of itself, or in other words, how it chooses to brand and market itself. As discussed in Chapters six and seven, the city of Makkah occupies a unique place in the Islamic religion, being of central importance to its traditions and practices. The concept of the sacred city has existed in many religions including Judaism, Hinduism, and Sikhism, and the identity and distinctiveness of such cities may be anchored in their different features which are considered sacred such as stories from sacred texts, surviving structures, burial sites or natural features (Mazumdar and Mazumdar, 2004). The city identity and image of

Makkah is linked to two of the core elements of Islamic belief: it serves as the *Qibla* or direction in which 1.8 billion Muslims around the world face to pray five times a day (Jones Lang LaSalle 2010), and is also the place of the *Hajj* to which all Muslims, circumstances permitting, must make a pilgrimage once in their lifetime. The identity of Makkah, indeed, confirms the definition of identity provided by Lynch (1984, 131): "the extent to which a person can recognize or recall a place as being distinct from other places".

Despite the nature of Makkah as a holy city, which is based on its Islamic heritage, many Muslims and Saudi citizens believe that Makkah has been transformed and commercialised over recent decades to become a modern, extravagant, spiritual tourist destination. In addition, the Makkah activists have used social media to complain about the destruction of the identity of Makkah. Alraouf (2014) has strongly criticised the recent situation in Makkah in his book" "From Mecca to Las Vegas and Vice Versa: Critical Reflections in Architecture and Sacredness". The author draws comparisons between Las Vegas and Makkah in terms of real estate value, stating that the 'holy city' and the 'sin city' have the highest price in the world per square foot-the equivalent of 18 thousand dollars in Makkah. He also stated that both cities have used similar methods for redevelopment, including demolition. The third similarity between the two cities he called fascination and survival of the biggest.

To counter the dangers of commercialism, a group of Makkan citizens have established an initiative to reinforce Makkah's historic identity, called 'Mouad'. They are seeking to strengthen Makkah's identity, and take care of the historical and archaeological monuments in the holy city. One of the interviewees said: "For

example, out of Makkah's 15 oldest neighbourhoods, 13 have been completely demolished. Homes, shops, cafes, and even pre-Islamic archaeological sites have just disappeared."

The initiative has been welcomed and received much encouragement and support from many official and private authorities, especially from the Makkah governor and the Mayor. The interviewee added: "We have support from the Saudi Commission for Tourism and National Heritage, Makkah Development Authority, the Hajj and Umrah Research Institute and the company carrying out the projects".

In 2015, there was evidence from the Makkah governor and Chairman of the Central Haj Committee, who emphasised that all projects in Makkah must design and display an Arab and Islamic identity. In addition, he has established a working group for the preservation of Makkah's identity. According to one interviewee, this working group consists of 12 people including officials, specialists from universities, private agencies and civil society institutions, all of whom share an interest in the protection and restoration of Makkah's identity.

The initiative has involved inviting 120 people from different backgrounds to join the workshop, including creative citizens, academics, business persons, and specialists in history, urban, planning, and social events. The group resulted in 60 initiatives that should help to restore and strengthen Makkah's identity, particularly in the following areas: environmental identity, social and economic identity, cultural identity, urban identity, architectural identity and Islamic identity.

According to one interviewee, the reasons for Makkah losing some of its identity is because for decades officials have not make enhancing Makkah's identity one of their priorities. Also, in the past, there was a lack of planning and urban programs to meet the economic transformations, as well as the removal of many historic neighbourhoods due to the investment projects. He emphasised that "Makkan traditional heritage has been destroyed by the modern style, due of lack of role models in the society that explain the value of the protection of identity".

8.2 Resources

Resources refer to those elements within a city that account for its influence, its uniqueness, and its strengths, and the factors which are necessary to make a Creative City. The resources of Makkah cover those elements within the city that account for its influence, its uniqueness, and its strengths, and in general, the resources necessary to make a Creative City will differ from one city to another depending on that city's function and concept.

8.2.1 History and Heritage

As discussed in Chapter Six, Makkah is believed to be one of the world's oldest cities, having links to the figures of Adam, Ibrahim and his son Ismail (PBUT), and finally the Prophet Mohammad (PBUH) himself. Makkah's historical/inherited resources are detailed here in chronological order. Most of the historic sites in Makkah maintain only their original name due to the fact they have been destroyed over time by natural disasters such as floods or have had to be removed by more recent man-made changes necessitated by expansion. According to Al-belkasy et al. (2013, 73-74), there are two key factors that affect heritage and architecture in the central area of Makkah, and they can be summarised as follows:

The first factor is the Expansion of the Holy Mosque:

This is one of the most significant factors that has affected the architecture of the central area over the centuries, and many characteristics of the area have been changed as a result. The expansion of the Holy Mosque, which is the most central constant in the architecture of Makkah, and any heritage importance of the surrounding buildings, has not been given enough consideration. In addition, the Holy Mosque and its rituals are the most vital foundation for the planning of the central area, and its location and importance determine the nature of the buildings and facilities around it.

The second factor is the Investment Projects in the central area of Makkah:

The architectural heritage in the central area has been affected by investment projects because of the importance of the area as it is near the Holy Mosque, and due to the high value of land in the area. The negative effects from the Investment projects around the holy Mosque are as follows:

a. The visual aesthetics of the area have changed, thus affecting the importance of the Holy Mosque with its high minarets as the most prominent visual parameter in the area. For example, recently, the King Abdul Aziz building became the most clearly visual point of attraction in the area.

b. The new buildings have not maintained the architectural properties of the heritage of Makkah, and there is little consensus or homogeneity among some groups of buildings, both regarding the size of projects and their height or physical characteristics.

Surprisingly, there is only one museum in Makkah that houses some of the historic items which were removed during the Saudi expansions, which is disappointing given the city's claims to be one of the oldest cities in the world. The contents of the

museum do not reflect the entire history of Makkah, since the exhibits are not very old, many being only 200-300 years old. In most cases, these items were removed from the Holy Mosque and its surroundings during the first Saudi expansion. A few items date from the era of the Prophet Muhammad, but these are related to his companions, not the Prophet himself. There is an explanation for this apparent disregard for ancient artifacts and structures, which is that the religious leaders and Saudi authorities are fearful that such items could become the object of veneration as holy relics, a practice which is unacceptable in Islam. For example, Abdul Aziz Ibn Baz (1919-1999), the Grand Mufti of the Kingdom of Saudi Arabia for decades, opposed the restoration of monuments, for reasons he explained in his *Fatwa:*

> "It is *Wajib* (obligatory) to prevent the revival of monuments in order to avoid that which could lead to further corruption. It is known that the Companions of the Prophet (PBUH) […]. However, they did not revive or sanctify these monuments, or even advise others to revive them […] Moreover, if reviving these monuments or visiting them were a lawful act, the Prophet (PBUH) would have done so in Makkah and after the *Hijrah* (Prophet's migration to Madinah) or ordered people to do so, or his Companions would have either done so themselves or recommended others to do it, knowing that it has been previously mentioned that they were the most knowledgeable among people of the Law of Allah, the most loved by the Messenger of Allah (PBUH), and the best to give advice to the servants of Allah. It has not been proven that he (PBUH) or his Companions visited Hira' Cave when they were in Makkah or in Thawr Cave. They did not even do so during the `Umrah (lesser pilgrimage), the Year of Conquest, or the Farewell Pilgrimage. Besides, they did not go to the place of the two tents of Um Ma`bad or the place of the tree of the pledge. Therefore, it became known that visiting these places, and paving the roads which lead to them is a newly-invented practice (in religion), which has no basis in the Law of Allah, and is among the gravest things that lead to major *Shirk* (associating others with Allah in His Divinity or worship that takes the Muslim out of Islam). Since establishing buildings on graves and using them as *Masjids* (mosques) is one of the gravest matters that lead to *Shirk*, the Prophet (PBUH) forbade it, and he cursed the Jews and Christians for making the graves of their prophets places of worship, informing us that anyone who does so is the most evil of creatures" (*Fatwas of Ibn Baz* n.d., Part No. 3; Page No. 334).

Consequently, during the improvements and expansions in Makkah, those older

monuments which were located in the areas under reform have not received the attention, protection and care which would help to preserve them as heritage sites.

With regard to the historic built heritage of Makkah, a tour guide for the historic city of Makkah who is also a member of the Moad Association for Promotion of Makkah Identity[21] explained:

"We have identified more than 300 sites connected with the Prophet Mohammad in Makkah and Medina".

He named a number of historical and heritage sites in Makkah which pilgrims are keen to visit, listing them as follows:

"Al Noor Mountain which contains the Cave of *Hira*, the site of the Prophet's first revelation from Allah; the Prophet's place of birth; the house where the Prophet grew up (the house of Abu Talib); the house of the Prophet's wife (*Khadijah's* house), *Dar Al-Arqam Ibn Abi Al-Arqamin* (the house where the Prophet first preached about Islam), *Almorsalat* Mountain where the Prophet received the section of the Holy Qur'an called *Almorsalat*; the siege of *Bani Hashim* where the Prophet and his relatives were prevented to entering Makkah from the non-Muslim leaders of Makkah; the grave of *Khadijah*, the Prophet's first wife; *Isra* and *Mi'raj*, the places from which the Prophet ascended and was transported to Al-Aqsa Mosque in Palestine; *al-Jinn* Mosque; *al Shjarh* Mosque; *Adalabieh* Mosque; the *Hudaybiyyah* site; *Altenaim* Mosque; *Al Fath* Mosque; Toa Well; *Khandma* Mountain; *Al Jaranh* Mosque; *Al Muallah* Cemetery; *Nimra* Mosque in *Arafat* and *Al Khaev* Mosque in *Mina"*.

When questioned in his interview for this research about the condition of these sites, the tour guide replied:

"Some of these sites such as mountains, caves and graves have been maintained with some repairs, but most of the houses and mosques have been destroyed and rebuilt over time due to their poor construction and the materials which were used in the past, or due to negligence. On

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[21] This organisation aims to protect the history and heritage of the holy city and was founded as a response to concerns about the removal of the old areas that included some archaeological sites.

the other hand, expansions of the Holy Mosque in the past have removed some of them.

A historic building that was demolished as recently as 2002, was the Ajyad fortress which was built in 1771 (Nicolle 2010). Its demolition proceeded despite huge international and local protests claiming that the Saudi authorities had destroyed every historic building belonging to the Ottoman Empire. These allegations were rebuffed by the Saudi Islamic Affairs Minister who said:

> "No one has the right to interfere in what comes under the State's authority, […] this development is in the interest of all Muslims all over the world" (Wainwright, 2012, para 2).

With reference to decisions concerning which types of heritage are preserved, Harris (2005,141) made the general observation that:

> "The choice of what is significant tends to depend on who has the power to decide. One particular trend associates the values of the past with current commercial and political emphases".

However, there is now mounting criticism in Makkah in the newspapers and social media concerning the expansion projects of the Holy Mosque which affect the central area surrounding the mosque. Opponents of these projects believe that the City Council and the Bin Laden group, the contractor responsible for the projects, have destroyed the heritage of Makkah and do not care about the history of the Holy City. Bonnett (2014,15) argues "that 95 percent of the ancient city of Makkah has been demolished". A Moad member added the following view:

> "Perhaps the expansions are necessary to facilitate the Hajj rites but not on the ruins of old Makkah which are being exchanged for skyscrapers, which the majority of pilgrims will not stay in. Moreover, old Makkah was built on 15 neighbourhoods, the oldest one being more than 600 years old. Now 13 of them have been removed and only two areas still tell the history of civilization".

Sami Angawi, an architect and the founder of the Hajj Research Centre in 1975, has registered his concern about the history and the heritage of Makkah, explaining that:

> "As few as 20 structures are left that date back to the lifetime of the Prophet 1,400 years ago and those that remain could be bulldozed at any time" (Howden 2005, para 4).

Angawi links the disappearance and demolition of this heritage by the government to ideological reasoning, stating that:

> "They [the Saudi government] have a big complex about idolatry and anything that relates to the Prophet" (Howden 2005, para 7).

A senior official, gave the following explanation concerning the development of the Holy Mosque and the central area of Makkah:

> "The spiritual identity of Makkah has been preserved. Indeed, the projects far away from the most historic monuments in a mountain of Hira and Thor. In addition, it was necessary to destroy those monuments in order to build roads or tunnels. Not only that but we are also dealing with a central area which includes slums that are very old with poor infrastructure, and we are responsible for ensuring the safety of both pilgrims and citizens because these areas have become very dangerous and ramshackle; some pilgrims prefer to stay there because it's cheap for them. Makkah has 6,000 hectares of slums, 4,000 of them within the urban boundary".

The opposition and criticism of Makkah officials for on going projects has been mentioned in Chapter Three in relation to Barcelona, a city that has also experienced a degree of opposition and criticism from local citizens and some scholars concerning projects that have affected certain historic parts of the city. The regeneration of the city created a contentious social impact during its preparations for the 1992 Olympics.

On the other hand, in 2008, a royal decree was issued establishing the King Abdullah Project which aims to care for the cultural heritage and protection of sites relating to Islamic monuments in Makkah and Al Madina (SCTA 2014). In addition, a tour guide from the Moad Association referred to good cooperation with the Saudi Commission for Tourism and Antiquities (SCTA) in terms of locating and protecting historical locations and artifacts.

8.2.2 Research institutions and knowledge institutions

Makkah faces many challenges and problems due to its special status as a place of pilgrimage for an ever-increasing number of Muslims wishing to perform *Hajj* and/or *Umrah,* whose numbers grow every year. As mentioned previously in Chapter Seven, in the past uncontrolled crowd movements during *Tawaf* and *Jamarat* have sometimes caused mass casualties. In addition, during *Hajj* there is increased potential for disease to spread between pilgrims.[22] Moreover, despite numerous expansions, the capacity of the Holy Mosque and Holy Sites continues to be insufficient. Thus, Khan (2012, 12) identified the following key research areas related to *Hajj* and *Umrah* in Makkah:

1. Entry to Saudi Arabia and Makkah via airports and roads;
2. *Tawaf* and *Sa'ee* rituals in the Holy Mosque;
3. *Jamarat* ritual;
4. The movement of pilgrims between the Holy Mosque, *Arafat*, *Muzdalifah*, and *Mina*;
5. The transfer of pilgrims between Makkah and Medina;
6. Accommodation preparations in Makkah, Medina, *Mina*, and Arafat;
7. Security management;
8. Health management and medical facilities.

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[22] For example, in the 2014 season, the potential spread of both the Ebola virus and MERS-CoV (Middle East respiratory syndrome coronavirus) gave Saudi authorities cause for concern. Lydia Smith 01/09/2014 *International Business Times* Hajj Pilgrimage: Visas Limited for Ebola-Affected Countries while MERS-CoV Remains Risk http://www.ibtimes.co.uk/hajj-pilgrimage-visas-limited-ebola-affected-countries-while-mers-cov-remains-risk-1467319

There are three research institutions in Makkah, the Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR), the Transportation and Crowd Management Centre of Research Excellence (TCMCORE) and the Innovation and Entrepreneurship Institute (IE).

CTHMIHR was established in 1975 at King Abdulaziz University in Jeddah to act as an expert consultancy body for the High Committee of *Hajj* and other authorities working in *Hajj* affairs. In 1983 the Institute was officially transferred to Umm Al-Qura University (UQU) in Makkah (CTHMIHR n.d.). The Institute comprises five research departments, which are as follows: Administrative and Human Research; Environmental and Health Research; Architectural and Engineering Research; Information and Technical Services; and Research and Information Affairs (CTHMIHR, n.d.). When interviewed, a Senior official explained the objectives of the Institute in the following terms:

> The Institute has been established to start collecting a preliminary data bank about the Hajj, which is intended to be a comprehensive scientific reference source to assist in planning the utilities and services for the Hajj. Also, the Institute aims to maintain a full historical record about the Hajj, Makkah, and Madinah, including documents, photographs, films, maps, and manuscripts. It also aims to preserve the natural and Islamic environment of the Holy Sites in Makkah and Madinah. The Institute is distinctive and the only one of its type in the world in terms of the services it provides for events and gatherings which are without parallel. Consequently the objectives of the research institute are different to those of its peers elsewhere since its competence lies in dealing with the Hajj, the Holy Sites, Holy Cities, and associated matters of environmental or humanitarian planning.

As well as being part of UQU, the Institute for *Hajj* Research is also linked to a supervisory committee headed by the Interior Minister, who is also the Chairman of the Supreme *Hajj* Committee. A Senior official acknowledged the usefulness of this connection:

The Institute has received and continues to receive valuable support from the government in the person of His Royal Highness the Minister of Interior and Chairman of the Supreme Hajj Committee, which gives the Institute the possibility of carrying out their research in Makkah and the Holy Sites which has led to in-depth investigation. For example, preventing access by private vehicles to the Holy Sites during Hajj seasons, the development of the Jamarat project, the development of footpaths for pilgrims between the Holy Sites, a regular bus service which is a significant improvement in the transport system during Hajj and Umrah, the fireproof tents project in Mena which has been ranked as one of the best projects regarding housing solutions in the world, disabled access to the Holy Mosque, Future Vision for the economic and physical development of Makkah until 2050, and the crowd management solutions for the Holy Mosque and Jamarat.

One key problem which has been solved by CTHMIHR was the utilisation of meat which results from the sacrifice of animals by pilgrims during *Hajj* as part of their rituals. Given the quantities of pilgrims, the slaughter of massive quantities of livestock formerly caused environmental pollution, created too much meat for the pilgrims to consume themselves, and presented difficulties in terms of keeping the meat fresh until pilgrims finished their *Hajj*. Therefore, the Institute sought a sustainable solution which was to allow pilgrims to gift an amount of his or her choice from sacrificial camels, cows or sheep, and then for the authorities to distribute the meat to eligible poor people all over the world. An official interviewee referred to this project with pride:

> "The utilization of Hajj meat project has proved to be a great advantage to both pilgrims and the poor. Pilgrims need to complete their rituals as quickly as possible, especially given the limited time framework and the difficulty of doing this for themselves; consequently this saves time and effort and helps the environment […]. Nearly one million sheep are used every year and add to this number thousands of cows and camels, all of which have been distributed to 30 million poor people and refugees in 27 countries in Asia and Africa. The total number of animals utilized since the beginning of the project is approximately 14 million".

TCMCORE was established in 2008 within Umm Al-Qura University (UQU) with the aim of carrying out applied research and facilitating technology intended to

improve transportation and crowd management at the Holy Cities and related locations (TCMCORE 2013). One interviewee explained that the Centre's objectives were as follows:

> "To find the highest level of technological solutions to address the essentials of the transportation infrastructure of the Holy Sites and to deal with issues relating to the safety and comfort of the pilgrims".

He also spoke about the partnerships TCMCORE has established with other specialist institutions both within Saudi Arabia and around the world, including the University of Toronto, the University of Southern California, Northwestern University, King Abdullah University of Science and Technology (KAUST), Crowd Dynamics Consultancy and the Monash Institute of Transport Studies.

The interviewee also clarified the nature of the relationship between CTHMIHR and TCMCORE, saying that:

> "We have a good working relationship with CTHMIHR. The Institute has long-standing experience over the course of 40 years. It has its fields of research and we have ours".

The fact that the Saudi authorities have established research institutes of this type which focus on aspects of the *Hajj* and *Umrah* experience for pilgrims is an example of Landry's viewpoint that comprehensive research is the intellectual underpinning for Creative City potential (2000). Indeed, policy-makers can use research to discover the special qualities and uniqueness of a city, rather than only being able to see a disconnected image of opportunities and problems (Landry 2000). Wu (2005) argues that in general, a serious role in connecting technology and industries has been played by local research institutions and universities, which also stimulates creative communities to spring up around these institutions.

The third Institute is the Innovation and Entrepreneurship Institute (IE), which is related to the Creative City concept, in terms of carrying out research to discover the special qualities and uniqueness of a city, also, connecting technology and industries that stimulates creative communities to spring up. A senior official summarises the most important tasks of the institute as being to:

> "Focus on special studies for innovators, the registration of patents and making their innovations commercial. The Institute includes business incubators, innovation incubators, the unit of transfer and localisation of technology, and is the centre of technical innovation. Moreover, it works on intellectual property management".

In the section on the Involvement creative people in Chapter Ten, more details about this institute are provided.

8.2.3 Diversity

The unique character of Makkah is partly created by the fact that it consists of many races and ethnicities who together make the Holy City one of the Islamic world's most diverse cities, representing more than 100 ethnicities (Fattah 2005). Moreover, the Muslims who come to Makkah are from many races, nationalities, classes, backgrounds, languages, ages, and genders, but they all congregate together for Hajj and Umrah. In fact, the black American activist Malcolm X (1925–1965) who converted to Islam described his feelings about his Hajj experience in the 'Letter from Mecca' in his Autobiography:

> "You may be shocked by these words coming from me. But on this pilgrimage, what I have seen, and experienced, has forced me to re-arrange much of my thought patterns previously held, and to toss aside some of my previous conclusions. . . . During the past eleven days here in the Muslim world, I have eaten from the same plate, drunk from the same glass, and slept in the same bed, (or on the same rug)—while praying to the same God—with fellow Muslims, whose eyes were the bluest of blue, whose hair was the blondest of blond, and whose skin was the whitest of white. . . . We were truly all the same (brothers)—because their belief in one God had removed the "white" from their

minds, the "white" from their behavior, and the "white" from" (Malcolm & Haley 1987, 340-341).

This diversity has several causes but the *Hajj* and *Umrah* are the main cause of migration to Makkah, with many Muslims in the past preferring to remain and settle close to the Holy Mosque in order to gain the greatest rewards from God. Others stayed for the purposes of trade or for education (Al Srayani 2005). It has to be borne in mind that in the past the limited means of travel meant that it would take some pilgrims months or even years to reach Makkah from overseas destinations. Thus, in every *Hajj* season there were many pilgrims who chose to settle in Makkah (Hurgronje 1931).

The Swiss traveler Johann Ludwig Burckhardt, who visited Makkah in 1814-1815 noted that most of the citizens were not from Arab tribes but were foreigners, some coming from distant regions around the globe. He mentions Yemenis, Hadhramis, Indians, Egyptians, Syrians, Moroccans, Turks, Bukhari[23], Persians, Tatarians, Kurdish and Afghans (Burckhardt, 1822, 311). Today other groups have settled in Makkah including large numbers from Java, Thailand, Malaysia and Indonesia. There are also many Africans living there (Al Srayani 2005; Long 1979).

The majority of the stakeholders interviewed during the data collection trip to Makkah for the present research were not originally of Arab origin but could trace their roots to Turkey, China, Pakistan or Bukhara. Makkah has been an innovative city in the Kingdom in many ways; for instance, the first newspaper in the country was established there in 1884. Many Saudi Ministries were founded in Makkah, such

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[23] People from Bukhara Province in Uzbekistan, which was previously part of Turkmenistan.

as the Ministry of Foreign Affairs (1926) and the Ministry of Hajj and Endowments (1962). Moreover, many early intellectuals, writers, doctors and engineers were originally from Makkah (Makkawi 2009). For example, there are a large number of intellectuals who have graduated from Makkan schools, such as Alsolatih School which is the oldest school in Makkah, established by an Indian lady in 1873. Moreover, Al Falah School was established in 1912, and the following are examples of ministers who graduated from Al Falah School:

- The First Minister of Commerce in 1933

- Three Ministers of Commerce (1962-1965-1971)

- The Minister of petroleum in 1962

- The Minister of Hajj and Endowments in 1961

- The First Minister of Information in 1954

- The Second Minister of Information in 1964

- The Fourth Minister of Information in1975

Furthermore, the Preparing Scholarship School was established in 1936 to prepare students to study abroad, and the following are examples of the ministers who graduated from this school:

- The Minister of Health in 1960

- The Minister of Education in 1975

- The Minister of Agriculture in 1960

- The Third Minister of Information in 1970

- The Minister of Municipal and Rural Affairs 1983

Ferrara (2010) asserts that diversity in multicultural cities has a positive outcome on innovation and creativity at different levels for the city or country, which supports cities' strengths in relation to the enhancement of their international image,

attracting a well-educated population, new investment and the availability of creative staff; consequently, these factors improve the creative abilities of the city. Moreover, Nathan (2005) expected significant advantages to arise from cultural diversity and quality of place for cities in the longer term.

Most of Makkah's female citizens wear the hijab (Islamic headdress), compared with the rest of Saudi Arabia where most wear the niqab or face veil. This is due to the diversity of the city's inhabitants, a feature which makes the city more tolerant of other schools of Islamic jurisprudence. Indeed, the diversity of communities within a city could be a potential factor leading to greater enrichment and understanding (Landry 2000).

One interviewee in this research explained the impact of the diversity of social life in Makkah as:

> "Here in Makkah you feel like you are in a small world. Many of Makkan foods have been modified by many cultures such as Afghans, Bukhari, Persians and Indians. Also, there are many words and phrases from different languages that have been encompassed in the Makkan Arabic accent. Here in Makkah we have a united language, and unique cultural identity, regarding many features and costumes.

Another interviewee talked about Makkah, as one of most diverse cities in Saudi Arabia, as follows:

> "Today, Makkah is a multicultural society, and this crowd has already mixed and melted into one pot over the centuries, giving birth to new successive generations. For example, in the same family you can find Yemeni origin, and an Indian or Indonesian, or Turkish, Iraq, Egyptian, or African, all the way to descending from their origins in China, Afghanistan, Persia, and Russia. However, the ethnic origins of some creative cities around the world such London, Paris and New York have generated strong economies and creativity, so I hope that will happen in Makkah.

8.2.4 Creative Industry

As discussed in Chapter Two and Four, heritage activity can be considered as falling within the definition of creative industries. NESTA (2006) states that creative service providers include heritage and tourism. According to Long (2013), the Hajj was the economic backbone of the Saudi economy prior to the oil era. However, due to the massive oil wealth, the government no longer depends on the revenue from Hajj. Nonetheless, it is still a main source of income for the private sector. In addition, one interviewee from the private sector explained the impact of Hajj and Umrah and the potential of this service to involve creative industries for the Kingdom and Makkah in particular. He stated:

> Obviously, Hajj and Umrah could become the main contributor to the national economy. Today, we estimate the contribution of Hajj and Umrah to be around $12 billion to Saudi Arabia's GDP (3% of the country's GDP), which is only from eight to seven million pilgrims coming for Umrah. However, as the Saudi vision expects that number to increase to be 20 million pilgrims in 2020 and 30 million in 2030, that figure would soar to over $54 billion by the year 2020. In addition, the city should be able to accommodate this huge number after completing all the infrastructure projects, including the Haramain Express Train, the new King Abdulaziz International Airport in Jeddah, the expansion of Taif airport, and a number of tower projects in the Holy City. Not only that, but Umrah is not counted as being once-in-a-lifetime like the Hajj pilgrimage- it can be undertaken at any time of the year.

Acoording to McLoughlin (2013), the current development of the Hajj must be understood in the context of the on-going challenges that the Kingdom of Saudi Arabia is facing in terms of diversifying its non-oil based economy.

A recent economic study carried out by MCCI shows that the average spending per pilgrim ranges between $1,870 and $4,000, and that 75% of the pilgrims spend between $1,600 - $4,800 on accommodation, food and drink, gifts and communications (Rashid 2012).

According to one interviewee, the biggest sector that receives revenue from the pilgrimage season is accommodation, at a rate of 40%, followed by the gifts and souvenirs sectors at 14%, and food at 10%, followed by transport and health; in addition, gold's shops receive a large turnout.

An owner of a Hajj and Umrah service company highlighted that the services that are provided at the present time do not meet all the needs of some pilgrims. He emphasised the need to provide world-class services to Hajj and Umrah pilgrims by attracting and encouraging more investments for this purpose.

One of the interviewees claimed:

> "It is shameful to know that 10% of the souvenirs and gifts are made in Saudi Arabia and 90% are from China! So, I strongly advise the Saudi youth to start small and medium enterprises to create gift items to promote among pilgrims."

A member of (MCCI) said about the lack of investment in souvenirs and gifts in Saudi Arabia:

> "We have launched a strategy called "Made in Makkah" to inspire entrepreneurs and to engage them, and to encourage them to establish their businesses within the souvenirs and gifts sector. We estimate that the amount that pilgrims who come from outside of the Kingdom spend on gifts and souvenirs is approximately $5 billion during Hajj and Umrah. On other hand, the number of shops that have already started in Makkah is almost 189, and we expecting to create 21 thousand jobs in this industry. We understand that the handicrafts made by Saudi producers are facing huge competition from Chinese products; therefore we are working on establishing the promotion channels necessary for their success.

8.3 Events

The third element of the CREATIVE model, Events, can refer to either global or smaller, more local events. These can take diverse forms including conferences,

festivals, sporting events and religious rituals. *Hajj* and *Umrah* are considered global religious events, with *Hajj* attracting some three million Muslims from 188 countries for just five to six days every year (The Ministry of *Hajj* Portal 2013). During the year some 7.8 million pilgrims come to perform *Umrah* (Jones Lang LaSalle, 2010). During the holy month of Ramadan, which is the peak season for *Umrah,* around one million pilgrims usually arrive in Makkah (Currie and Shalaby 2012). Although there is more than enough latent demand from more than one and half billion Muslims in the world for access to Makkah during *Hajj* or *Umrah*, infrastructure and capability constraints and the difficulty of controlling huge numbers of pilgrims wishing to complete religious rituals within a strictly specified time and place all limit the number of pilgrims who can be present there at the same time.

Pilgrims wishing to undertake the rituals of *Hajj* and/or *Umrah* must follow the official procedures put in place by the government of Saudi Arabia, which are enacted around the world via its Embassies. They must also conform to the religious requirements laid down for acceptable completion of these rituals. Figure 8.1 shows the *Hajj* route that all pilgrims should follow to perform their rituals, and Figure 8.2 shows the *Umrah* rituals that all pilgrims should follow.
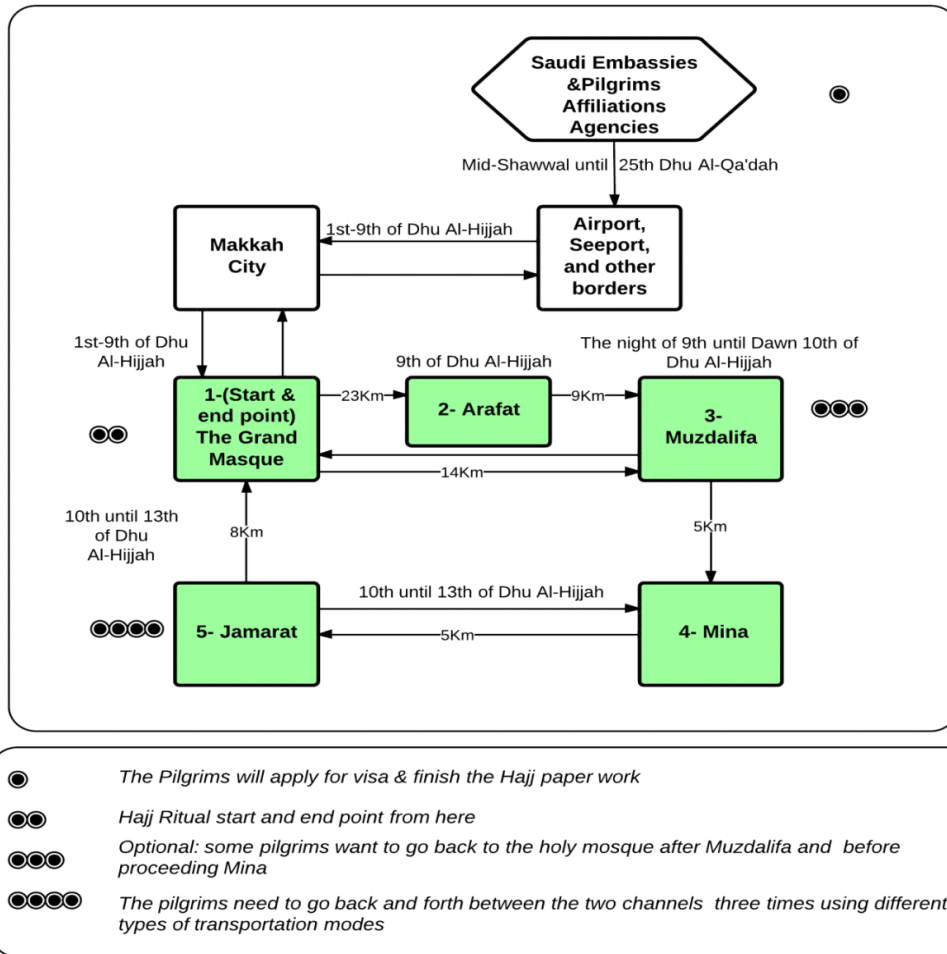
Figure 8.1: *Hajj* route in Makkah (Source: The author).
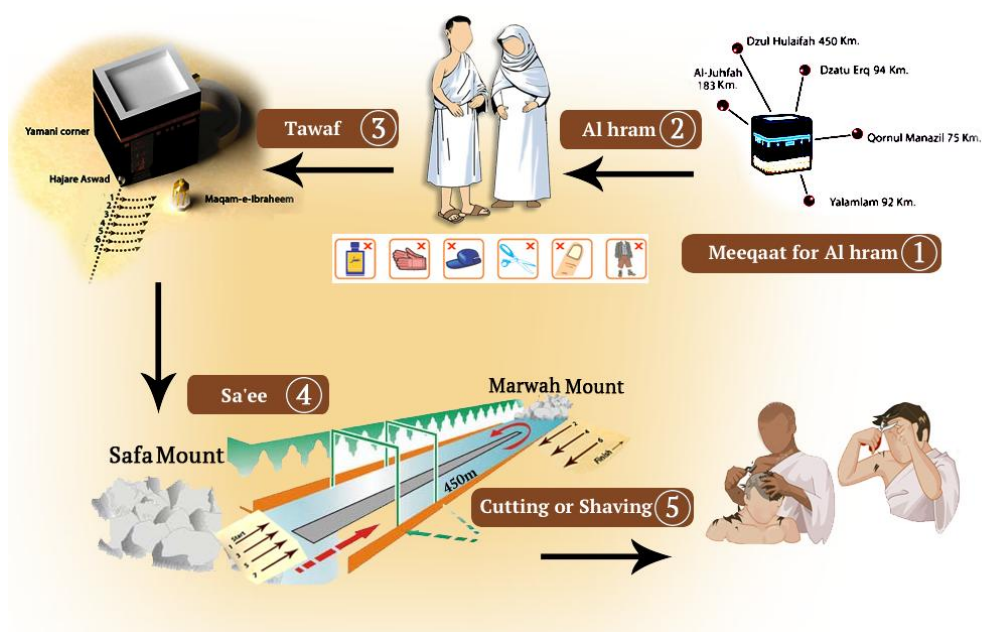
Figure 8.2: The *Umrah* rituals (Source: The author).

Events such as *Hajj* and *Umrah* require large-scale input from the diverse sectors responsible for providing a range of services to pilgrims, but the key authority with responsibility for dealing with *Hajj* and *Umrah* as events is the Ministry of *Hajj*. When interviewed, a senior official at this Ministry outlined its responsibilities:

> "First: approval of visa numbers for Hajj and *Umrah* for each country based on the quota system that has been agreed between the Hajj Ministry and the Hajj missions for each country. Second: organisation of arrivals and departures of pilgrims via all entry ports of the Kingdom, usually via the two airports in Jeddah and Madinah, the two seaports in Jeddah and Yanbu, and the 11 access points by land around the Kingdom; and finalising these procedures by coordinating with the relevant authorities at the ports. Third: Monitoring and following up the services provided by the 5000 private sector companies and establishments in Makkah and Madinah during Hajj and Umrah, receiving and investigating complaints from pilgrims about these services, and imposing penalties. Fourth: contributing to the role of the committees concerned with pilgrims. Fifth: with other authorities, coordination of transportation of pilgrims from their accommodation in some 5000 buildings in Makkah out to *Mina* and *Arafat*".

The vast majority of pilgrims travelling from other countries are coming to Makkah for the first time in their lives and need accommodation, food, transportation, and information, especially those who do not speak Arabic, which is the majority of the pilgrims. The huge diversity of the population in Makkah and their ability to speak both Arabic and their native language has benefitted both citizens and pilgrims (Long 1979) via the establishment of a service called *Mutawif (Hajj* guides*)*, which started around 700 years ago (Alreuta n.d.).

The senior official at the Ministry of Hajj explained the advantages of the diverse population in Makkah in facilitating *Hajj* and ensuring pilgrims gain an understanding of what is required for the *Hajj* and *Umrah* rituals:

> "The Ministry of Hajj has invested in the beautiful diversity in Makkah, which covers most of the globe. We cooperate closely with Mutawif in the provision of services that facilitate the Hajj experience for pilgrims and help the process of mutual communication; for example, it's amazing when the pilgrims realise that the Saudi Mutwaf speaks their language, and also, they believe he is one of them. We understand that using this common

origin can contribute greatly in helping to avoid congestion or angry outbursts".

There are nine State *Tawafa* establishments with responsibility for serving pilgrims in Makkah, the Holy Sites and Madinah, and these are shown in Figure 8.3. The six national *Tawafa* serve the pilgrims of the designated world regions whilst the *Zamazemah* United Office is dedicated to providing pilgrims with Zamzam water. The National Guides Establishment covers Madinah, and the United Agents Establishment welcome all pilgrims, whether they have arrived by air, land, or sea.
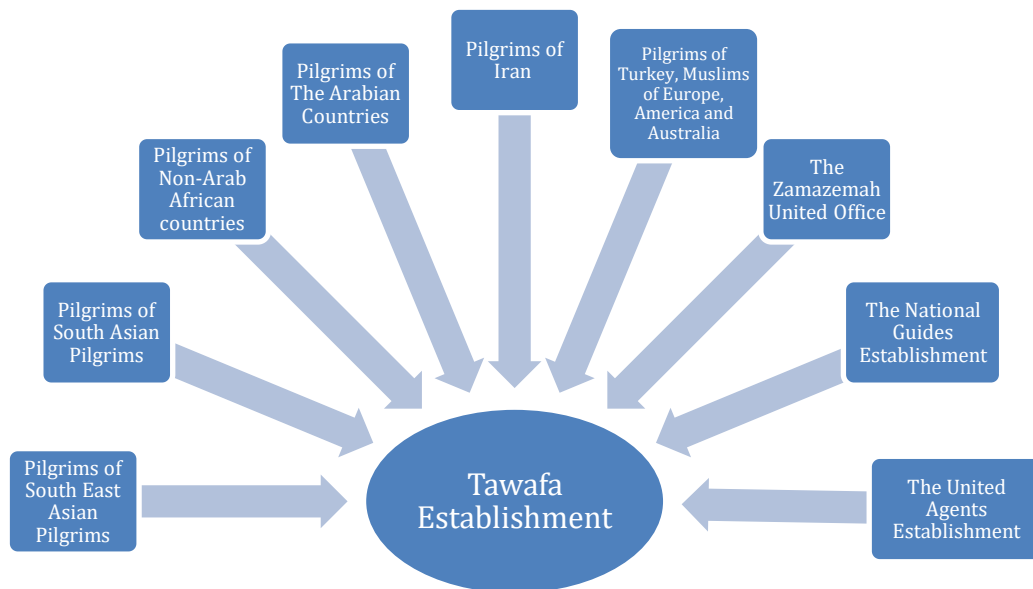
Figure 8.3: *Tawafa* Establishments in Makkah, the Holy Sites and Madinah (Source: The Ministry of *Hajj* Portal 2013).

A *Mutwaf* from the national *Tawafa* establishment for pilgrims of the Arab countries was interviewed and commented on his role, saying that:

"This profession is passed on from generation to generation so I inherited this profession from my father. We attend to our pilgrims within the national Tawafa establishments in coordination with the official Hajj Missions and tourist companies from their arrival in Makkah until they complete their rituals. The service includes providing accommodation in Makkah, *Mina* and *Arafat*, delivering food and guiding them on tours around the historical places".

Some 80% of international pilgrims come through official *Hajj* Missions and the remaining 20% travel through tourist companies (The Ministry of *Hajj* Portal 2013).

As well as organising global events, Creative Cities usually arrange events of different types for their own citizens (Landry 2000). According to Richards and Palmer (2010, 21), in some cases there is a key reason for organising these events:

> "At the base of certain urban event strategies, there is an underlying belief that events can be a new source of identity and help build social cohesion as they begin to redefine the way in which we look at cities and their communities".

In the case of Makkah, as Richards and Palmer (2010, 5) suggest in their book *Eventful Cities: Cultural Management and Urban Revitalisation*:

> "The different representations of the city have spawned and been shaped by public events".

Given Makkah's special status as a Holy City, the extent to which it can host national or local events is limited, but it does organise and host conferences and forums. These events hosted by the city focus on bringing benefits to Makkah and its people by improving the *Hajj* and *Umrah* experience for all and by targeting young citizens. Some festivals are carried out, for example, by the large shopping malls in the city, and there are also a few awareness-raising festivals organised by the municipality that focus on how to keep the city clean and safe. However, Makkah's officials do not take advantage of the history, heritage, or diversity of resources of the holy city, but (like in Glasgow and Barcelona) they organise events that would attract interested visitors from across the world by arranging them outside the boundaries of holy Makkah, thus ensuring their suitability for non-Muslims.

As part of additional interviews conducted in 2015, two of Makkan citizens were asked about where they spend their free time during weekends or during national holidays. The citizens said they had to go to Jeddah, which is 65km away from Makkah, or to go Taif which is 90km away. Interestingly, the citizens understand the character of Makkah as a holy city that should not be like other cities in terms of hosting many festivals or much entertainment. However, one of the Makkan citizens said:

> "There is no excuse for the limitation on entertainment and festivals under the pretext of holiness of Makkah!"

In an interview with an official from the municipality, it was explained that that they agreed that in the past the main focus of city officials has been the pilgrims in terms of providing them with essential services. However, they realise that citizens and visitors, including pilgrims, need activities and places to enjoy, and not all festivals would affect the holiness of Makkah. He said:

> The Makkah Gate structure, which is the future plan for Makkah, is designed to accommodate 600,000 people. The plan is for a national park, a university, medical centres, and a comprehensive entertainment and educational complex. Also, we will have the largest Islamic museums that illuminate the culture and heritage of the holy city for all the visitors of the Kingdom including non-Muslims, because it is located just outside the borders of the Holy city.

Currently, the main events in Makkah include the Scientific Forum for *Hajj* Research, the Innovation in Transportation and Crowd Management Forum, the Innovation and Entrepreneurship Forum and Youth Innovation and Entrepreneurship (IE youth).

The Scientific Forum for *Hajj* Research has been organised for 14 years by CTHMIHR. This large annual gathering brings together scholars, experts, and specialists in the field of research and development of *Hajj* and *Umrah* services from

the state and private sector in Saudi Arabia together with researchers from all over the world who have developed ideas or technology which can be related to improving aspects of the *Hajj* and *Umrah* events. The forum has been organised outside the boundaries of holy Makkah so is not limited to Muslims researchers. The senior official at CTHMIHR outlined the purpose of these conferences in the following terms:

> "In this conference we aim to adopt the vision of the Custodian of the Two Holy Mosques (may God protect him) to take advantage of new technologies and research in various scientific fields to facilitate the performance of Hajj and Umrah, in areas of study such as the environment, health, logistics and psychology, urban planning, engineering, traffic and transportation, and information technology. The forum also allows participants from different sectors to cooperate more fully and form strategic partnerships, which will result in improved quality in services and sustainable development"

The fourteenth forum which was held in UQU in April 2014, was opened by HRH Crown Prince Salman in the presence of nearly all the Saudi government ministers and senior officials, which demonstrated the attention given to the forum and CTHMIHR by the top level of the Kingdom. Some 40 scientific papers were presented and discussed at the conference, which was attended by specialists and interested members of the public.

The Innovation in Transportation and Crowd Management Forum focuses on advanced solutions for transportation infrastructure and crowd management problems. It examines how to employ the newest and most effective technologies to ensure the safely and successful management of large crowds of people in cities, on public transport, and at *Hajj* and *Umrah* in particular. When interviewed about the forum, the TCMCORE official commented that:

> "We are the only institute in Saudi Arabia that conducts research in transportation and crowd management. The forum was divided into three areas of interest, namely, Innovation in Transportation and Crowd Management, Commercialization of Innovation in Transportation and

Crowd Management; Transportation and Crowd Management Innovation in KSA: and Opportunities and Challenges, with presentations by innovators, entrepreneurs and experts from leading universities and research centres, both local and international. The aim in this forum is to share experience of our expertise with others who are dealing with massive global gatherings".

The UQU Institute of Innovation and Entrepreneurship organises the Innovation and Entrepreneurship Forum in order to encourage innovation and entrepreneurship, and to bring new ideas and technology into Saudi Arabia in order to support growth in all sectors which will transform the Kingdom into a knowledge-based economy. The senior official at Business and Innovation at UQU outlined the purpose of the forum as follows:

"In Saudi Arabia we have acknowledged the importance of innovation, world-class research, and entrepreneurial culture as being key influences in an effective and thriving knowledge-based economy. Therefore, the leading universities, NGOs and companies all have initiatives to support this vision. At UQU we invite innovation and entrepreneurship experts from around the world to address three areas: From Research and Innovation to Market; The Role of Science and Technology Parks in Commercialization of Research and Innovation; and Opportunities and Challenges of Research, Innovation and Commercialization".

Lastly, IE Youth is run in parallel with the Innovation and Entrepreneurship Forum, and targets young men and women both as participants and as the audience. The senior official at the Innovation and Entrepreneurship Institute highlighted the importance of encouraging young people to see themselves as innovators and entrepreneurs:

"At UQU, and particularly in the Institute, we have targeted young Innovators and Entrepreneurs in the Kingdom, inviting them to attend the official Innovation and Entrepreneurship forum which was held one day before IE youth, to listen to the experiences of creators and innovators from around the world. The youth event, which has been organised for the third time, gives young people a chance to share their ideas and experiences in creativity, innovation and entrepreneurship,

with everyone displaying his or her idea or experience in a ten-minute slot".

The two events were held at UQU on 20-21 April 2014 and the researcher attended both of them. At the first forum the speakers included inventors, researchers, and entrepreneurs from the USA, UK, Turkey, Egypt, Pakistan, and Saudi Arabia, and the event was supported by the main invention and entrepreneurial sectors in Saudi Arabia, both state and private. At the youth event, there were many presenters and a large audience compared to the official forum. As Richards and Palmer (2010) argued, activities of this type act as sources of inspiration enabling individuals to harness their creativity.

In the next chapter, A and T are covered.

CHAPTER NINE: RESEARCH FINDINGS AND DISCISSION
PART TWO: A AND T

9.1 Attractiveness

Attractiveness is a term that, in the CREATIVE model, refers to those aspects of a city that attract new residents, business and visitors. During the course of this research, the researcher has visited Makkah five times, and has seen at first hand that construction work and development operations are taking place in literally every corner of the Holy City. For example, since 2008 the Holy Mosque has been undergoing improvements to the Masa (where Pilgrims walk between Al *Safa* and Al *Marwah*), and more recently, the major expansion of the Holy Mosque began in 2010 and involved the demolition of residential buildings in the surrounding area which will impact on citizens and visitors until 2016. In addition, some projects are under way which are aimed at improving transportation links between the Holy Mosque, the Holy Sites and the rest of the city. At the same time, huge construction projects are being undertaken by investors intent on building hotels and residential buildings everywhere in the city, especially around the Holy Mosque.

Projects of the type and scale outlined above have affected the lives of the people living in the development areas in different ways, with many being forced to leave their homes which were very close to the Holy Mosque to live far from the central area because it is cheaper for them to do so. Traffic flow has also been affected by these construction projects.

There are a range of potential issues between pilgrims, and residents, for example some pilgrims do not integrate with the people of Makkah, because of the language barrier. Also, the central area that is close to the holy mosque is witnessing dense crowding due to pilgrims, which causes traffic jams to and from the holy mosque. However, two Makkan citizens were asked about their feelings towards pilgrims, and they stressed that pilgrims are God's guests. They also highlighted that Makkah's residents are originally from different nationalities who settled in Makkah; moreover, many of the citizens become Mutawef (a guide for pilgrims during their journey to Hajj).

However, one citizen said:

> "Makkah's residents who live in historic neighborhoods like al *Shameih* and *Jabal Omar* have been compensated and forced to move to the city suburbs due to the projects around the holy mosque. Not only that, but also for building skyscrapers. We feel that the city authority is not being fair with the citizens- all the focus goes to facilitating the pilgrims."

In an interview carried out for this research, senior official summarised the key municipal contributions to city development intended to benefit a wide range of people including pilgrims, residents and businesses:

> "The bill for development projects currently being implemented in Makkah will exceed $80 billion, with one third of this amount being for two projects, the first being King Abdullah bin Abdul Aziz's reconstruction of Makkah and secondly, the public transport project. Moreover, real estate developments have experienced dynamic growth and we expect to see the property market create 260 new residential neighbourhoods in the next 20 years. I am sure that these amounts of money, efforts and the mega projects will improve the quality of life for citizen and pilgrims".

In order to be attractive to residents, a city must have features that meet the needs of those who live there. According to Berg *et al.* (2000, 8), to be attractive to residents a city should have a good, clean, safe environment, be accessible, offer

good access to employment, pay attention to public safety, have high quality educational and health care services and, finally, offer high quality culture, religion, arts. The following sub-sections discuss the main projects in Makkah which are attempting to meet the varying aspirations of its citizens; namely, housing, transportation, health and education

Housing projects

Housing constantly represents one of the biggest challenges in Makkah for various reasons. At the moment, for example, the demolition of some of the inner city housing around the Holy Mosque is an ongoing project, and the rising price of accommodation in the area surrounding the Holy Mosque is an issue to be addressed. Furthermore, sometimes problems arise during *Hajj* season when some landlords ask tenants who have a lease agreement to move out temporarily so they can lease their property to pilgrims and make more money. Senior official has outlined plans for dealing with some of these ongoing problems:

> "The government has paid $18.66 billion in compensation for demolishing the residential areas located in the scope of the development projects; in addition we have planned many housing projects, with some 43 residential neighbourhoods under development and infrastructure works in Makkah's western district"

Bawabat Makkah project

One of the main housing projects under development in Makkah is the Bawabat Makkah project. This 80 million square metre project is located on the Makkah gateway from Jeddah, some 13 kilometres from the Holy Mosque, and is estimated to cost some $48 billion (Bawabat Makkah n.d.). Figure 9.1, below, shows the

general scope of the Bawabat Makkah project. Senior official highlighted on the in partnership between Bawabat Makkah with Sumou Company to manage the project as he said:

> the company has considerable experience in land development, to develop this huge plot at the gateway of Makkah that will house an estimated population of almost 690,000 people. The project will take about 10-20 years to complete, but the infrastructure for the first phase (1.6 million square metres that will accommodate 25,000 people) has been started and is due for completion by 2015".

Figure 9.1: The Bawabat Makkah project (Source: Bawabat Makkah n.d., 11).

Wahat Makkah Project (Affordable Housing)

This next project is 14.5 km from the Holy Mosque, and occupies a total land area of 670,000 square meters. It is located between the old and express Jeddah roads and in the west by the Bawabat Makkah area (Wahat Mekkah 2013). Figure 9.2 shows the general scope of the Wahat Makkah Project.

Figure 9.2: the general scope of the residential project (Source: (Wahat Mekkah 2013).

The senior official also commented on this project, saying:

> "Wahat Makkah, one of the target projects for the next five years, includes two projects: alternative housing and affordable housing. We aim to bridge the gap in rental apartments in Makkah, so we propose to create 4000 of residential units that accommodate around 25 thousand people from the areas that were removed due to major development projects around the Holy Mosque, also, those whose lived in slums areas, moreover, to provide housing for young people and those with limited income. The project, like other projects, is by the Al Balad Al Ameen company in partnership with the Wahat Makkah company; the estimated value of the project is $370 million".

Ritaj Suburb Project (Staff Housing)

This project takes up an area of about 519.017 square meters and is located 17 kilometers away from the centre of Makkah. It offers accommodation for those who work in the central area in Makkah near the Holy Mosque, especially staff in the services and hospitality sectors (Albalad Alameen 2011). Figure 9.3 shows the general scope of the Ritaj Suburb Project.

Figure 9.3: The general scope of Ritaj Suburb Project (Source: (Albalad Alameen 2011).

A senior official explained that the investment in Ritaj Suburb Project is $373 with Diyar Albalad, which is an Emirates company. He stressed that this project is one of the urgently needed projects in Makkah, and it is located in the south of Makkah at Suburb Retaj. He said:

> "The project will be in three phases. We started the first phase in June 2013, and this will be completed in October 2014. In addition, all phases will end with the full accomplishment of the aims within three years."

Traffic and Accessibility projects

To address the issue of traffic congestion in Makkah and around the Holy Sites, the King Abdullah Project for the Reconstruction of Makkah has been instigated. This includes the completion of four ring roads, in order to establish new road axes in the four geographical directions from Makkah, to increase the speed at which the Holy Mosque area can be cleared. An urban light rail system will also be completed, and will be linked with the Al Harameen rail line coming from Jeddah and

Medina, and with the Al Mashaaer Al Mugaddassah Metro line that links the Holy Sites (MHSDC n.d.). The Governor of Makkah Province and the Chairman of Development Commission of Makkah Al Mukarramah and Mashaaer (DCOMM) gave further information about this project:

> "The Project will make it easier to tackle the congestion of traffic and pedestrians in Makkah and the Holy Sites. The King has approved $26.66 billion to find modern solutions to easing the movement of pilgrims and citizens in Makkah" (Ministry of Foreign Affairs 2012, para 3).

The first element of the King Abdullah Project for the Reconstruction of Makkah is the completion of the first, second, third and fourth Ring Roads (Barhamain *et al.*, 2013). The senior official highlighted the importance of this project, commenting that:

> "This is one of largest projects in the region, because it involves reshaping the Holy City to solve the main ongoing problem, which is traffic. After conducting long in-depth studies it was found that 70% of pilgrims come to Makkah from Jeddah via King Abdulaziz airport and the Islamic port, so the solution was to establish four new ring roads linking the city together, as well as creating new radial roads from different locations, and creating more multi-storey car parks in different positions".

Figure 9.4 shows the Four Ring Roads project, including both ongoing and new projects
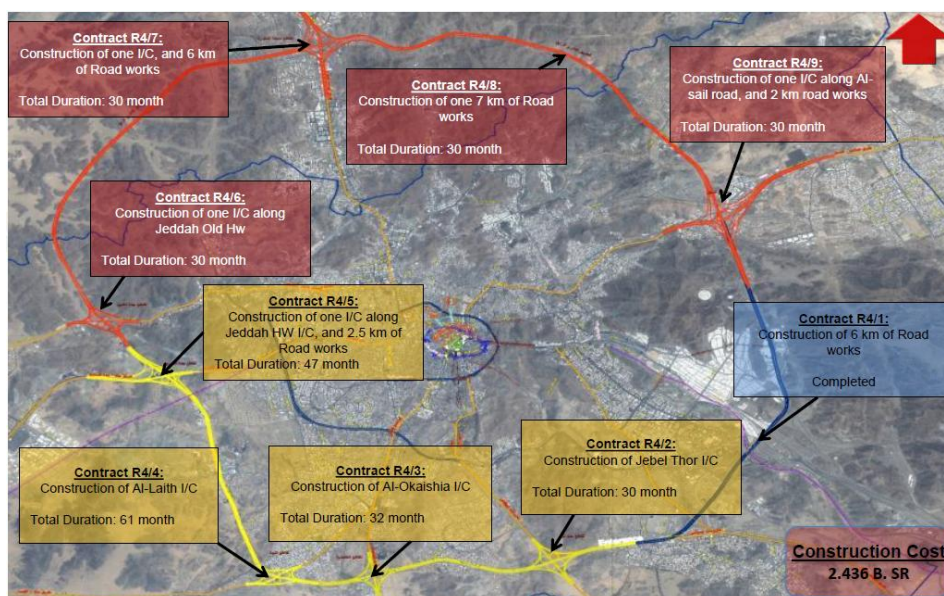
Figure 9.4: The Four Ring Roads project (Source: Barhamain et al. 2013).

The second project aimed at easing traffic congestion is the Makkah Public Transport Programme. The aim of this project is to build a fully integrated public transport system with the associated infrastructure and intelligent transport systems including Metro, Rapid Transit Bus, Express Bus and Feeder Bus (Makkah Mass Rail Transit 2013). A senior official explains that the King has approved this modern transport system project at a total cost of $16.5 billion, making Makkah the first city in the Kingdom to have such a project. He said:

> "The bus project is expected to go into operation in 2016, while the metro transport project will be running its first line in late 2017. The Metro Network will be 114 kilometres in length with 62 stations; also, the integrated bus system will have 79 stops".

Al Balad Al Ameen Company established the Makkah Train Company for Public Transportation to run this project, and its tasks consist of designing a public transport network; operating and maintaining all mechanisms of the rail transport network; and the planning, improvement and running of rail network mechanisms (Makkah Mass Rail Transit 2013). Figures 9.5 and 9.6 show the proposed metro and bus networks which are now being built in Makkah.
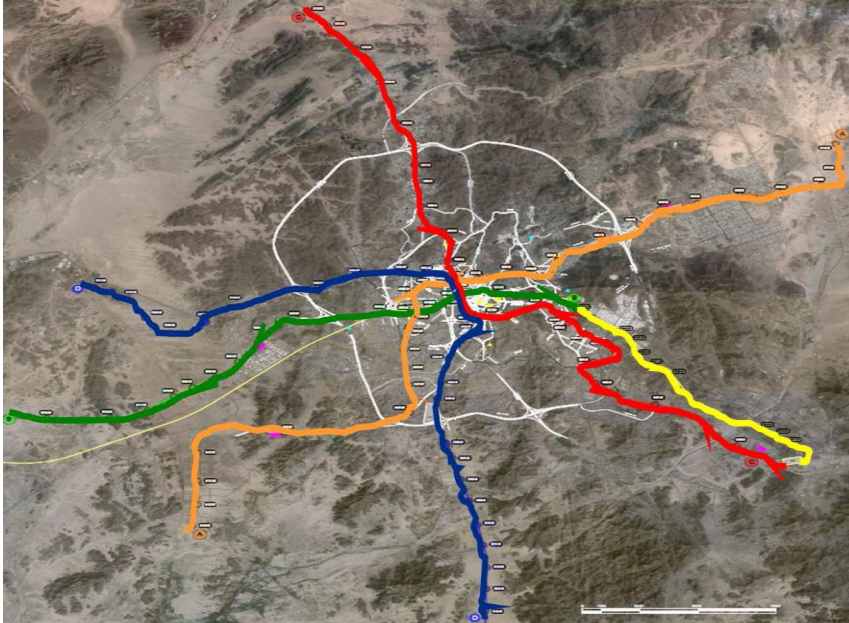
Figure 9.5: The metro network (Source: Makkah Mass Rail Transit 2013).
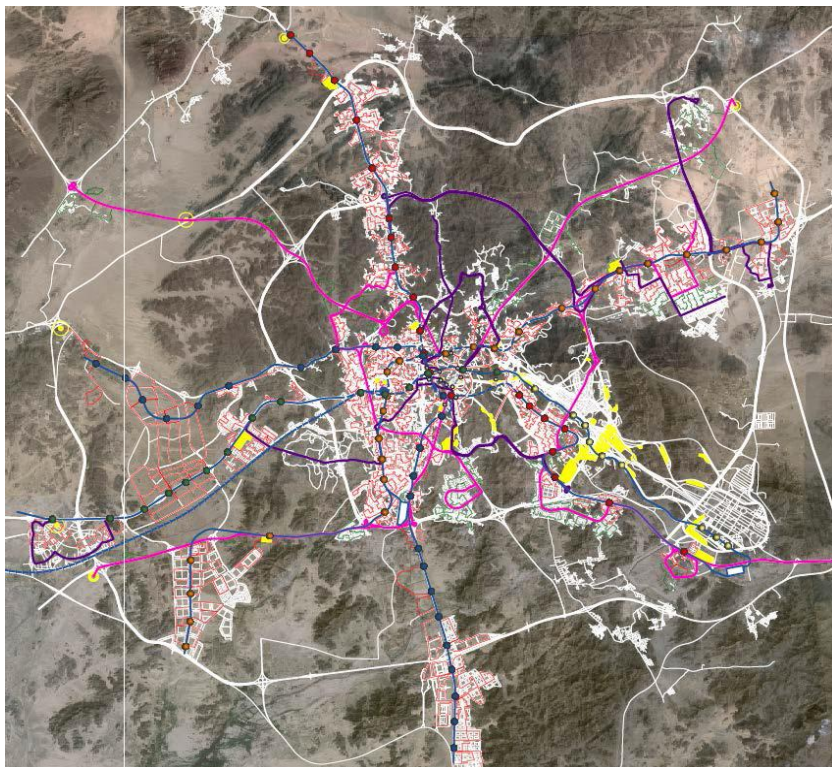
Figure 9.6: The bus network (Source: Makkah Mass

The Senior official was asked about the delay in approving the public transportation project for Makkah despite the huge amount of money that the Kingdom has to spend on developing the Holy Mosque and Holy Sites, and gave the following explanation:

"The Hajj and *Umrah* Research Institute created a proposal to establish this system in Makkah and between the Holy Sites in 1982, but the government rejected it for many reasons, for example, because the population of Kingdom at that time meant they felt that improved prosperity would lead to mass car ownership, so building public transport was not worthwhile. Also, the number of pilgrims was limited compared with the situation today due to difficulties of travel. On the positive side, the delay in creating this system means that it will now be better as we are going to use the most advanced systems in the world".

In fact, it could be argued that planning in the whole kingdom has been beset by a lack of long-term planning, due to several reasons. The most notable of these has been the lack of consciousness and education of an emerging nation that was founded in the early 20th century; before that time, the majority of people living in what is now Saudi Arabia lived in stone and mud houses and tents without basic infrastructure. More recently, the Kingdom has been dramatically transformed by the discovery of oil.

Health care projects

Makkah currently has 16 hospitals, seven of them private, with a total number of beds of 2454. This should be compared with the total needed, which is 4500, so there is a shortfall of 2046 (Barhaman, 2010). In addition, seven hospitals with 1000 beds are located at the Holy Sites which are only in operation during *Hajj* season (Barhaman 2010).

The New King Abdullah Medical City is one of the big healthcare projects designed to cover the shortage of beds in Makkah. The new Medical City has a total area of 3.5 million square metres, and is located some two kilometres along the Makkah-Jeddah Express road. The initial capacity of the Medical City is 1,000 beds, which are split between the four clinical specialty centres: Specialized Surgeries and

Transplants, Cardiology Centre, Neuroscience Centre, and Oncology Centre (RTKL n.d.). The Medical City is designed to accommodate potential growth to reflect the needs of Makkah. The project, costing some $1.10 billion, also provides a unique training and research centre for the Kingdom, with 2000 residential units and housing for senior doctors, consultants, and staff (Arab News 2012b).

Figure 9.7 The final visualisation of the Medical City project (Source: RTKL n.d.)

The New Ajyad Hospital

Ajyad Hospital was the one of the oldest hospitals in Makkah, but the expansion of the Holy Mosque necessitated the demolition of the 130-year-old hospital as cracks and ruptures had appeared on the building; also, it was located within the area of expansion. However, the Makkah authority has approved $300 million to develop a new Ajyad Public Hospital located in the central area (Al Masri 2013). This new hospital has 41 floors and a 5 star hotel and a total area of 126,250 square metres (MHSDC n.d.). Figure 9.8 show the final visualisation of the new Ajyad Hospital.

Figure 9.8: Final visualisation of the new Ajyad Hospital (Source: MHSDC n.d.).

Education Projects

Spending on education accounts for 25 percent of Saudi Arabia's total budget or some $54.40 billion annually, making the Kingdom one of the world's highest spenders on education (Obeid 2014). Umm Al-Qura University (UQU) was established in 1981 and has 60,000 students of various disciplines in different faculties including the College of Sharia and Islamic Studies, Engineering and Islamic Architecture, Arabic Language, and Medicine and Medical Sciences (UQU 2014). The university has a very large campus outside the *haram* boundaries that cost $3.20 billion to establish (Al-Masoudi 2011).

UQU has announced a new project called the Makkah Techno Valley Company (MTVC). The Techno Valley focuses on nine key objectives as outlined by Alamri (2014, 13), which are: (1) to provide world-class innovation and technology services to MTVC recipients; (2) to foster innovation and entrepreneurship; (3) to catalyse the development of innovation and commercially viable technologies; (4) to identify industry links to Saudi national champions and technology SMEs, as well as

links to foreign companies; (5) to ensure integration of the science park with UQU resources; (6) to facilitate the launch of innovation and technology start-ups; (7) to support innovation and research and development-oriented technology SMEs; (8) to leverage proximity to *Hajj* and *Umrah*; and finally (9) to become a financially self-sustainable company. Figure 9.9 shows the final visualisation of the MTVC project.

Figure 9.9: Final visualisation of MTVC (Source: Alamri, 2014).

In an interview for this research, senior official emphasised the advantage of the activities of the institute:

> "We take special care of these talented and creative people because we prepare them for our target project, which is MTVC, that will act as an incubator for creative individuals and inventors to turn their ideas into reality; moreover, MTVC wants to facilitate the transfer of modern technology to the Kingdom and to university teachers and students so they can gain expertise".

The official view is very close to Landry's (2000) opinion about the importance of linking science parks to universities in order that they act as a significant mechanism in attracting and retaining skilled people.

Further, senior official highlighted the relationship between UQU and MTVC and gave details of the project budget:

> "This company is owned by UQU, which aims to develop a knowledge economy through co-operation with educational institutions and business groups, with a capital of $26.6 million. The on-site construction of science parks, buildings and laboratories has a budget of up to $500 million. A strategic decision was taken to move the location outside Al Haram boundaries, in order to facilitate access to and benefits from non-Muslim inventors from around the world".

The MTVC project reflects Landry's view (2000, xv) of how connections help to make a Creative City:

> "At the heart of creativity are creative people and organizations who have particular attributes: when these come together in one area they establish a creative milieu. The Creative City asks how such a milieu comes about, enabling cities to become innovative hubs".

A city which is attractive to visitors has all the characteristics necessary to meet their needs. With regard to the development of a city's attractiveness, the OECD (2005, cited in Sinkiene and Kromolcas 2010, 152) offered the following advice:

> "Before starting the development and implementation of a city attractiveness improvement strategy it is important to understand that these efforts must be based primarily on the city's existing advantages, its values, identity, especially its socio-cultural heritage".

As has repeatedly been stressed throughout this thesis, visitors come to Makkah for religious and spiritual purposes, so in that respect, their needs are specific. They expect temporary accommodation such as a hotel, apartment, or a family house compatible with the pilgrims' choices, as well as tents in *Mina* and *Arafat* during *Hajj*. They also require accessibility to the Holy Sites by public transport and convenient restaurants and shopping facilities (Sinkiene and Kromolcas, 2010).

The high attractiveness of Makkah for Muslims has forced the government of Saudi Arabia to set the percentages of pilgrims from different countries in *Hajj* seasons and in *Umrah* throughout the year due to the inability of the city to accommodate the desire of all Muslims to visit the Holy City. Sinkiene and Kromolcas (2010) argue that if the city is as distinctive as Makkah, then it should seek to limit its attractiveness. The biggest challenge inherent in Makkah's increasing attractiveness to Muslims is that attempts to accommodate more pilgrims risk wiping out the original identity of the city—a concern expressed by residents, and which is discussed at several points in this thesis. As mentioned in Chapter Seven, the main projects taking place in Makkah are intended to increase the city's quality of life and quality of place in terms of its ability to accommodate a larger number of pilgrims and to facilitate their pilgrimage rituals. This is to be done by improving their accommodation and their movement, through projects such as the expansions of the Holy Mosque, the development of Jamarat Bridge and improved transportation.

A city must have the potential to attract business or industry, so that it is able to provide opportunities and jobs for the city's citizens and produce income for its economy (Sinkiene and Kromolcas 2010). However, data on the number of businesses who have been attracted to Makkah has been almost impossible to obtain from either officials or from secondary data; the same is the case for data on migrants. It is known that one of the goals of the Saudi 2030 vision is to increase foreign direct investment from 3.8% to the international level of 5.7% of GDP (Council of Economic Affairs and Development 2016). In addition, Makkah is attractive to several construction companies from different sectors who wish to gain advantages from the projects that are currently ongoing in the city; these include: public transport projects, real estate investment, healthcare projects,

housing projects and the slum area development projects. Not only that, but the most profitable hotels in the world are situated in the holy city of Makkah (Khaleej Times 2016).

Allurentis (2014) identifies the business opportunities for UK exporters and firms looking to invest in the Kingdom of Saudi Arabia across a wide range of sectors, for example the high value opportunities in Makkah, including:

- Railways development programme

- Healthcare development

- Water and wastewater upgrade

- Public Transportation

Two visitors working in entrepreneurship have been interviewed and asked about the opportunities in Makkah. One of them emphasised that Makkah is a very attractive city for Muslims, not just for worship, but also, for doing business, and it is has been mentioned in the holy Quran about pilgrims: "So that they may witness the benefits for themselves…", these benefits comprise the rewards of the Hereafter as well as benefits from trade before and after the pilgrimage. He said:

> "From my experience in entrepreneurship, I feel that there is huge potential for the 'Made in Makkah' project. It is very important to create a brand identity for 'Made in Makkah' in order to generate visibility among Hajj and Umrah pilgrims who are always interested in products that reflect their Islamic culture."

The second interviewee emphasised the importance of attracting entrepreneurial Muslims to establish their own businesses in Makkah. He said:

> "I knew some friends working in very big IT companies in the UK and USA, but they would prefer to move to Makkah if there is a similar innovative environment. In addition, I heard about the Makkah Techno

Valley Company, which aims to provide world-class innovation and technology services, which I hope will benefit Muslim and non-Muslim experts, as well as create an attractive environment for them."

According to a report by the World Bank, Saudi Arabia has been ranked 26th in the world in terms of ease of doing business (The World Bank 2014). The key industry in Makkah is the real estate sector, with, for example, the central area of Makkah being considered some of the most valuable (and therefore expensive) land in the world (Aljazira Capital 2013), as a result of the large influx of pilgrims to Makkah during the year. In addition, the quantity of hotel investment in Makkah is expected to hit $133 billion by 2015 due to the number of hotels and tower buildings currently being developed in the central area (Taha 2013).

Makkah's accommodation capacity is currently almost 50,000 hotel rooms (Jones Lang LaSalle 2010). However, only 9,000 rooms have been classified as excellent in quality by SCTA (Jones Lang LaSalle 2010), meaning that Makkah is currently considered to be one of the best sites for hotel investment worldwide due to its strategic position (Taha 2013). Within the next ten years, Makkah is expected to almost double the current number of hotel rooms by adding an extra 50,000 rooms (Jones Lang LaSalle 2010) via the main redevelopments in the central zone.

One of the biggest projects in Makkah is the King Abdul Aziz Endowment project (Abraj Al Bait Towers). This project is located in a prime position as it is the closest building to the south of the Holy Mosque, and was approved by the former King Fahad in 2001 as endowment investment expenditure on the Holy Mosque (Oxford Business Group 2013). The Endowment project is known as Abraj Al Bait; Abraj means 'towers' in Arabic and Al Bait means the house that return to the Grand

Mosque. The project includes seven towers grouped together, with a total built-up area of 1,450,000 square metres (Saudi Binladin Group 2012). Moreover, the complex has capacity for around 10,000 worshippers, in addition to a 20-storey mall containing 4000 stores offering a range of global brands (Oxford Business Group 2013). Furthermore, the whole seven towers can accommodate 65,000 people (Saudi Binladin Group 2012). The key tower in the project is the Royal Makkah Clock Tower, which is 601 metres high and has 76 floors, and has been classified as the world's second tallest building after the Burj Khalifa in Dubai (Oxford Business Group 2013). The tower is operated by Fairmont Five-Star Hotels, with 1299 rooms and suites, making it one of the largest hotels in the world (Fairmont Hotel n.d.). In addition, the unique icon of the tower is a 400-metre high clock, which is the tallest clock tower in the world (Penprase 2011). It has four faces, each measuring 43 metres, which means that it is visible throughout Makkah (Premier Composite Technologies n.d.) and can be seen from more than 30 kilometres away (Wainwright 2012), due also to the 900 million pieces of iilluminating mosaic (Winerman 2010). The total cost of this project was $3 billion and it was completed in 2012 (Oxford Business Group 2013) (see Figure 9.9).

Figure 9.9: Images of Abraj Al Bait Towers after completion (Source: SL Rasch GmbH n.d.)

Figure 9.10 shows a comparison between the Royal Makkah Clock and other international skyscrapers.
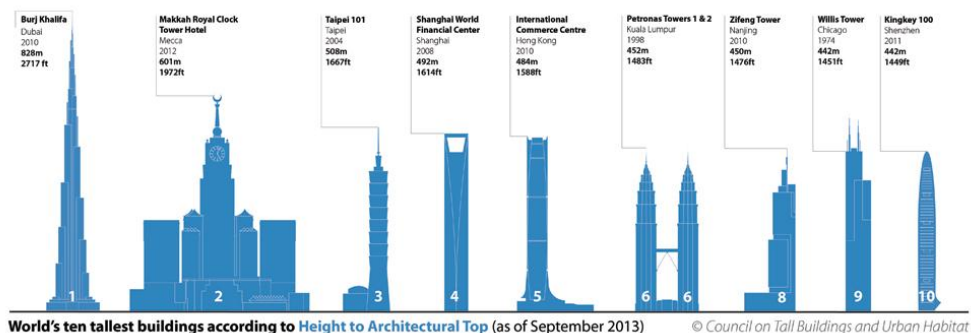
Figure 9.10: Comparisons between Makkah Clock Royal and other skyscrapers in the world (Source: CTBUH 2013).

Following the demolition of the Ajyad Fortress which had stood on the hill since the Ottoman period, and its eventual replacement by Abraj Al Bait Towers, there has been criticism from many academics, including Winerman (2010); Boldrick *et al.* (2013); and Darmadi (2013). They concentrate on the position of Makkah as a great religious centre for Muslims and are critical of the fact that the Holy Mosque is now flanked by what Winerman (2010;1) refers to as a "shocking architectural monstrosity". The Fairmont Hotel website, which introduces the Royal Makkah Clock on the Fairmont Hotel tower, states that it "stands out modestly and respectfully as Makkah's second mark of distinction". A claim commented upon by Bonnett (2014,16), who observed that: "The innocent obtuseness of this profanity is caught, albeit unintentionally". Some have argued that the project marks the increased commercialisation of the Holy City, in which the luxury hotels and residential units overlooking the Holy Mosque contradict the social equality represented in the pilgrimage rituals (Boldrick *et al.*, 2013). Winerman (2010, 8-9) has argued that:

> "The ideological interpretation considers whether the remarkable decision to build the Royal Makkah Clock Tower may be more comprehensible in light of the attraction of Western architectural style to the Saudi elite who see the traditional styles as backward".

The architect Norman Foster also expressed negative views of the Clock Tower, describing it in *The Economist* in the following terms:

> "The Royal Clock Tower in Mecca […] dominates the *Kaaba* with such crassness that the thought must occur, even to a non-believer, that the building is an abuse of Islam more egregious than any burning of the Koran" (Ledgard, 2013, cited in Al-Kodmany *et al.*, 2013, 26).

Furthermore, Sami Angawi said:

> "It is truly indescribable […] they are turning the holy sanctuary into a machine, a city which has no identity, no heritage, no culture and no natural environment. They've even taken away the mountains" (Wainwright, 2012, para 4).

During the interviews which were carried out for this research, no explicit explanation was given by any of the interviewees for building this huge multi-billion project in such close proximity to the Holy Mosque, nor was there any response to the aforementioned criticisms. The project was seen as purely a matter of royal decree and one interviewee's reply to a question on the subject was: "This is what has been built". However, he added:

> "Future projects will be kept 300 metres from the Holy Mosque, and the height of buildings will be between eight and ten storeys, with attention to Makkah's style and identity".

The interviewee alludes here to Makkah's 30-year plan that has been approved by the King, which will be discussed later in the thesis.

The Slum Areas Development Projects

Slums are a key challenge facing cities and governments all over the world. They make up more than a quarter of the area occupied by Makkah, totaling some

60 neighborhoods and covering an area of 38 square kilometres (Al-Manaee 2013), with most of the city's slums situated in the central area. In addition, Makkah's slum areas are in one of the oldest neighbourhoods in the world, and were not built to contemporary engineering standards. Many of the residents of the slums were former *Hajj* pilgrims who outstayed their visas and decided to remain to work, a factor which has led to the deterioration of these areas (Althagafi 2013).

The Undersecretary of Makkah Governorate outlined the government's approach to addressing the problems presented by the slums in the city:

> "All countries of the world, including the most prestigious in economic and educational terms, have addressed the problem of slums by erecting walls to isolate these from the rest of the urban areas, but Prince Khaled Al-Faisal – Makkah's governor - decided to address the slums by means of development. But this faced opposition from slum dwellers who feared change due to the fact that most of them are violators of the residency system. As a consequence, we have established committees to study both the security and the social dimension to how to develop their situation. This has certainly had an effect of significantly delaying many projects in slum areas because many residents live in a place they do not own" (Aljdani, 2011, para 10-11).

Figure 9.11 shows photographs of some of the slum areas in Makkah.
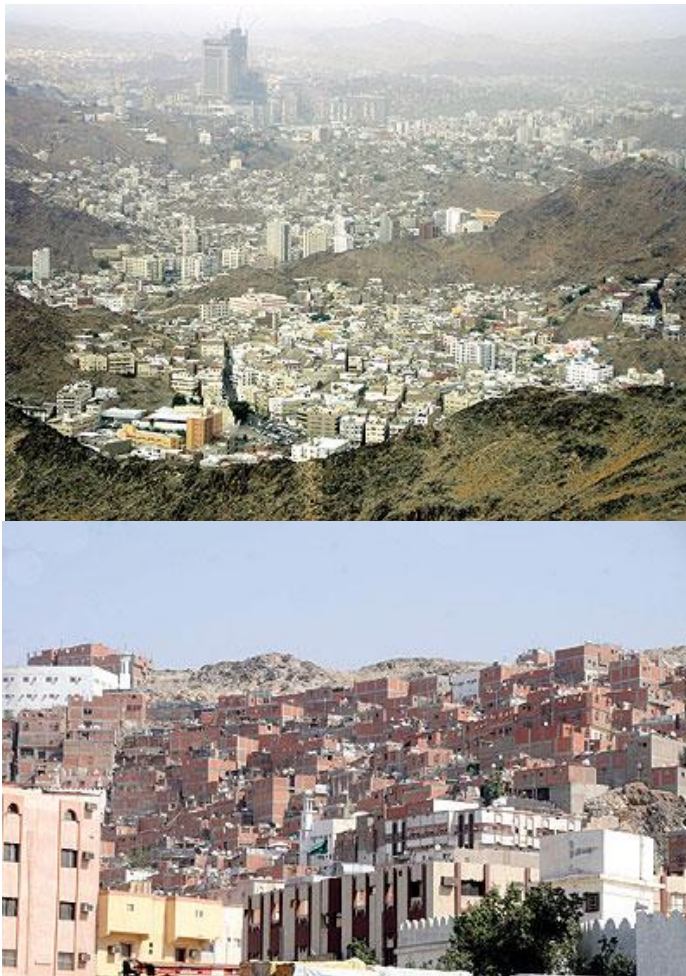
Figure 9.11: Photographs of some of the slum areas in Makkah (Source: Allabad 2013).

The Makkah authorities have approved several projects to develop the city's slum areas, with residents being offered large sums of money in compensation, the amounts depending on the proximity of the property or land to the Holy Mosque. The cleared land will be used by investment companies to develop commercial accommodation and improve services for pilgrims.

Jabal Omar Project

The Jabal Omar project is a development on the western side of the Holy Mosque. This was formerly a slum area covering some 230,000 square metres (Jabal Omar n.d.), and the $5.3 billion project is expected to accommodate 40,000

people in 39 commercial and residential buildings, which will add 13,500 rooms to the Holy City's hospitality industry (Fattah 2012). The project also provides air conditioned plazas for 100,000 worshippers (Drake and Scull n.d.), and is being carried out by the Jabal Omar Development Company, which has been formed as a joint stock company with a capital of $1.79 billion from 5,000 owners of 1,200 plots of real estate who have been displaced from their properties in an area covering 232,000 square metres (Jones Lang LaSalle 2010). 30 percent of the company's capital ($570 million of company shares) has been offered to the public (Al Zayani 2006).

The Chairman of the Board of Directors of Jabal Omar Development Company described how the project had come about:

> "The initial idea and concept emerged from Makkah, involving a roster of actions as required by a project the size of Jabal Omar. As a matter of fact, an open meeting was convened with the participation of qualified architectural engineering offices and the representatives of Saudi universities in order to closely study the various components and aspects of the engineering challenge and the programme of development, as well as the requirements of the Jabal Omar Development Company (JODC). The meeting was attended by representatives of the Holy Makkah Municipality, the Ministry of Transport, and the Custodian of the Two Holy Mosques Institute for Hajj Research" (Worldfolio, 2012, para 4).

Figure 9.12 shows the final design of the Jabal Omar project.
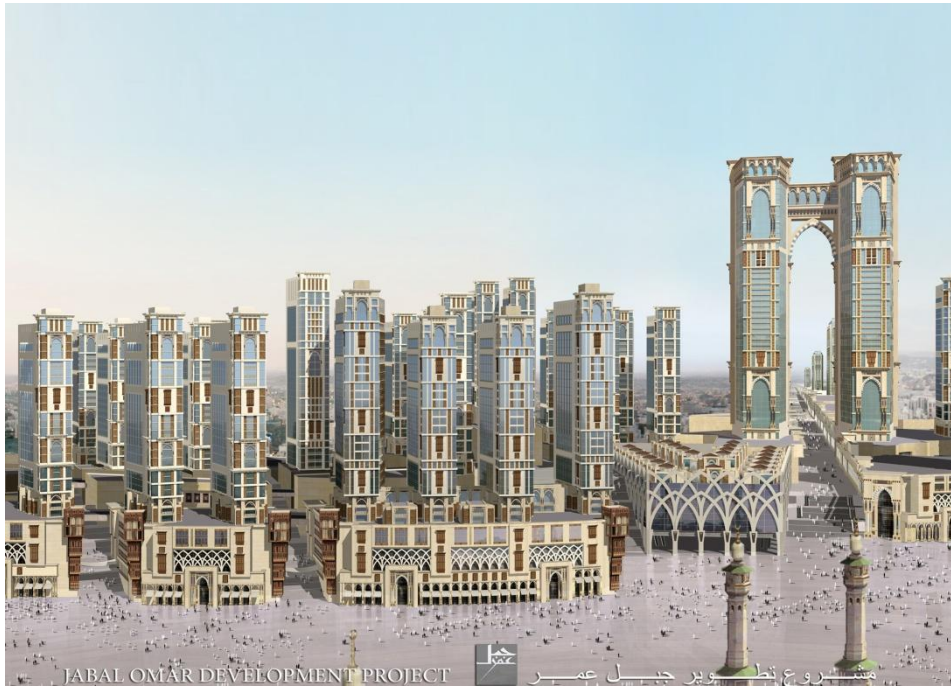
Figure 9.12: The final design for the Jabal Omar project (Source: Jabal Omar n.d.).

The winning design was created by a team from King Abdul Aziz University in Jeddah (Worldfolio, 2012), and some 125,000 square metres were allocated for construction (constituting around 54 per cent of the project site area), whilst the remaining 46 per cent has been reserved for public facilities and services along with internal streets, which will amount to 105,000 square metres (Al Zayani 2006). It is also planned to include a large shopping mall with 4,360 commercial units and 520 restaurants, open squares for 120,000 people and a car park for 10,000 vehicles (Drake and Scull, n.d.). The project is anticipated to provide 10,000 jobs for Makkah's citizens (Oxford Business Group 2013). The unique feature of this project design is that it involves an integrated system consisting of five pedestrian radial roads, with vehicles banned on the pathways (Worldfolio 2012a). Construction on the project started in 2008 and completion was planned for 2011. However, in 2010 the company announced that the plan had to be changed for several reasons; for example, the ground consisted of very hard rock, especially in the central area, meaning that it was not possible to blast the rock away by dynamiting it. The global

economic crisis in 2008 is also still having an ongoing impact (Alriyadh, 2010). Consequently, the company changed their plan, dividing the project into three phases, the first of which was launched in 2013.

King Abdul Aziz Road Project

This project, in partnership with the private sector, plans to develop an area along 3.5 kilometres starting from the west entrance of the Holy City from Jeddah, connecting the Holy Mosque to the Jabal Omar development project (Jones Lang LaSalle 2010). The project is 320 metres wide and the approximate area involved is 1,200,000 square metres (World Report 2010).

The developer of this project is Umm Al Qura for Development & Construction Company, which is a joint stock company approved by Royal Decree in 2005. The company's main purposes are the development, construction and operation of King Abdul Aziz Road in order to reach the economic, social and urban development objectives set for citizens, pilgrims and visitors to the Holy City (KAAR 2010). The cost of the project is $3,52 billion, and the funds are to be used to solve the problems posed by the mix of slum neighborhoods that include health, humanitarian, social, environmental, economical, and security issues (World Report 2010). Figure 9.13 shows the final form of the King Abdul Aziz Road project

The principal feature of the King Abdul Aziz Road project is that the pedestrian walkway and open areas constitute almost 50 per cent of the total project, and they will be able to accommodate up to 150,000 people per hour. More efficient services are sought by linking up with the new transportation system of the city, that can carry 40,000 people per hour from the western corner of the project to the Holy Mosque in

a few minutes (KAAR 2010). Moreover, on both sides of the project residential units are to be built, such as hotels and apartments that can accommodate around 197,000 residents in 28,000 luxury hotel rooms, and 7,600 permanent housing units (World Report 2010).

Figure 9.13: The final form of the King Abdul Aziz Road project (Source: KAAR 2010).

The construction phase of the King Abdul Aziz Road project began in 2010 and three years were said to be required to complete the project. But, the project did not finish as originally planned. The Undersecretary of Makkah Governorate explained the reason for the delay:

> "What happened in the King Abdulaziz Road project, is that it was delayed for two years because the rapporteur system of compensation for the residents of the affected areas takes longer than what we expected. The residents of the five slum areas included in the project objected to the method of compensation. So, the governor of Makkah ordered a reassessment of the properties. Moreover, the project has suffered from dealing with real estate with unknown ownership" (Aljdani, 2011, para 7).

More recently, the inhabitants of 4000 houses have been compensated to a total of $1,60 billion (Al Hamidi 2014).

Al Sharashef Mountain project

This project relates to the preparation for development of an area of about 1.7 million square metres. The mountain includes slum areas close to the Holy Mosque, which is 500 metres away (Saudi Gazette 2013c). The residents of these slum areas are estimated to number more than 100,000 and to belong to around 48 nationalities including Arabs, Africans and Asians, meaning that this neighborhood is one of the most complex slum areas in Makkah (Allabad 2013). This project will be the first of Albalad Alameen's plans to develop five slum areas according to their principles which have been specially designed for slums. This company aims to construct an urban environment through the use of comprehensive plans that include all aspects of the built environment, including urban formations, housing, a transportation network, public services and social and economic events (Albalad Alameen, 2011). The cost of the project is $800milion, in a development partnership between Albalad Alameen Company and Jarham Company. Figure 9.14 shows the final form of the Al Sharashef Mountain project. A senior official described the project in the following way:

> "Al Sharashef Mountain is one of the highest crowded unplanned areas, with difficult terrain. We aim to develop this area, which is very close to the Holy Mosque, to become a main urban centre containing hotels,

commercial and housing buildings, health and educational facilities and other services".

Figure 9.14: Final form of the Al Sharashef Mountain project (Source: Albalad Alameen, 2011).

The senior official also explained how the residents of this area are to be dealt with after they have been removed from their houses:

> Actually, there are 12 thousand properties in the area of the project. First of all, we aim in our project to treat the owners of the removed property as partners with stakes in the development company; not only that but we also declared our keenness for all who cannot find housing, to provide the rent. Indeed, after the completing the project, 30% of the area will be for the residents, although the rest will be earmarked for pilgrims, we expect to accommodate 50 thousand inhabitants in the whole project.

The company have started removing properties, and the completion of the project is expected to be in 2019 (Saudi Gazette 2013c).

Darb Almashaer Project

This project is under preparation, and proposes to link the Holy Mosque with the other holy places, especially for pedestrians coming from Jamarat bridge. The project covers an approximate area of 98.562 square metres and is planned to include residential buildings, gardens and pathways. The project will cost $1.87 billion (Albalad Alameen, 2011). The Senior official at Holy Makkah Municipality

made the following comments about this project:

> *Darb Almashaer* is another Albalad Alameen company project, that to improvement shift for the route between *Mina* and Holy Mosque which is affected by the slum area. We aim in this project to provide support services, commercial markets, places of prayer, toilets, parking, medical services and governmental administrative facilities. But, the key advantage of this project is that it offers a safe, enjoyable and fast path to the Holy Mosque for pedestrians.

Figure 9.15 shows the final form of the *Darb Almashaer* Project.
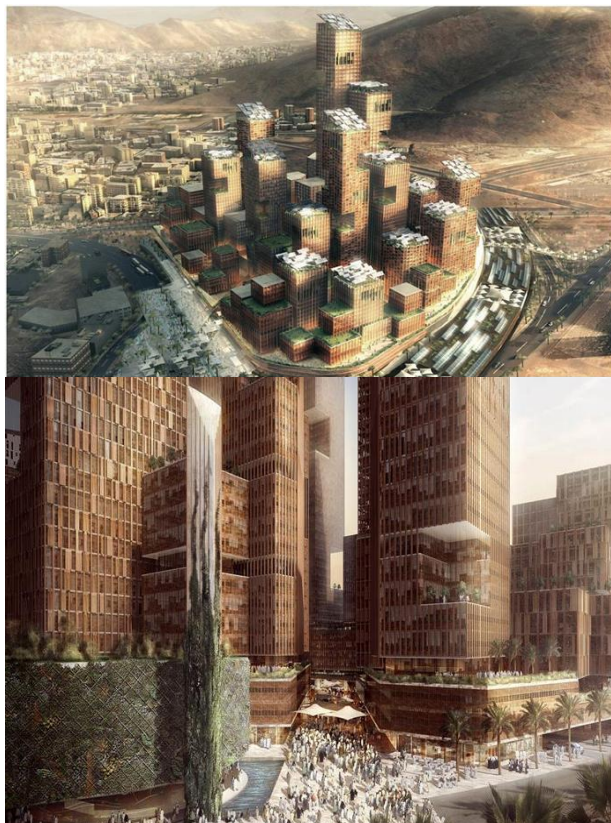
Figure 9.15: The *Darb Almashaer* Project (Source: Albalad Alameen, 2011).

Research suggests that slum clearance projects tend to displace residents (Collins & Shester 2013). This would therefore appear to be a risk in relation to Makkah. This issue was discussed with an official who argues that these slums are very shabby and located in hilly neighbourhoods. He said:

> "We will offer home owners living in these neighbourhoods a choice of either selling their properties to the government or taking shares in the new projects. Moreover, people who have rented apartments there will be

offered assistance in finding flats at prices similar to what they are paying now."

9.2 Technology

The Governor of Makkah has used the expression 'Smart City' in connection with the plan to apply new electronic technology that is intended to make the services for pilgrims faster, more intelligent, and easier (Alamoudy 2013). The following sections will discuss Makkah's 'Smart City' plan, which includes issuing electronic visas, and the use of smart security systems, electronic transport systems, tracking systems, interactive crowd management and clean technology solutions.

9.2.1 Smart City

As discussed in Chapter Four, the common features of a Smart City are smart governance, smart mobility, a smart economy, a smart environment, smart living, smart people, and smart health and social services (Merekhi, 2014; Barcelona Active, 2012; European Parliament, 2014). Most of these features of Smart Cities are relevant to the ongoing projects in Makkah, such as the new transport systems and housing projects mentioned previously. However, in terms of the *Hajj* and *Umrah* experience, major challenges of different kinds face the authorities responsible for facilitating these events. Mohandes (2010, 87) lists some of the common problems that the authorities and the pilgrims themselves may face:

- Identification of pilgrims (lost, dead, or injured);
- Medical Emergencies;
- Guiding lost pilgrims to their camps;
- Loss of identity documents and/or money
- Crowd control

These issues and the ongoing development projects have led the Governor of Makkah to announce plans for Makkah's transformation into a Smart City through making use of advanced technological facilities to improve services for pilgrims (Al Sulami 2012). The Governor promised that:

> "We will employ all kinds of modern technology to make Makkah smarter than any other Smart City" (Ubu Al Naja 2011).

On another occasion, he also commented that:

> "The King Abdullah Projects for the development of Makkah and the Holy Sites would tap into latest advances to build a technological infrastructure in order to transform Makkah into a Smart City" (Al Sulami 2012).

The Government of Makkah called for Smart Cities Conferences to be held in 2009 and 2012, and these were attended by elite senior government officials and by executives of leading global IT companies such as Microsoft, Google, and SESCO as well as the Saudi Communications and Information Technology Commission. The conferences aimed to discuss the best ways of achieving the idea of the Smart City (Ubu Al Naja 2011). Senior official at Makkah Smart City Project explained further that:

> "We have studied different applications from over the world, and after that we established our own model of Makkah as Smart City to meet the needs of pilgrims and the authorities alike. The government of Makkah understands that we could not make the city smart without working in partnership with other government authorities and the private sector, so we decided to stimulate our partners such as the Ministry of Hajj, Ministry of Foreign Affairs, Ministry of Communications and Information Technology, Ministry of the Interior, Ministry of Municipal and Rural Affairs, King Abdulaziz City for Science and Technology and Hajj missions".
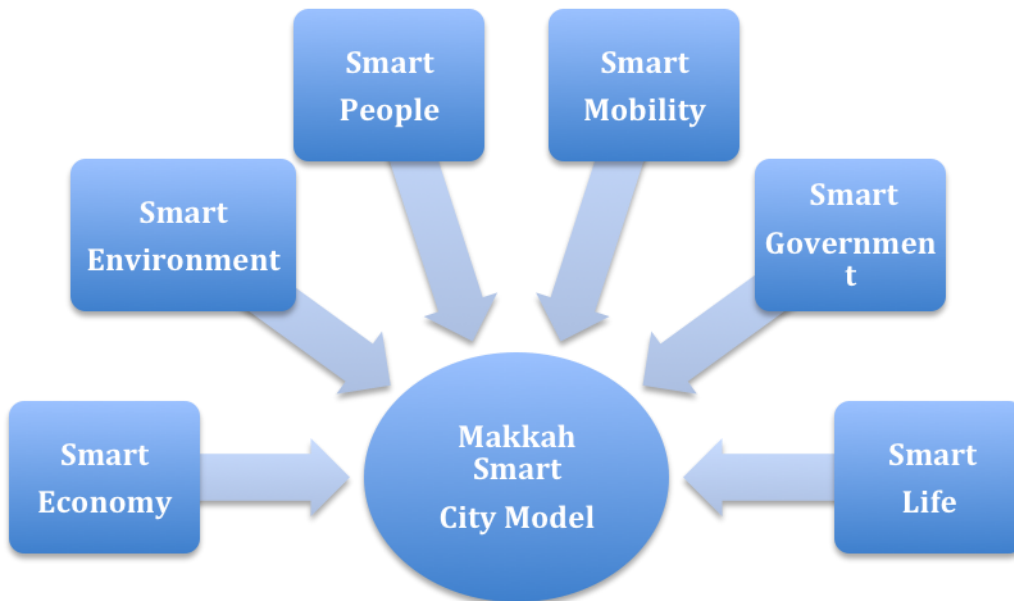
Figure 9.16 shows the Makkah Smart City Model.

Figure 9.16: Makkah Smart City Model (Source: Director of Makkah Smart City Project).

Indeed, the Makkah Smart City model is closely matched with the common features mentioned previously by experts (Merekhi, 2014; Barcelona Active, 2012; European Parliament, 2014), about the key signs of 'smartness' in a city; namely, smart governance, smart mobility, a smart economy, a smart environment, smart living, smart people, and smart health and social services.

The e-System for *Umrah*

The United Nations e-Government Survey 2014 ranked Saudi Arabia in 36th place globally with respect to implementing an integrated e-Government platform (UNPAN 2014). The e-System for *Umrah*, for example, was first launched in 2003 and used the World Wide Web to speed up the *Umrah* Visa service. In his interview for this research, the senior official at the Ministry of *Hajj* explains the most recent innovations in the electronic *Umrah* services as follows:

> "During the last 10 years since the launch of the first *Umrah* e-System, we in the Ministry of Hajj have been working with our partners to develop the system to meet the need of pilgrims and authorities and we receive a lot

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of useful feedback from both sides every year. So, the international electronic network of *Umrah* visa applications and the issuance of visas is one of the most advanced systems in the world, linking the Ministries of Foreign Affairs and the Interior and its association with more than 3,000 international *Umrah* agents and this information is exchanged between more than 100 governmental and private organisations. I would summarise the system that we call 'the e-tracking system' as observing the movements of pilgrims beginning with visa authorisation in their countries and making e-payments, to their stay in the Kingdom until they leave. In addition, the data relating to their entry-exit is automatically linked with the National Information Centre. This new electronic system will solve some major problems, such as outstaying the period permitted for Hajj and Umrah, helping pilgrims monitor the services offered by companies providing *Umrah* services before their arrival in Saudi Arabia. Finally, it solves the overcrowding at airports during departure".

Figure 9.17 shows the *Umrah* e-tracking system, starting in the pilgrims' country until they acquire their visa.
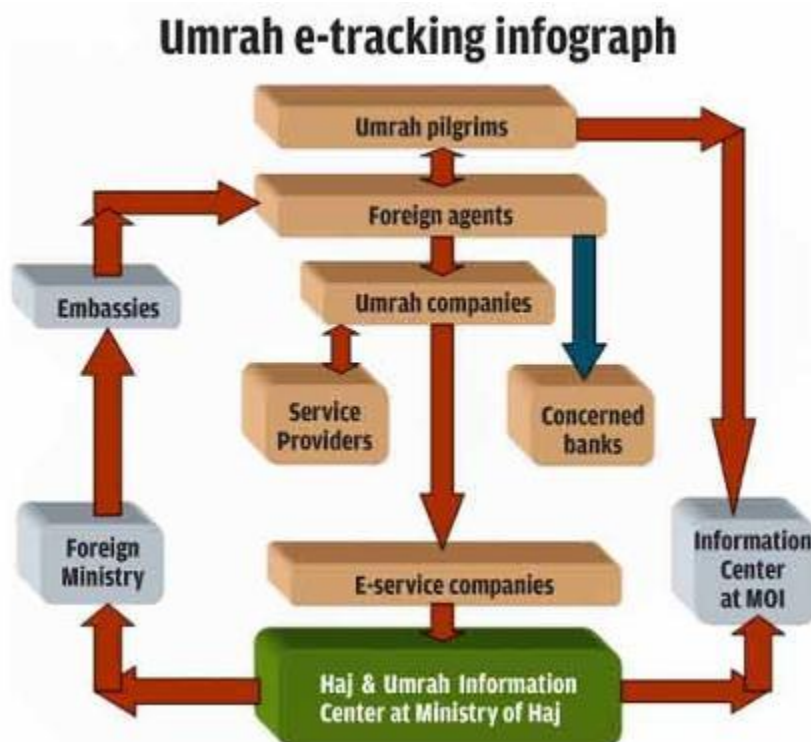
Figure 9.17: *Umrah* e-tracking system (Source: Saudi Gazette, 2013).

The senior official at the Ministry of *Hajj* highlighted the other advantages of the new *Umrah* e-tracking system:

"In addition to the cost of time saved for the services provided to pilgrims, we expect to generate over $5.33 billion in business and create thousands of jobs for young Saudis in most sectors, including the hospitality industry, tourism, and e-services".

Problems relating to illegal pilgrims, guiding lost pilgrims and dealing with medical emergencies have presented major challenges at every *Hajj* or *Umrah* event. Some studies have tried to find solutions to these problems using techniques such as technical means of tracking and identifying pilgrims; for example, Mohandes (2010); Ravi *et al.* (2012); Mohamed Mohandes (2011); Mohamed Mohandes (2010); Mohandes *et al.* (2013). The Makkah authorities have now installed new electronic gates at the seven entry points to Makkah to screen for illegal pilgrims (Karasik, 2013). Senior official at the Ministry of *Hajj* explained how these new electronic gates work:

"It is a really smart and fast idea; simply, every pilgrim must wear a light wrist strap as soon as he or she gets their visa, which includes all their identification details including their name, Hajj mission, *Muttawif*, health status and information about accommodation and transport. Moreover, the buses that transport the pilgrims have also been installed with a smart chip so they can pass through the electronic gateways without need for human intervention. This project is the result of many studies in which the Ministry has been involved alongside a number of specialists and researchers from different universities and companies".

CCTV Cameras

As mentioned in Chapter Seven, the Makkah authorities have focused on finding solutions to overcrowding problems by using technology that simulates and analyses data taken from 1,166 CCTV cameras at the Holy Mosque and 4,200 CCTV cameras throughout the Holy Sites and the *Jamarat* Bridge (Karasik 2013). Specially-trained security authorities can monitor the general situation using these

cameras and take suitable action when needed (Arab News 2012a). They also use a GIS-based spatial-temporal visualisation of pedestrian group movements. A senior official commented on the role of the centre and summarised it as follows:

> "We work in cooperation with Special Forces for the security of the Hajj and *Umrah* with regard to crowd management. TCMCORE provide an analysis of the flows of people using automatic counting techniques. They use an analysis of images and footage, modeling flows of people and simulation software to test hypotheses and proposals for organising crowds electronically".

An Automatic Solid Waste Collection System

One of the greatest challenges for the Makkah authorities is the collection and transportation of the solid waste that is produced in the central area, especially at peak times. The average amount of rubbish produced in the central area reached its highest amount at 192.8 tons/day in 1998 (Al-Ghamdi and Abu-Rizaiza, 2003), whilst the Holy City usually produces one million tons of waste annually (Arab News 2013).

Al-Ghamdi and Abu-Rizaiza (2003, 474) have suggested an alternative system for the collection and transport of the solid waste generated in and around the Holy Mosque in Makkah by using underground pipelines. In 2013, the world's biggest automatic solid waste collection system (AWCS) was installed in the central area of Makkah (MariMatic n.d.), and this system is capable of handling 900 tonnes of waste daily (Enontekiö, 2013), transferring it via a 30-kilometre long tube network to the waste-gathering station (MariMatic n.d.). Furthermore, in order to keep the environment free from any of the hazards connected with waste collection, the Municipality of Makkah have plans to establish a solid-waste processing plant in partnership with the private sector, requiring an investment estimated at $800 million which covers a land area of 2.5 million square metres (Arab News 2013).

Live Translations of The Friday Sermon

One final issue faced by the authorities in Makkah is that for many years, the live Friday sermon was only understood by Arabic speakers, since the sermon must be performed in the language of the Qur'an. However, in early 2014, the General Presidency for the Affairs of the Two Holy Mosques launched a new service providing live translations of the Friday sermon delivered in four of the most commonly-spoken languages amongst the pilgrims, namely English, Urdu, French and Malay (Saudi Gazette 2014). This translation service is carried out by qualified interpreters via headsets and transmitted to compact audio devices connected to an FM frequency in selected areas in the Grand Mosque. These compact devices are provided for worshippers who speak these languages (Mohammed 2014).

However, in case of accessibility, which means the ability to be reached, entered, or used by people who have a disability (OEC 2016), the thesis mentions five e-projects. There is some information about accessibility to all on the website. One interviewee said that the information is available to all via its website. The information is easy to find, and it is available in three languages: Arabic, English and French.

In addition, a senior official highlighted that 80% of the Makkah Municipality has online services, therefore, it is accessible for citizens, who can go to the Municipal website or use the applications on their smart phones to meet their needs.

In the next chapter, I, V and E are covered.

CHAPTER TEN: RESEARCH FINDINGS AND DISCISSION
PART THREE: I, V AND E

10.1 Involvement

In relation to the CREATIVE model proposed in this research, the notion of involvement refers to how the city involves its citizens in planning, decision-making and solving the city's problems. As Chapter Four of this thesis discussed, a Creative City must involve all or most of the 5Cs in their planning, these being: City Committees, Citizens, Communities, Companies and Creative People. In the following sections these 5Cs will be discussed in detail in relation to the relevant data from the case study of Makkah.

10.1.1 Involvement of City Committees

City Committees refer to the city authorities in Saudi Arabia. Makkah is one of 13 provinces in the Kingdom which are linked to the Ministry of the Interior; each has a governor, a deputy governor, and a provincial council. The council considers the needs of the province, works on the development budget, deliberates over future development plans, and monitors ongoing projects (Royal Embassy of Saudi Arabia-Washington D.C. 2013). However, due to its status as the holy capital of the Kingdom of Saudi Arabia, the city of Makkah holds a special status within the governmental structures of the country, so there are two kinds of planning for the city; the first is the most important for the government as it relates to the planning of *Hajj* and *Umrah* events, and the second involves general planning for the city itself.

For *Hajj,* different government ministries work to safely accommodate and transport the three million annual pilgrims who visit; consequently, in 1966 the Government set up the Supreme *Hajj* Committee headed by the Ministry of the Interior to coordinate *Hajj* activities (Ochsenwald 1985). The Committee involves more than 20 government ministers (Al-Kodmany 2009), from the Ministry of Interior with its various security sectors, the Ministry of Foreign Affairs, the Ministry of Municipal and Rural Affairs, the Ministry of Commerce, the General Authority for Tourism and Antiquities, the Ministry of Health, the Ministry of Transport and the General Authority for the Ports, the Ministry of Civil Service, the Ministry of Islamic Affairs, the Saudi Arabian Monetary Agency, the Ministry of Justice, the Board of Grievances, the Ministry of Finance and the Ministry of Labour (The Ministry of *Hajj* Portal 2013). The head of the committee presents periodic reports to the King on each pilgrimage season containing recommendations for future projects that relate to facilitating the *Hajj*. Indeed, the Supreme *Hajj* Committee has recommended all the major projects that have since been carried out. Eid (2012, 511) mentions the challenges posed by the management of *Hajj* despite the heavy involvement of government partners:

> "The administration of Hajj is extremely complex, with both public and private bodies closely participating. The Tawafa establishments are the principal organizers of Hajj affairs handled by the private sector. On the other side, two government bodies manage public affairs: the Supreme Hajj Committee at the national level, and the Central Hajj Committee at local level. However, although great efforts have been dedicated to planning and providing services, problems still exist".

It has been declared by most of the interviewees that the greatest source of conflict in the city is collaboration with the Ministries; for example, one of them commented:

> "Actually, the Supreme *Hajj* Committee and the Central *Hajj* Committee work very well to facilitate communication between different members; however, the difficulty is that some partners prefer to show off in front of the King or the Chair of the committee, so some action points requiring coordination risk failure".

Another interviewee added:

> "Some projects take a long time to be approved despite the presence of all the relevant authorities in the Committee due to government bureaucracy".

Not only that, but one interviewee said:

> "The major conflicts we have faced in Makkah planning and developments over the past few years is that some parts of Makkah are out of the municipality's control, such the central area of the holy mosque and the holy sites, because the Ministry of Finance supported by the Royal Court is planning and contracting with the contractor without notifying the municipal or even the governor."

However, he emphasises that King Salman, after he took power following the death of King Abdullah in 2015, returned to a better situation, with the implementation of plans and projects in all parts of Makkah now to be controlled according to the jurisdiction of the governor and municipal of Makkah.

The second type of planning for Makkah was carried out by the Development Commission of Makkah Al Mukarramah and Mashaaer (DCOMM), some of whose projects have been referred to earlier in this thesis. The DCOMM is responsible for setting out strategic plans (both long-term and short-term) for Makkah and the Holy Sites (Al-Kodmany 2009). These will be discussed later in this chapter.

10.1.2 Citizen Involvement

As I stated in chapter six Saudi Arabia is ruled by a royal family and therefore has a non-democratic system, the first municipal elections in Saudi Arabia took place in 2005. Half of the members of each of the 178 municipal councils in the Kingdom were elected from amongst the public and the other half were appointed by the Mayors in each city (Royal Embassy of Saudi Arabia-Washington D.C. 2013). The planning and decision-making structure in Saudia Arabia is top-down in nature, while

the Creative Cities examples studied earlier in the thesis were seen to use a bottom-up, participatory planning approach.

As mentioned in Chapter Four, Arnstein's (1969) eight rungs on the ladder of citizen participation are being used to discuss the involvement and participation of citizens—which is not expected to be high in Saudi Arabia. The type of involvement in Makkah could be said to fall between rungs three (informing) and four (consultation), and be considered "tokenism". It represents a limited effort to give those will little power 'a voice'. Citizens may indeed hear and be heard. Under these conditions, however, they lack the power to ensure that their views will be heeded by the powerful. When participation is restricted to levels three and four, there is no follow through, and no "muscle," hence no assurance of changing the status quo (Arnstein 1969, 217).

A member of the municipal council was asked about the nature of their participation in decision-making. He replied that elected representatives communicate with citizens and are able to meet their needs:

> "As the members of the municipal council have been elected from citizens, they have direct communication with them, which enables them to access their opinions and suggestions to meet their needs. However, the municipal council members systematically meet all the decision-makers in all sectors of the city to provide the citizens with their needs."

Some activitsts protested via the media about for, example, Makkah's identity, and received an encouraging response from the governor of Makkah, as he introduced a working group for the preservation of Makkah's identity in connection with the General Development commission of Makkah.

In a television interview, the Undersecretary of Makkah Governorate gave an example of how Makkah citizens had been involved in one of the most challenging situations – delayed projects:

> "In the province of Makkah, we have endured 3700 stalled projects worth $53.32 billion belonging to different government sectors. So, 1300 young men and women were commissioned from different disciplines and grades, to carry out a comprehensive survey of the stalled projects and determine the reasons why they failed; they did, in fact, help us to identify seven reasons which caused the delays. The main one was the fact that officials failed to challenge errors made by colleagues. In addition, young people interacting with their government can solve these enormous problems" (Al Modaifir, 2012).

This confirms Landry's view (2000, 107) of the important role of local people and of their interplay with the Creative City authority via the appreciation of feedback that encourages discussion about the problems and suggestions of how to solve them.

The Governor of Makkah has sponsored some initiatives involving Makkah's citizens which have been aimed at improving quality of life for both pilgrims and citizens. For example, he sponsored a project called 'Makkah smoke-free' that banned the smoking of tobacco around the Holy Mosque. He also supported other projects for Makkah's youth that entitled those who provided assistance to elderly and disabled pilgrims to perform their *Umrah* among the Holy Mosque facilities for free.

10.1.3 Involvement of City Communities

In the case of Makkah, there are different kinds of communities to be considered; for example, there are pilgrims, immigrants and neighbourhood residents. A senior official explains how pilgrims have been involved in *Hajj* and *Umrah* planning:

> "For many years the Malaysian pilgrims were the best pilgrims' Mission amongst all the pilgrims in terms of organising their pilgrims and providing the best services to them. Also, the Malaysian pilgrims who come to Makkah for the first time know the most important elements of their Hajj. Consequently, the Ministry of Hajj organised an international conference in Malaysia in 2003 which invited all the Hajj Missions from across the world. The aim of this gathering was to learn from Malaysian Hajj preparation and pass on this best practice to other missions".

In an interview for the present study, a senior official highlighted the role played by pilgrims in improvement projects in Makkah:

> "Every year we receive large quantities of opinions and recommendations from pilgrims regarding all the different facilities. We study all of these views and use them as useful feedback for all our future projects. For example, during the Jamarat project the authorities took advantage of this information".

As has previously been mentioned in earlier chapters of the thesis, Makkah is one of the most multiracial cities in the world. The Burmese community has been migrating to Saudi Arabia since the 1960s due to political oppression by the Burmese government (Sky News Arabia 2013), and is now a major community in Makkah. The community's situation in Saudi Arabia was complex in the past. The Undersecretary of the Makkah Governorate is also the Chairman of the Supreme Committee for addressing the situation of the Burmese community, and he has commented that:

> "They have been here in Makkah for a long time, and today they number approximately 500,000 inhabitants living in slums without the basic conditions of quality of life including education, health and jobs. We and our partners in the government are working together to improve their situation. The community members were afraid of the change, but after some community leaders opted to accept this project for better living conditions everyone else reacted" (Sky News Arabia, 2013).

This approach from the Makkah government reflects what was argued in INTELI (2011, 107), specifically that:

"A diverse environment is a positive feature; however the coexistence of different realities and lifestyles in a non-gradual process usually creates discomfort. A system should therefore be able to manage conflicts, through mechanisms for informing people, promoting dialogue between each other. Trying to create consensus towards a diverse-friendly environment is critical".

In this context, during the planning of the removal and redevelopment of the slum areas, the authorities in Makkah faced huge opposition from the residents of these areas, which in many cases affected the schedule for the projects. Nevertheless, involving the communities in the planning process was found to generate solutions. This is in line with Evans *et al.* (2006, 6) who observed that: "Cultural and creativity-based programs offer an effective way to address social exclusion and community renewal".

10.1.4 Involvement of Companies

As mentioned earlier in this chapter, the key industry in Makkah is the real estate sector, and a Senior official mentioned the city's partnership with the private sector to improve services and stimulate investment in development projects in Makkah:

"The private sector plays an important role in the development of Makkah, by pumping in huge sums to invest in the Holy City. Approximately $53 billion has gone into real estate development and the establishment of hotels and apartments".

Moreover, the official declared that King Abdullah had approved the establishment of the *Al Balad Al Ameen* company[24] and described its aims:

"The aim of the Al Balad Al Ameen company is to develop Makkah city and to be the commercial arm of the Makkah Municipality because bureaucracy

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[24] *Al Balad Al Ameen* literally means the Secretary's Place, which is one of the names of Makkah mentioned in the Qur'an.

and government regulations prevent many development projects.[25] Indeed, the company sees potential in four areas: the development of slum areas, the development of land-and suburbs of the city of Makkah, the provision of affordable housing and achieving an integrated partnership between the private and public sector which is the primary objective of the company. Each requires these four objectives to be achieved as part of the company's business concerns. In addition, the company includes three subsidiaries: Dhyafat Al Balad Al Ameen,[26] Makkah Train Company for Public Transportation, and Bawabat Makkah".[27]

An interviewee from the private sector clarified the vision and targets of the Dhyafat Al Balad Al Ameen as follows:

> "We are responsible for the development, management and operation of Makkah's parks and recreation centres. This also includes hotel utilities and accommodation and catering services. Moreover, the company is aiming to be involved in planning and organisation of programmes and tours for tourists".

This finding is in line with that of the OECD (2006) who stress that public-private corporations can play a valuable role and take responsibility for increasing the resources available for public projects, delivering advanced relationships with care, and avoiding ethical hazards.

A senior official placed emphasis on the major projects that are involving the private sector:

> "Bawabat Makkah, Jabal Omar and other projects are a great example of our partnerships with the private sector".

This information confirms Durmaz's (2012) argument that the involvement of landowners within the planning and design process of the Creative City is significant, as they run big scale projects, modernise buildings and invest in new developments.

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[25] Here, the Mayor is referring to *the bureaucracy related to the financial and administrative systems associated with the Ministry of Finance.*
[26] *Dhyafat* means Hospitality.
[27] *Bawabat Makkah* means the Gateway to Makkah

10.1.5 Involvement of creative people

In his interview for this study, a senior official made the following comment about the involvement of creative people in solving Makkah's problems:

> "Makkah need creative and talented people to find a solution for its problems, so the business and innovation program in the university pays attention to the development of human resources and innovative products and services for both the public and private sectors, based on the requirements of the city of Makkah, and the Kingdom's development strategy for a knowledge-based economy which means enhancing society and services by transferring and investing in knowledge".

Other senior official summarises the most important task of the Innovation and Entrepreneurship Institute as being to:

> "Focus on special studies for innovators, the registration of patents and making their innovations commercial. The Institute includes business incubators, innovation incubators, the unit of transfer and localisation of technology and being the centre of technical innovation. Moreover, it contains intellectual property management".

Two 'creative citizens' who own patents and also work in Makkah Techno Valley Company (MTVC) were interviewed. When asked about the main contraptions of MTVC to Makkah city, one of them said:

> "Since the establishment of MTVC, one of the main goals has been the management and commercialisation of university innovation, so the company has provided an attractive and stimulating environment for local and international research to strengthen collaboration with the university, develop scientific activities, and foster the commercialisation of research and innovation. Consequently, the disclosure of patents reached 1150, filed patented 220, the issue of patents 30, and the start-ups of technical products 15 companies."

The second interviewee talked about the main products that solve some of the problems in Makkah:

> "Most of the patented products have focused on providing solutions for the city of Makkah, or for Hajj and Umrah, for example, Navi Bees; this product offers a high precision indoor GPS system that gives directions without the need for an internet connection. Also, Loris Product which

creates a platform for smart cities to understand the behaviour of the traffic and crowds; also, Convex, which offers a complete solution for children/people/vehicles as a tracking system."

He also, discussed the users of their products:

"For instance, we are pleased that Navi Bees has been applied in the holy mosque, also, in some big malls in Makkah. Moreover, Smart Trash Containers has been used by Makkah municipality to detect the remaining capacity and monitor the collection operations in Holy Makkah."

In order to foster and promote creativity and innovation amongst university staff and students of UQU and the citizens of Makkah, the university undertakes and offers a wide variety of activities that are connected with knowledge creation, transfer, and development (IESUMMER.ORG 2012).

The official at the Institute explained some of the activities that have been developed to stimulate creativity and innovation amongst students:

"For example we have launched the innovation and entrepreneurship summer programme, its idea being to encourage innovators and entrepreneurs from the University who have obtained or provided patents also the winners of international or national prizes in the areas of innovation and entrepreneurship, and the participants in the business accelerator programme. In 2013 we visited the UK for ten days with a mixed group of 14 students (male and female) and we visited the top universities such as Oxford, Cambridge, Manchester, Warwick, and Brunel and also the Google Company, science museums, creativity centres and companies emerging from universities. This year, 2014, we have been in Japan, where the students visited the most prominent universities interested in the economy of knowledge and business accelerators and a number of emerging companies and science parks".

10.2 Vision

Vision in the CREATIVE model means "a mental image of what the future will or could be like" (OED 2014d). The related concept of visioning is, according to

Landry (2008, 146), "An attempt to generate momentum for change". As discussed in Chapter Seven, some of the projects carried out in Makkah under Saudi rule including the expansions of the Holy Mosque, the development of *Mina*, the *Jamarat* projects, and the development of improved transport networks, have unfortunately been constructed without a unified, long-term vision or have been carried out in response to disasters. Even though those projects have been completed in the past, Makkah and the Holy Sites remain in need of continuous development. Concerning the vision and mission of the DCOMM, the official at the development authority explained in his interview that:

> "Our vision in DCOMM is that we seek to make Makkah and the Holy Sites the greatest spot in the world, and the most developed and world-class city on all levels. Moreover, our main mission is to strive to achieve sustainable development and growth in Makkah and at the Holy Sites based on plans, studies, and strategies implemented in conjunction with the departments concerned. We started the Makkah planning during various stages: Stage One is the regional plan, Stage Two is the structural plan and Stage Three is the comprehensive plan".

In his book *Urban Development: The Logic Of Making Plans* (2001,4), Hopkins explains the requirements of a comprehensive plan, which should be:

> "Comprehensive spatially by including an entire community or region, comprehensive functionally in addressing all aspects of government activity and comprehensive in time by focusing on a long time period".

The official, also offered some clarification of the comprehensive planning for Makkah and the Holy Sites when interviewed:

> "We have been asked for a comprehensive plan in competition among worldwide companies. In 2009, we contracted with MMM International Company Group jointly with Moriyama and Teshima Architects and McCormick Rankin Corporation to draw up a comprehensive plan for Makkah and the Holy Sites. Indeed, we stipulated in the contract with the company that it must draw on the insights of a universal expert team consisting of 18 members who are specialists in all areas of the comprehensive plan from 10 countries. Moreover, during the planning we set up four groups. The first includes security, municipal, transport, and government bodies that have a direct link to services introduced in

Makkah. The second group involves local expertise, including experienced specialists from Saudi universities such as engineers and technicians. The third group involves international planning experts who were carefully selected from around the world, and the fourth group comprises consultative companies. From that mix we have aimed to get inspiration from the experiences of different successful cities around the world, and also to meet the need of the pilgrims and the city".

The official described how a group of qualified Saudi and international experts took three years to complete the plan, which took the form of a 21-task plan covering the needs of all development fields for the next 30 years. Most notably are the expectations regarding resident and visitor numbers; expansion of the Holy Mosque and surrounding areas; a public transport plan; a plan for land use to accommodate population growth; a housing plan and future options; an infrastructure services plan; a social services plan for residents and visitors; a plan for the development of the Holy Sites, and an economic development plan. The official said:

> "The most distinctive aspect of the overall plan is that it took into consideration on-going projects during the planning, and incorporated these. It also specifies the means of implementation. The key aspects of the plan can be summarised into three elements: the environment, the function of Makkah, and public facilities and services."

Despite this careful and complex planning process, some citizens of Makkah and some Muslims around the world have criticised the actions of the Makkah authorities in developing the city, due to concerns about preserving the city's heritage and the fact that part of Makkah's past has been destroyed by bulldozers during construction. Commenting on this criticism, an official observed that:

> "Points of this kind including the need to preserve the identity of the Holy Sites during future development have been taken into account during the comprehensive planning process; for example, the plan identifies the roles of hotels nearby the Holy Mosque, to ensure that they do not exceed a maximum of 20 floors, in an attempt to reorganise the urban pattern in the central area. However, we must

differentiate between Makkah and other historic towns that are tourist destinations, because Makkah is first and foremost a religious city, unlike other religious cities elsewhere, because pilgrims move from one location to another in large numbers at the same time. So, do we keep the historical locations that affect millions of pilgrims? We take into account the main historic locations that must be preserved from the development process; on the other hand, some of the historic locations that some people are concerned about were changed before Saudi rule so they have not existed for a long time. Indeed, those critics of the development must understand that the plan prepares the city to receive double the current number of pilgrims after project completion within 30 years, and to solve the problems of the city for the future. I can guarantee that with this comprehensive plan, Makkah will be amongst the top cities in the world".

It should be noted here that in the past the priority of the authorities of Makkah has been to develop the city to accommodate and facilitate pilgrims for their rituals, a process which has affected the identity of the city as a historical religious city. Contractor companies do not care about the history, so they remove buildings without any concern about the antiquities and heritage involved. Landry highlights the need for a vision that "needs to balance complex and contradictory needs and be generated by people with different backgrounds, perspectives and interests". Moreover, he emphasises that:

"It requires an active process of participation to develop consensus by minimizing or resolving conflict over implementation. Such a vision may be driven by notions such as sustainable and equitable development or better design, aesthetics and local distinctiveness or even a desire to make a community happy – a language long lost in the political arena". (2008, 269).

What Landry suggests above has been done in Makkah by means of the comprehensive plan for the city that has involved consideration of different views from both local and international experts, with a common desire to develop Makkah for the better.

The approach taken to the comprehensive plan has improved the environmental awareness of the Makkah authority; therefore, all ongoing and upcoming projects will be framed within the context of the 'green city' model. This means that one of the main goals of this expansion is not only to increase the capacity of the mosque but also to facilitate healthy and comfortable conditions for worshippers and pilgrims. The Saudi Binladin group which has been responsible for building work at the Holy Mosque since 1955 (Abbas 1995) has taken into account the difficult climatic conditions in Makkah and the limited availability of water resources, and consequently green technologies have been used wherever possible, involving collaboration with innovators in producing LEED (Leadership in Energy and Environmental Design) green buildings. This ensures, for example, that sustainable strategies will be followed for the Holy Mosque complex that will reduce energy consumption and CO_2 levels by nearly 46% (Green Technologies FZCO, n.d.).

Moreover, the comprehensive plan includes pedestrian pathways, reducing the use of vehicles particularly in the central area and between the Holy Sites. The use of public transport including the Metro and buses has also been increased. However, the most important vision of the Makkah authority is to implement the 'green city' concept by moving towards a Makkah which is fully dependent on solar energy for electricity generation. Senior official explains the background to this goal:

> "We are very proud of this great project that means Makkah will have the largest solar energy project in the Middle East, and this will transform it into the first green city in Saudi Arabia, promoting cleaner energy for the encouragement of environmental awareness. Not only that, but we also want to be the first city in the Muslim world that owns solar-powered energy plants. Therefore, some 20 international consortiums consisting of about 100 companies competed for the implementation of the project costing $640 million to produce approximately 100 megawatts of electricity in an area of about two million square metres. The Municipality has designed this project to be

a partnership with the private sector, and we will own this project after ten years but the investors will be able to run the plants until they can recover their investment. Makkah Municipal will save a lot of money from its electricity bill every year: at least $550 million".

The Saudi government is aiming to get a third of its power from solar energy by 2032 by investing $109 billion in building a solar industry in different locations in the Kingdom (Mahdi 2012).

10.3 Enthusiasm

As discussed in Chapter Seven and earlier in this chapter, the Saudi monarchy have traditionally given special treatment to Makkah, as every King refers to himself as the 'Custodian of the Two Holy Mosques'. Moreover, the Governor of Makkah often repeats the King's words that "Nothing is too expensive for Makkah", whenever he approves projects for Makkah or the Holy Sites (Abu Al Naja 2011). This means that whatever Makkah needs, the King will approve; for example, as previously discussed, King Abdullah approved many development projects after being crowned King in 2005, including the *Jamarat* project, the expansion of the Holy Mosque and Al Masa, Al *Mashaaer* Metro, Alhrameen Railway, the public transport system, and the comprehensive plan outlined in the previous section, at a total cost of billions of dollars.

Strong leadership, as well as effective involvement and commitment from the highest levels of authorities for any project, will result in a thriving city, driving both its economic and social regeneration. The most common definition of leadership is influence over others, as Northouse (2015, 6) explains: "A process whereby an

individual influences a group of individuals to achieve a common goal". For Landry, the role of leadership in the city is a crucial factor:

> "The most important urban assets are the personal qualities of its leadership groupings. There is no simplistic formula to find and maximize urban assets. It requires imagination, hard work, deep thinking and risk taking. It requires a sophisticated understanding of urbanism and how cities work globally" (2000, xxxvi).

Equally, a lack of strong leadership can be a major contributor to urban decline (Landry and Bianchini 1995). The current Governor of Makkah is, however, one of the most successful leaders in the Kingdom. He is one of the sons of the third King of Saudi Arabia, King Faisal[28], and he has ambition and a desire for excellence. Landry (2008, 109) said: "Successful leadership aligns will, resourcefulness, and energy with vision and an understanding of the needs of a city and its people". Moreover, successful leadership will become a driver for development, and leaders can be supporters or facilitators of the development of creative environments, if they are future-oriented, active, hold change and take risks (INTELI 2011).

Since he was appointed as Governor of Makkah in 2007 he has selected the best qualified Saudis to form the government of Makkah. For example, the Undersecretary of Makkah Governorate obtained his PhD in strategic planning from the University of London, followed a Fellowship Program in Regional Planning at the University of Massachusetts Institute of Technology (MIT) Boston, has a Masters in City Planning from MIT, and also a Masters in Public Administration and Policy Development from Harvard University. The current Mayor of Makkah was previously the Dean of CTHMIHR. As Landry (2008, xxxvi) states: "The form of leadership changes with context. Given that cities need educated people who are unlikely to

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[28] King Faisal (1906-1975) was called 'the most powerful Arab ruler in   centuries"(Vassiliev 2012).

want to be bossed around as in traditional factories, this is crucial if the most of their knowledge is to be made".

Consequently, the Governor of Makkah has been empowered to develop a city that was previously lacking in many aspects of infrastructure. Therefore, the most strategic pillars set by the governor of Makkah are as follows:

1- the basis and the main premise is the holy kaaba

2- to promote the development of the region and encourage public participation

3- Makkah should be an honourable and inspiring model for the Islamic world in general, and specifically the Kingdom

4- there should be a balance to ensure sustainable human and environmental place development in the different economic, social, scientific and urban areas.

5- to promote the partnership of the public with the private sector, whose role should grow during this important stage (Makkah Development Authority 2015).

Moreover, during the promotion of the Makkah Smart City project, the governor said:

> "We have all the factors to make this project successful […] We have a great leadership that is ready to take initiatives. We have peace and security and we have enough funds […] We are a progressive society. Our religion Islam calls for progress. We will not accept less than top position and there is nothing impossible" (Al-Sulami 2012, para 5-6).

The leadership skills of the governor and his team have provided successful contributions to solving the numerous difficult problems that the city has faced for many years. For instance, the Burmese community, the present governor of Makkah and his team have solved this situation by providing better and more sustainable living conditions for them. Moreover, he supports the comprehensive plan for Makkah, which means considering the long-term vision for the city; this action has been taken to meet the needs of the pilgrims and the city. Also, during the planning

of the removal and redevelopment of the slum areas, the authorities in Makkah faced huge opposition from the residents in these areas, which in many cases affected the schedule of the projects. Therefore, involving the communities in the planning process was found to generate solutions. Furthermore, he is implementing plans for Makkah's transformation into a Smart City.

Landry emphasises the importance of the role of leadership in the context of the Creative City:

> "Leadership and organizational capacity comprise the asset of assets since they force-feed potential. They are the ability to inspire others towards a shared big picture aim. Leaders have a clear vision that recognizes ever-present complexity" (2000, xxxvii).

Despite the fact that Makkah is subject to particular royal attention, some unresolved issues remain, especially from within the era of King Abdullah (2005-2015) when the royal court was in control of every major project in Makkah, without collaboration with the municipal government or even the governor, consequently, this caused a lack of coordination or failure to follow through by the Makkah authorities. Thus, it was somewhat surprising that one of the interviewees in this study's research stated that some projects in Makkah had not gone through the Supreme *Hajj* committee, but were instead approved by the King himself directly, and some of the projects, such as the expansion of the Holy Mosque, were supervised directly by the Ministry of Finance. Furthermore, the *Jamarat* project, Al Mashaaer Metro and the *Mina* tents have all been supervised by the Ministry of Municipal and Rural Affairs, even though the government of Makkah and the city municipality would be expected to do this. However, the present king, King Salman, has improved the situation, and the implementation of plans and projects are now

the responsibility of the governor and municipal of Makkah. Not only that, but King Salman appointed the Governor of Makkah as personal adviser to the King.

Makkah's leaders should gain an advantage from what Landry (2008, 113) describes from the experience of Huddersfield city and a shift in organisational culture, as this will affect the changes necessary for more creative solutions, as shown in Table 10.1

SHIFTING TOWARDS A CREATIVE ORGANIZATION: KEY FACTORS

Huddersfield in its experience of becoming a more innovative city noted a series of shifts that occurred in their organizational culture, which apply generally.

Centralism	–	Devolution
Isolation	–	Partnership
Control	–	Influence
Leading	–	Enabling
Information	–	Participation
Quantity	–	Quality
Uniformity	–	Diversity
Low risk	–	High risk
High blame	–	Low blame
Conformity	–	Creativity
Failure	–	Success

Table 10.1 the experience of Huddersfield city shifting in organizational culture (Landry 2008, 113)

10.4 Conclusion

These three chapters have presented the research findings. They began by discussing the most appropriate model for Makkah, this model was developed by the researcher based on an analysis of the most influential creative city models and from the experiences of the five creative cities set out in Chapter Four. Evidence from the data gathered and collated via interviews, observations and documents, along with

the discussion which resulted from application of the CREATIVE model, led to the

conclusion that Makkah has most of the elements necessary to be a Creative City.

CHAPTER ELEVEN: CONCLUSION

11.1 Review of the research process and findings

The principal research question addressed by this study is: to what extent can the concept of the Creative City be usefully and practically employed in the development of urban services, and how might this be applied to the case of Makkah in Saudi Arabia? This involved reviewing previous studies and theories related to the Creative Cities approach, with the aim of developing a model to explore the case of Makkah in Saudi Arabia. This was a challenging prospect since limited research on creative cities in the Middle East had been conducted.

To answer the research question, the researcher focused on addressing three research objectives:

■ Where, when and how has the concept of the creative city been applied in the literature to understanding of its urban development?

■ What are the issues facing Makkah in Saudi Arabia, and how might the concept of the creative city support a critical understanding of its urban development?

■ Could Makkah be considered a creative city and if yes, in what ways? What does it tell us about the creative city literature? Or more explicity, what does the study of Makkah though the creative city's paradigm tells us about the concept of creative city and its current understanding within the literature? Should the literature be amended?

The first objective of this research was to examine where, when and how has the concept of the creative city been applied in the literature to understanding of its urban development

The literature was reviewed in Chapter Two, in order to develop an understanding of the Creative City concept and the major features of the research to date in this area. According to Coletta (2008), the concept of creative city is an elusive one. It has been found that there is considerable overlap of the Creative City concept with related city concepts, such as creative economy and creative industries. The following five different approaches have been identified: Urban Planning, Creative Milieu, Economy of Creative Industries, and Creative Policy and Cultural Discourse.

Urban planning has been focused on in particular by the pioneer of the Creative City idea, the urbanist Jane Jacobs, and by the key author, Charles Landry. He calls for a creative approach to all aspects of the city in order to solve the problems of urban living. The second approach is Creative Milieu, which has been introduced by Törnqvist (1983), Andersson (1985), Baycan (2011) and Stryjakiewicz et al. (2014). Richard Florida, in The Rise of the Creative Class (2002), proposes a strategy for attracting and retaining the so-called Creative Class, the producers of creativity, by supporting the economy-based power of the city. The third approach is the Economy of Creative Industries, and some of the most recognised models for creative industry in this regard are the British Department of Culture, Media and Sport (DCMS) model, and the model of British National Endowment for Science, Technology, and the Arts (NESTA). The fourth approach is Creative Policy Smith and Warfield (2008) have classified two major orientations within this concept: culture-centric and econo-centric to be adopted by creative governance. Chapain et al. (2013) have developed a model for the city to become a Creative City from two spheres of analysis: the real sphere and the policy sphere. The fith one is Cultural Discourse, and Costa et al. (2008) have provided a summary of some examples for the main approaches to cultural/creative territorial development dynamics and strategies.

Based on the exploration of the research findings, it has been concluded that the concepts of creative milieu, creative policy and cultural economy are not directly applicable to Makkah because they mostly place their focus on developing new clusters and creating new places that will attract businesses, innovators, creative classes and people working in the creative industries. Makkah has its own distinctive properties as a holy city for Muslims. Nevertheless, the researcher acknowledges that defining creative industries has been shown to be difficult. Most nations have adopted their own concept, and practices, which reflects the specific characteristics of each nation's social development, both industrial and cultural (BOP Consulting 2010). In this study, the NESTA model of creative industries has been chosen because it classifies heritage activities and cultural tourism as creative industries.

The literature review conducted revealed criticism of the creative cities concept. However, the researcher found that the majority of academic critiques of the Creative City concept have been focused on Florida's creative class theory in particular.Three major types of criticism have been levied on Florida's work as summarized in Figure11.1
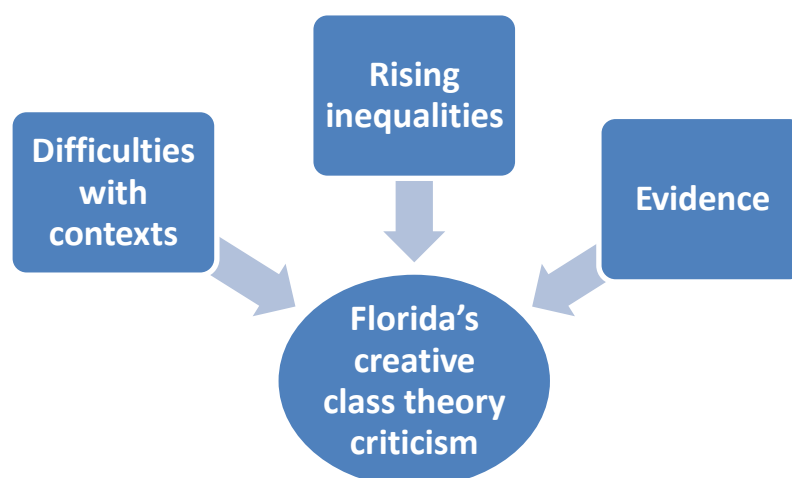
Figure11.1 The Three major types of criticism for Florida's Creative Class

The chapter concluded with a model for the creative city that brings together the previous creative city approaches. Within this model, the creative city is defined as follows:

The creative city is the city that has a uniqueness of culture, heritage and industries that improve the quality of life, productivity and ability to engage policy makers, citizens and creative people to find solutions to city problems.

After analysing creative city initiatives from across the world, it was decided to undertake a number of creative cities case studies. This entailed two steps:

First, data and other information was collected on 60 cities discussed in the literature on creative cities.

Second, these sources were then analysed to determine whether each city in the sample could be defined as a Creative City according to the definition and characteristics developed in Chapter Two. A set of example cities were selected that reflect a broad range of diverse practise: Vancouver, Yokohama, Glasgow, Barcelona and Sydney. These five creative cities have been also chosen on the basis of three similarities with Makkah.

From the research on these five cities, it would appear that Individual strategies and policies that began in isolation can be identified post hoc as aspects of a 'creative city', while at the time not being recognised as such. However, once a formal 'creative city' strategy had been adopted, the cities moved to using a common language derived from the body of literature and practice in this area. The researcher has identified common practices from the five cities that correspond with the literature of creative cities, which do not appear to be the result of active creative city

policies. Most of the developments started before the adoption of the concept of creative city as policies and strategies, including:

- Configuration of a distinctive image and identity for the city.
- Attention to hosting global events
- Attention to organising artistic and cultural events
- Initiatives on increasing the attractiveness of the city
- Setting a vision for the city
- Participation of the citizens, communities, private sector and creative people in decision making.
- The role of leadership in accelerating development processes and urbanisation
- Initiatives on using technology to improve the quality of life

It has been determined that there is a need to develop a model that brings together different creative city approaches and is better suited to Makkah- rather than simply applying Landry's Index. Indeed, most cities have developed their own model- one suited to the particular context. Atkinson and Easthope (2009, 2) argue that Landry's index is like "ready-made schemes" and therefore not suited to every context. In addition, Landry adopts a quantitative research approach, while this research study on Makkah has utilised a qualitative research approach, drawing on data from interviews, analysis of documentation and observations.

To help develop a creative city model, chapter three analyses five creative case study cities: Vancouver, Yokohama, Glasgow, Barcelona and Sydney. In doing so, it draws comparisons between Landry model's of Creative City with elements of the five Creative Cities' practice. The acronym CREATIVE was developed by bringing together the key elements of Concept, Resources, Events, Attractiveness, Technology, Involvement, Vision and Enthusiasm. These were shown to be connected to the literature on the Creative City.

Chapter Five discussed the reasons for the choice of utilising a combination of inductive and deductive approaches, with an inductive approach used in terms of generating elements for the model from the literature which has been developed through chapters Two, Three and Four, followed by a more deductive approach in relation to the Makkah case study which has been through chapters Eight, Nine and Ten. Moreover, the chapter proposed the research methodology used for this study along with justifications for the chosen methodology. It gave reasons for the choice of the "interpretivism" as the most appropriate epistemological position for this research.

The CREATIVE model was used for data collection and for analysis. 27 stakeholders have been interviewed from academics, citizens, creative citizens, visitors and business people who are likely to be able to contribute to the question of whether Makkah might benefit from adopting a Creative City approach, building on the CREATIVE model. The interviewees were selected to cover all the main departments at different levels of government which influenced the planning, development, and servicing of the city and its pilgrims. In addition, a selection of documents were consulted to contextualise the arguments of the interviewees as well as to fill any information gaps. Indeed, sometimes the documents and field notes become the main sources of data with regard to a few elements of the CREATIVE model.

The researcher's personal experience as a Muslim and a Saudi was relied upon for added understanding, as I understand the culture of my country; moreover, I have performed *Hajj* five times and *Umrah* 15 times or more, giving me the

opportunity to judge the knowledge that I received from the interviewees. The research analysis followed the six steps identified by Creswell (2009),

The relevant aspects of the city of Makkah were outlined in chapter six in order to provide the necessary context of Saudi Arabia in terms of ruling system, income and revenue, moreover, the context of the Holy City. Focus was placed on the historical events that have impacted on Makkah, on its unique status in the Islamic world, and on its development.

The second research question is: What are the issues facing Makkah in Saudi Arabia, and how might the concept of the Creative City support a critical understanding of urban development there?

To answer this, Chapter Seven is an attempt to link the idea of a Creative City as a problem-solving entity in the area of urban development and planning, with the roles played by the Saudi administration in solving the most important challenges that have faced Makkah and its holy sites since the start of the reign of the House of Al Saud. The most important challenges that have faced Makkah and its holy sites since the start of the reign of the House of Al Saud in 1925 have been explored. These include overcrowding, transportation, accommodation security and health services and examined how these have been addressed by the Saudi administration in the form of continuous expansions and reforms of the Holy Mosque and its related sites, and also of transportation, security and health services. These have prompted a search for solutions, providing a clear image of the style of planning and decision-making processes in Saudi Arabia, with particular reference to the decisions made in relation to Makkah and the *Hajj* or *Umrah,* bearing in mind that all mega projects depend on the Royal Decree. Chapter seven also highlighted the fact that the

continuous development of these services has cost a large amount of money, for example. alone $25 billion to re-design the Tent City of *Mina*.

Chapters Eight, Nine and Ten presented the Findings and Discussion of the research results and compared these with previous studies in the literature of the Creative City. These three chapters began by displaying a modified version of the CREATIVE model after it had been examined in Chapter Four. Application of the CREATIVE model to the experience of Makkah resulted in the following findings with regard to each element of the model:

Concept

The research evidence gathered from interviews, documents and observation indicated that the concept and city imaging of Makkah is that of the sacred city, due the city's prominence as the *Qibla* or direction in which 1.8 billion Muslims around the world face to pray five times a day. It is also the place of the *Hajj* to which all Muslims, circumstances permitting, must make a pilgrimage once in their lifetime. However, many Muslims and Saudi citizens believe that Makkah has been transformed and commercialised over recent decades to become a modern city. On other hand, there are some initiatives being taken to reinforce Makkah's historic identity, supported by officials and civil society institutions.

Resources

The results indicated that Makkah has some unique resources that provide its influence, its uniqueness, and its strengths. Makkah's resources are connected to its function and concept as the sacred city.

In terms of **History and Heritage,** Makkah is believed to be one of the world's oldest cities, having links to the figures of Adam, Ibrahim and his son Ismail, and finally the Prophet Mohammad himself (Peace be upon them). Except for the holy places of pilgrimage and Umrah, there is an apparent disregard for ancient artifacts and structures, as religious leaders and the Saudi authorities are fearful that such items could become the object of veneration as holy relics, which is unacceptable in Islam. In addition, during the improvements and expansions which have taken place in Makkah over the years, older monuments located in the improved areas have not received the attention, protection and care which would have helped to preserve them as heritage sites. On the other hand, some of the Makkah officials who were interviewed elucidated that the holy identity of Makkah has been preserved; however, they had to destroy the necessary monuments and old areas to build a new infrastructure for the city including new roads, houses and tunnels.

Diversity is present in Makkah as the city contains people of over 100 ethnicities. The main causes of migration to Makkah are Hajj and Umrah. The impact of diversity is that it has made a positive contribution to the city's distinction, making Makkah an innovative city in the Kingdom in many aspects. For instance, the first newspaper in the country was established there in 1884. Many Saudi Ministries were founded in Makkah, Moreover, many early Ministers, intellectuals, writers, doctors and engineers were originally from Makkah or studying in their schools.

With respect to **Research institutions,** the research findings highlighted that Makkah has three research institutions, the Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR), the Transportation and Crowd Management Centre

of Research Excellence (TCMCORE) and the Innovation and Entrepreneurship Institute (IE). Those bodies assist in identifying potential problems, and providing solutions to the city's issues, especially those related to pilgrims and to the services that facilitate their holy rituals. In addition, much attention has been paid to Hajj and *Umrah* research. Not only that, but also the (IE) Institute, which is very much related to the Creative city Concept, with an emphasis on special studies for innovators, the registration of patents, and making their innovations commercial.

In examining the presence or otherwise of **Creative Industry,** the research findings have highlighted that according to the NESTA (2006) definition of creative Industry, Hajj and Umrah have been considered, according to the category heritage activity, as creative industries, especially creative service providers, which includes heritage and tourism. Some interviewees who are working in Hajj and Umrah services have stressed that Hajj and Umrah could become the main contributor to the national economy. The estimated contribution of Hajj and Umrah is around $12 billion to Saudi Arabia's GDP (3% of the country's GDP), which is from just seven to eight million pilgrims coming for Umrah every year, yet as according to the Saudi vision, this figure is expected to increase to be 20 million pilgrims in 2020 and 30 million in 2030; that will cause the contribution to soar to over $54 billion by the year 2020.

Events

The findings revealed that *Hajj* and *Umrah* are considered global religious events, with *Hajj* attracting some three million Muslims from 188 countries for just five to six days every year; moreover, during the year some 7.8 million pilgrims come to perform *Umrah.* The research has found that there are nine State *Tawafa*

establishments with responsibility for serving pilgrims in Makkah, the Holy Sites and Madinah. Makkah's special status as a Holy City means that the extent to which it can host national or local events is limited, but it does organise and host some conferences and forums. Citizen interviewees believe that it not an excuse for the limitation of appropriate entertainment and festivals under the pretext of the holiness of Makkah!

Attractiveness

The research findings are that recently form 2011, largescale construction work and development operations have been taking place in literally every corner of the Holy City in order to improve the attractiveness of Makkah for citizens, visitors and businesses. These projects include an expansion of the Holy Mosque (completed in 2016), improving transportation Infrastructure, housing and health care projects. One of the senior officials emphasised that the bill of the current development projects will exceed $80 billion, but it will attract business opportunities for national and international companies to projects such as the railway development programme, healthcare development, water and wastewater upgrading, and public transportation. However, some criticisms have been against some of the new architectural projects, such as the Royal Clock Tower Hotel, which is close to the Holy Mosque.

Technology

It emerged from the research findings that Makkah is taking ambitious steps in the form of a Smart City plan which includes issuing electronic visas, smart security systems, electronic transport systems, tracking systems, interactive crowd management and Clean Technology Solutions.

Involvement

The research findings indicated that some form of most of the 5Cs, which are: City Committees, Citizens, Communities, Companies and Creative People, is present in the city's planning and search for solutions for Holy City problems. However, a low level of citizen involvement in decision-making was also identified.

Vision

Based on the research results, the vision of DCOMM as has been highlighted from the official that they are seeking to make Makkah and the Holy Sites the greatest spot in the world, and the most developed and world-class city at all levels. Consequently, it is clear that Makkah has set out a comprehensive plan for the next 30 years, which is the result of the co-operation of a group from MMM International Company Group, jointly with Moriyama and Teshima Architects and McCormick Rankin Corporation, along with insights from a universal expert team consisting of 18 members who are specialists in all areas of the comprehensive plan from 10 countries, together with Saudi experts from security, municipal, transport, and government bodies that have a direct link to the services being introduced in Makkah; also, local expertise, including experienced specialists from Saudi universities such as engineers and technicians. The aim was to gain inspiration from the experiences of different successful cities around the world, and also to meet the needs of the pilgrims and the city.

Enthusiasm

The Saudi monarchy has given special treatment to Makkah, as every King refers to himself as the 'Custodian of the Two Holy Mosques'. King Abdullah (2005-2015) has approved many development projects since being crowned King in 2005,

costing billions of dollars in total. Furthermore, the Governor of Makkah often repeats the King's words that "Nothing is too expensive for Makkah", whenever he approves projects for Makkah or the Holy Sites. Moreover, the governor of Makkah is seen as one of the most successful and high-profile leaders in the Kingdom. The most strategic pillars that have set by the governor of Makkah to develop a city, (see page 373)

On other hand, the research highlighted some vague issues remain especially within the era of King Abdullah (2005- 2015) that the royal court was controlling every mage projects in Makkah, without collaboration with Municipal or even the Governor, consequently, caused a lack of coordination or failure to carry through by the Makkah authorities.

Table 11.1 shows the findings from Makkah interpreted using the Creative City model: CREATIVE.

	KEY ELEMENTS	SUB-ELEMENTS	FINDING IN MAKKAH
C	Concept	City imaging	• The sacred city • Many Muslims and Saudi citizens believe that Makkah has been transformed and commercialized over the last decades to be a modern, extravagant spiritual tourist heart.
R	Resources	History and Heritage	1. One of the oldest cities in the world 2. Most of the city's historic sites have been destroyed by natural disasters or more recent man-made

			changes necessitated by expansion 3. There is only one museum in Makkah
		Research Institutions	1. Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR) 2. Transportation and Crowd Management Centre of Research Excellence (TCMCORE) 3. Innovation and Entrepreneurship Institute (IE)
		Diversity	Makkah is one of the Islamic world's most diverse cities, with over 100 ethnicities (Fattah 2005).
		Creative Industry	• The heritage activity has considered as creative industries by (NESTA 2006) especially Creative service providers, which contain heritage and tourism that include Hajj and Umrah. • The estimate contribution of Hajj and Umrah around $12 billion to Saudi Arabia's GDP (3% of the country's GDP). • The average

			spending per pilgrim ranges between $1,870 - $4,000, and that 75% of the pilgrims spend between $1,600 - $4,800 on accommodation, food and drink, gifts and communications (Rashid 2012).
E	**Events**	Global	1. *Hajj* attracts three million Muslims from 188 countries every year (The Ministry of *Hajj* Portal 2013) 2. *Umrah* attracts 7.8 million pilgrims during the year (Jones Lang LaSalle, 2010)
	Events	Local	Given Makkah's special status as a Holy City, the extent to which it can host national or local events is limited, but it does organise and host some conferences and forums, e.g.: 1. Scientific Forum for *Hajj* Research; 2. Innovation and Entrepreneurship Forum; 3. IE Youth
A	**Attractiveness**	To citizens	1. Bawabat Makkah project 2. Wahat Makkah Project (Affordable

			Housing)
			3. Ritaj Suburb Project (Staff Housing)
			4. King Abdullah Project for the Reconstruction of Makkah
			5. The New King Abdullah Medical City
			6. The new Ajyad Hospital
			7. Makkah Techno Valley Company (MTVC)
		To visitors	Chapter Seven mentioned the main projects in Makkah which aim to increase the city's quality of life and quality of place in terms of its ability to accommodate and facilitate pilgrimage rituals • Makkah's accommodation capacity is currently almost 50,000 hotel rooms (Jones Lang LaSalle 2010) • Only 9,000 rooms have been classified as 'excellent' in quality by SCTA (Jones Lang LaSalle 2010) • By 2020 Makkah is expected to double the current number of hotel rooms adding an extra 50,000 rooms (Jones Lang LaSalle 2010)

		To business	1. King Abdul Aziz Endowment project 2. The Jabal Omar project 3. Bawabat Makkah project. 4. King Abdul Aziz Road project 5. Al Sharashef Mountain project 6. *Darb Almashaer* Project
T	**Technology**	Smart City	• Makkah Smart City • The United Nations e-Government Survey 2014 ranked Saudi Arabia 36th globally in implementing an integrated e-Government platform (UNPAN 2014) • 1,166 CCTV cameras at the Holy Mosque and 4,200 CCTV cameras throughout the Holy Sites and the *Jamarat* Bridge (Karasik 2013) • The e-System for *Umrah* • The *Umrah* e-tracking system • The world's biggest automatic solid waste collection system (AWCS) in central Makkah (MariMatic n.d.) • Live translation of the Friday sermon

I	**Involvement**	**5Cs**	City committees	• The Supreme *Hajj* Committee which includes more than 20 government ministers (Al-Kodmany 2009) • Central Hajj Committee • Some government departments
			Citizens	• Saudi Arabia is a non-democratic system • The planning and decision-making technique in Saudia Arabia is top-down
			Communities	• There are different kinds of communities: for example, pilgrims; immigrants of different nationalities; and neighbourhood residents
			Companies	• The key industry in Makkah is the real estate sector • *Al Balad Al Ameen* company
			Creative people	• The innovation and entrepreneurship summer programme • Innovation and Entrepreneurship Forum • IE Youth
V	**Vision**	**3S**	Strategies	• The 30-year comprehensive plan for Makkah and the Holy Sites. • Makkah will have the largest solar energy project in
			Solving problems	
			Sustainability	

				the Middle East
E	**Enthusiasm**	**Political Support**	Leadership	• Every King refers to himself as the 'Custodian of the Two Holy Mosques'.
			Creative Policies	• "Nothing is too expensive for Makkah" • The current governor of Makkah is one of the most successful leaders in the Kingdom

Table 11.1: Findings from Makkah using the author's Creative City model: CREATIVE.

On other hand, In order to build a proper outlook for Makkah looking ahead, it is important to assess its strengths, weaknesses, opportunities and threats in an overall SWOT analysis as per the below:

At the level of strengths:

- Strong city identity as the sacred city for all Muslims around the world.
- Makkah is one of the oldest cities in the world (Ascoura, 2013), with a history stretching back as far as 1892 BC (Hekki, 1988).
- The fact that the pilgrimage to Makkah constitutes one of the five Pillars of Islam explains its key importance to Muslims.
- The Holy Mosque in Makkah also holds a unique place in Islamic tradition. In particular, it houses the *Kaaba,* which marks the direction towards which all Muslims in the world turn in order to pray five times a day (Al Wafi, 2006).
- Makkah is one of the Islamic world's most diverse cities, with residents of over 100 ethnicities (Fattah 2005)
- *Hajj* attracts three million Muslims from 188 countries every year (The Ministry of *Hajj* Portal 2013)
- *Umrah* attracts 7.8 million pilgrims during the year (Jones Lang LaSalle, 2010)
- The 30-year comprehensive plan for Makkah and the Holy Sites.
- Makkah will have the largest solar energy project in the Middle East
- Every King refers to himself as the 'Custodian of the Two Holy Mosques'.
- The new development covers an area of 456,000 square metres, nearly doubling the existing space, and bringing the total area to some 1,150,000

square metres with the aim of accommodating two million worshippers simultaneously (Saudi Binladin Group, 2013).

- Al Jamarat *project*
- The Mina Tent City project
- Al Haramain Railway
- Bawabat Makkah project
- Wahat Makkah Project (Affordable Housing)
- Ritaj Suburb Project (Staff Housing)
- King Abdullah Project for the Reconstruction of Makkah
- Makkah has 62 tunnels totaling 30km in length (Ibrahim 2009) making it a city with one of the highest concentrations of such tunnels (Al-Thaqafi 2012), with ten pedestrian tunnels and 52 for vehicular access only (Ibrahim 2009).
- The Supreme *Hajj* Committee includes more than 20 government ministers (Al-Kodmany 2009)
- 1,166 CCTV cameras at the Holy Mosque and 4,200 CCTV cameras throughout the Holy Sites and the *Jamarat* Bridge (Karasik 2013)
- The e-System for *Umrah*
- The *Umrah* e-tracking system
- The world's biggest automatic solid waste collection system (AWCS) in central Makkah
- Custodian of the Two Holy Mosques Institute of the Hajj (CTHMIHR)
- Transportation and Crowd Management Centre of Research Excellence (TCMCORE).
- Makkah Metro project

At the level of weaknesses:

- Saudi Arabia's economy is largely commodity dependent, with oil accounting for 90% of fiscal revenues and 40% of GDP.
- Many of the city's historic sites have been destroyed by natural disasters or more recent man-made changes necessitated by expansion.
- Many Muslims and Saudi citizens believe that Makkah has been transformed and commercialised over recent decades to become a modern, extravagant spiritual tourist heart.
- During the improvements and expansions in Makkah, those older monuments which were located in the areas under reform have not received the attention, protection and care which would help to preserve them as heritage sites.
- Lack of collaboration between Makkah municipality and other ministries.
- Only one official museum in Makkah.
- Limitation of local events and festivals for residents and visitors.
- Lack of citizen involvement.
- Low level of advantages obtained from Hajj and Umrah for GDP.
- Low level of advantages obtained from the attractiveness of Makkah to all the Muslims around the world.
- Weakness in recognizing the importance heritage sites.

- Weakness in recognising the importance of creative industry
- As the Saudi is a non-democratic system, there are some challenges to putting place the right leaders for the city; also, monitoring the officials is not possible.

At the level of opportunities:

- The 2030 Saudi Vision plans to increase the capacity to welcome more Umrah visitors, from eight million to 30 million every year.
- 2030 Saudi Vision aims to have three Saudi cities in the top-ranked 100 cities in the world.
- Makkah Techno Valley Company (MTVC) could be attractive for Muslims talent and foreign companies to foster innovation and entrepreneurship.
- Limitation of rooms and hotels near to the Grand Mosque, with growth opportunity for the most profitable and economical hotels in the world to extend their brand.
- Limitation of souvenirs and gifts that are made in Makkah will provide a significant opportunity for entrepreneurs to establish their business of souvenirs and gifts.

At the level of threats:

- The steady growth in the number of Muslims around the world is an additional factor for increasing the potential pilgrims for Hajj, despite the quota system.
- Makkah's accommodation capacity is currently almost 50,000 hotel rooms (Jones Lang LaSalle 2010).
- Only 9,000 rooms have been classified as 'excellent' in quality by SCTA (Jones Lang LaSalle 2010).

The above discussions through chapters Eight, Nine and Ten set out the response to the third secondary research objective and how the objectives of the research have been met: Could Makkah be considered a Creative City, and if yes, in what ways? What does this tell us about the literature on creative cities? Or more explicitly, what does the study of Makkah though the creative city's paradigm tell us about the concept of the Creative City and its current understanding within the literature? Should the literature be amended through further research?

11.2 Research Contributions

This study provides contributions to the knowledge in the field of Creative Cities on both theoretical and practical levels, as described in the following.

11.2.1 Theoretical Contributions

The first theoretical contribution of this research is that it could enhance the Creative City literature by providing fresh insight into the main academic literature on the Creative City in the form of the main debates in the field that have addressed relevant aspects of this concept. The present research has concentrated on the concept of creativity as being concerned with problem solving rather than just the presence of artistic creativity. The focus on problem solving came about due to the specific context of Makkah, which has issues that could potentially be solved using the Creative Cities approach.

Understanding of the concept of Creative City was achieved through reference to practical examples of creative cities. This is necessary because defining creative industries has been shown to be difficult, For example, one of the most widely recognised model for creative industry is the DCMS model, which has been adopted by policy-makers around the world, including in Singapore, Taiwan, Hong Kong, Australia, New Zealand, and city governments such as Beijing in Mainland China and Shanghai (Hartley 2008). However, Costa *et al.* (2008, 397) highlights definitional problems when it comes to "deciding on the limits between cultural and creative industries, but also on the kinds of activities which must be included and considered as creative". Furthermore, it is difficult to study creative industries in Makkah using this definition because most of the 13 major sectors of DCMS are not available in Makkah or, if they do exist, there is no data showing the potential of

these sectors. The NESTA model of creative industries is relevant to this study, because it classifies heritage activities and cultural tourism as creative industries.

In this thesis, the Creative City has been defined broadly as mentioned earlier. Therefore, an attempt has been made to make the definition clear and suitable for any kind of city, regardless of the city's size, economy, region, or culture. Previous definitions have all emphasised that the creative place, creative people, creative industries and creative activity are conditions for cities to become creative. However, Makkah is not particularly connected to 'artistic' creativity or even too many of the typical creative industries activities.

This research is that it presents a detailed discussion of five effective model cities in terms of attracting business and tourism, problem-solving and working towards sustainability. Looking at the experiences of these five case study cities, some common elements are identified as having contributed to their transformation into Creative Cities. The research has provided further evidence for what Landry conceptualised in the following words: "Successful cities seemed to have some things in common – visionary individuals, creative organization and a political cultural sharing a clarity of purpose" (2000/2008). In addition, the research has discussed the strengths and weaknesses in the practises of these five cases, and examined the criticisms of the Glasgow and Barcelona experiences. For example, Vancouver's experience focuses on creative policy by following two major orientations: culture-centric and econo-centric. Yokohama's experience has been to use creative policy to utilise the creativity inherent in art and culture for the purpose of urban regeneration. Glasgow's experience is concentrated on urban planning and creative industries' economy, along with the cultural economy. Barcelona's experience has focused on urban planning, creative milieu, the cultural economy, and creative industries'

economy. Sydney's experience has involved creative policy, cultural discourse and creative industries' economy. Moreover, the activities and features emphasised by each of these Creative Cities have managed to generate intelligent investment by hosting high-profile events and using their cultural features to encourage urban tourism, based on conference centres, art galleries, museums and concert halls.

Nevertheless, almost all five cities have faced some challenges. For example Vancouver has faced challenges in terms of the low level of support from regional government; limitation of financial resources; the weak connections between the business community and the educational sector in the city; the limited interest or involvement of regional government in cultural development, and the low level of support for culture and the difficulties of attracting and retaining artists and other creative talent. Glasgow, Barcelona and Yokohama have faced criticism for not involving the public in decision-making.

It is worthwhile mentioning that the experience of regeneration and the developing of Makkah that has touched many parts of the city could be similar to the experiences of Glasgow and Barcelona, in that it has both achieved some success and faced some criticism. Makkah requires a similar amount of time to that taken by both of these other cities for their regeneration processes; indeed, Richards and Wilson (2007) estimate that a city needs a period of 25 to 30 years to complete its creative development strategies.

As a brief comparison between Vancouver and Makkah, it can be observed that almost every King of Saudi Arabia has been keen to make his own mark on the holy city of Makkah. In most cases, this has involved expanding or developing the

Holy Mosque, as discussed in chapter seven. Typically, the Holy Mosque and the holy sites in general, have received more attention than Makkah as a whole, despite the fact that there is a need to develop the wider urban infrastructure in order to increase the quality of life for both citizens and pilgrims alike. Similarly, Overall, Vancouver has tried to find local solutions to its problems using the creativity of its own citizens. It is also noticeable that each Mayor of Vancouver standing for election promotes a new plan for the city. For example, Sam Sullivan (2005–2008) established the ten-year Creative City plan intended to run from 2008 to 2018. His successor, the current Mayor (as of 2015) Gregor Robertson has promoted smart city and green city plans. Both these approaches not only seek solutions to the city's particular problems, but at the same time, they also pick up on international trends.

In reference to the secondary research objective: would a new model be useful in order to more fully understand the notion of Creative City within both Western and non-western societies? The fourth contribution of this research addresses this as it proposes a revised model of the Creative City which has been assembled from the analysis of one of most influential existing model of the Creative City, Charles Landry index. Furthermore, based on the experiences of Vancouver, Yokohama, Glasgow, Barcelona and Sydney, a new model for the Creative City has been assembled which brings together the elements drawn together from both the theory and practise of Creative Cities.

In the researcher's view, the CREATIVE model could be used as a tool to understand the key forces that affect the success or failure of applying the Creative City theory to any city. Through each element of the CREATIVE Model, the city

authorities could set strategies to enhance the quality by applying it within the city. For example, they could set different indicators along with the policies to measure the people's satisfaction with the attractiveness and involvement of the city, and so on.

Moreover, it could be possible for Makkah to have creative milieu by attracting the creative and talent Muslims and others, especially as the research findings show that Makkah has already established the Makkah valley project. It needs creative polices to put this plan into action, and the Creative City idea will be the way to enhance that to the benefit of city and its economy.

Indeed, measuring the success of the model is like measuring the efficiency of any other realm of government. Makkah Development Authority can report to the governor of Makkah on a regular basis to benchmark the health of the Creative City. For example, Makkah Development Authority should report to the governor every year on:

- The number of historic places that have been equipped for visitors.
- The number of events and festivals for citizens and visitors.
- The citizens and visitors' satisfaction with its attractiveness (quality of life and place).
- The investment number and kinds that have been attracted to the city.
- The impact of Hajj on the city's economy.
- The impact of Umrah on the city's economy.
- The number of employees in the Hajj industry.
- Technological solutions for citizens and visitors.
- Measuring the extent of the integration and involvement of the 5Cs in the development and planning of the city.
- Measuring the extent of the application of comprehensive plans.
- Measuring the extent of city leaders' effectiveness in different sectors.
- The most important challenges that the city has faced throughout the year.

Not only that, but as the Creative City emphasises the value of a creative urban climate in transcending narrow thinking (Landry 2000/2008), Makkah officials

could use the model to improve decision making process, through encouraging the involvement of the 5Cs in planning and finding solutions.

The author suggests that the CREATIVE model could be used as a general guide for the decision makers and experts who are charged with implementing urban development and planning the city, and with identifying the potential key forces that might stimulate or impede the development process. Interestingly, Makkah has made use of other approaches, such as Makkah's 'Smart City' plan, which includes issuing electronic visas, and the use of smart security systems, electronic transport systems, tracking systems, interactive crowd management and clean technology solutions. Moreover, the comprehensive plan of Makkah has improved the environmental awareness of the Makkah authority; therefore, all ongoing and upcoming projects will be framed within the context of the 'green city' model. Furthermore, Makkah will have the largest solar energy project in the Middle East, and this will transform it into the first green city in Saudi Arabia.

11.2.2 Practical Contributions

The research has reviewed the history, the present and the future of the major relevant urban, transportation, security and health services in Makkah, particularly those related to the *Hajj* or Umrah, including the main problems and their solutions. The creative city is a framework for planning, which takes into account many aspects of urban development, without ignoring the significance of the factors necessary to achieve a high quality of life: economic, social, environmental, technology and cultural factors. Makkah, and other cities in the Kingdom, sometimes struggle to cope with its problems. Modern considerations for the success of the city require it to be characterised by diversity and promoting culture, and the citizen should be at the

core of planning. The Creative City idea comes from the need to improve the city's creativity.

In the researcher's view, the CREATIVE model could be utilised by Makkah's government as a tool to support and improve the decision-making process regarding planning and problem-solving that Makkah faces every year. The research has found that Makkah has great potential to be a Creative City according to the CREATIVE model. It also reflects how some of the developments of the city in the past that were established in order to increase its attractiveness, were carried out without long-term planning or as a reaction to various disasters. However, since the establishment of the Development Commission of Makkah in 2000, the emphasis has been on long-term planning for all city sector projects. One aim has been to resolve the overlap between some sectors and to facilitate cooperation between them.

There has been a pattern of ignoring the views of Makkah's citizens in the decision-making process. For example, the last expansion of the Holy Mosque has received criticism from some of Makkah's inhabitants due to the acquisition of a huge area surrounding the Holy Mosque, which forced residents to leave without satisfactory compensation.

The findings from this research include inferences that can support the practitioners in charge of the implementation of planning in Makkah to anticipate future challenges and determine how successfully or unsuccessfully projects are progressing inside different institutions, when involving the 5Cs into the planning. In this way, they can find out how successfully or unsuccessfully following and applying the vision of the city has been.

It has also been found that the CREATIVE Model has helped in understanding the context of Makkah, and the process has revealed key aspects specific to the context of Makkah.

Moreover, the research finding that the possibility of Makkah to be a Creative City in its field as a Creative City for pilgrimage, in terms of creative solutions that could be faced due to the increasing desire of millions of Muslims around the world to visit the city. The research reveals that the idea of the Creative City, is not exclusive to industrial cities, cultural cities, or artistic cities, and so on, but could include any city that has a special distinctiveness that is attractive to segments of people. Landry and O'Connor (2002) argue that culture is a resource, and every city possesses the creative potential to capitalise on its distinct cultural flavour.

The authorities of the city gain much benefit from the city's strengths, which could transform Makkah and the economy of Saudi Arabia to be in a high-ranking position in the world. Saudi Vision 2030, emphasises the importance of Makkah to the Kingdom and to the world, describing it as "The heart of the Arab and Islamic worlds, the investment powerhouse, and the hub connecting three continents". The CREATIVE Model could contribute to this as follows:

- Makkah has been emphasised in the CREATIVE model, as Makkah has a unique concept and identity as a holy city and the heart for more than one and a half billion Muslims around the world, which means a huge number of potential visitors to the holy city for Hajj and Umrah. This has been addressed in the 2030 Vision, which aims to increase the capacity to welcome Umrah visitors, increasing annual numbers from eight million to 30 million. Also, the goal is to double the number of Saudi heritage sites registered with UNESCO, which means more visitors not only seeking a ritual visit, but also possibly visiting the historical monuments, which would increase creative industry in terms of creative service providers, especially heritage and tourism. Not only that, but part of the 2030 Vision is to establish the largest Islamic museum in

the world; in fact, the most worthy place is Makkah to host this museum, especially if it is outside the holy borders of Makkah to make this museum accessible to non-Muslims as well.

- The CREATIVE model will help Makkah to achieve the goals of the 2030 Vision, to make three Saudi cities recognised in the top-ranked 100 cities in the world.

- The CREATIVE model includes attractiveness to business, which is also an opportunity to focus on the goal of 2030 Vision to increase foreign direct investment from 3.8% to the international level of 5.7% of GDP.

- The 2030 Vision aims to increase SMEs' contribution to GDP from 20% to 35%, which matches with the involvement of creative people and companies set out in the CREATIVE model.

- As part of the uniqueness of Makkah, as one of most diversified Islamic cities, there is the potential for it to attract the most creative and talented Muslim people from around the world; in particular, to take part in Makkah Techno Valley Company (MTVC) to foster innovation, entrepreneurship and creative industry.

- The CREATIVE model concentrates on the involvement and cooperation of the 5Cs in planning and finding solutions, and a lack of that has been noticed as one of the main problems with the city.

11.3 Research Limitations

One of the main restrictions encountered by the researcher has been the nature of the research subject, as a Creative City can be seen as convening at the cross-roads between a number of research fields, such as media, marketing, urban design, and planning. This issue required extra effort in the acquirement of knowledge in order to gain insights into other related areas, which made the study more challenging. Another limitation was linked to the development of a new model for this study so that the creative city approach could be extended to the Middle East; this was one of the main contributions of the thesis.

There were also some restrictions in the data collection. Peak time travel to Makkah was not always possible from the researcher's UK base, making it difficult to reach the interviewees. Furthermore, the 'elite' participants in this study were not easy to contact, many of them due to privacy concerns and also because of their busy schedules. However, personal contacts and networks made it possible to reach and interview some of them.

Another limitation was that all interviews were done in the Arabic language, making the translation process into English very challenging. For instance, interviewees used certain Arabic vocabularies for which it was hard to find equivalent words in the English language.

11.4 Future Research Opportunities

The CREATIVE model could be expanded to contain additional categories according to current and international trends to ensure that it remains up to date. The suitability of the model to other contexts could be assessed, for example for cities in other countries, or other cities in Saudi Arabia, such as Medina, as the current study has assisted in considering the phenomenon under study as it has delivered a valuable view of the potential of Makkah (and therefore perhaps also other Middle Eastern cities) to be a Creative City. It has also built up a detailed understanding of the efforts being made to solve the complex problems that the city faces in order to increase the quality of life and place of Makkah for its citizens and visitors. The model could be returned to following completion of some of the major projects, and in particular once the target for the increased number of visitors to Umrah has been reached to check both the success of the city in terms of being a Creative City, and the usefulness of the model.

Leadership styles and enthusiasm change over time, therefore it would be interesting to research the situation in the future when there is a new king and to see what projects they introduce and what hey vision they have, and whether this is in accordance with the notion of Creative Cities.

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Appendix 1
Interview questions for each element of the CREATIVE model

Letter	Key elements	Evidence	Interview Questions
C	**Concept**	Sacred City	1. What is Makkah's identity and image like in reality? 2. Who is responsible for that?
R	**Resources**	History and Heritage	3. How do you recognise historical and heritage places? 4. Which of the historical and heritage sites in Makkah are pilgrims keen to visit? 5. How do you describe the condition of these sites? 6. Do you think that historical and heritage sites have been protected from the expansion operations?
		Research Institutions	7. How many institutions are related to Hajj and Umrah in Makkah? 8. What are the objectives of the institutions? 9. Is your work appreciated by the government? 10. Could you give examples of the institutions' contributions towards facilitating the city's services and solving problems?
		Diversity	11. How has the social life, cultural and creativity in Makkah been impacted on by the diversity of its citizens?
		Creative Industry	12. What is the impact of Hajj and Umrah on the national economy? 13. What kind of service receives the most revenue during Hajj and Umrah? 14. What is the potential of creative industries for the Kingdom and Makkah in particular?
E	**Events**	Global Event Hajj Umrah	15. What are the Ministry of Hajj's responsibilities to pilgrims? 16. How do you provide security, health, food, housing and transportation services to the pilgrims? 17. What are the roles of the Tawafa establishment?
		Local events	18. What events other than Hajj and Umrah are held in Makkah? 19. What are the purposes of these events?
A	**Attractiveness**	Government Contribution for Citizens	20. What are the key municipal contributions to the city's development for all beneficiaries, including pilgrims, residents and businesses? 21. How does the municipality deal with housing challenges?
		Visitors	22. What are the main projects that serve

		Business	residents in terms of housing, healthcare, education and transportation? 23. What are the main projects that aim to accommodate pilgrims and facilitate their rites? 24. What form does the city's partnership with the private sector take in improving services and stimulating investment projects' development in Makkah? What are the main projects? 25. What are the objectives of the Al Balad Al Ameen Company? What are the major projects? 26. Will the slum projects displace residents?
T	Technology	Smart City	27. What is Makkah's Smart City Project? 28. How does the government gain advantages from new forms of technology to facilitate Hajj and Umrah?
I	Involvement	5Cs City Committees Citizen, Communities, companies and Creative people,	29. Who is involved in the planning of the city and Hajj and Umrah? 30. Do you notice any lack of Involvement? If so, why?
V	Vision	3S: Solve the problems and Sustainability	31. What is Makkah's vision for the future? 32. How has the city planned for this vision? 33. What are the main problems that will be solved? 34. Will the new projects bring sustainability? If so, how?
E	Enthusiasm		35. Can you discuss cooperation and coordination in government? 36. Does everyone in the city hold the same vision? 37. How does communication happen between the various sectors?

Appendix 1.1 Interview questions for each element of the CREATIVE model

Appendix 2

Participant Information Sheet
Urban Transformation Through Creativity: Applying the Creative City Concept to Makkah

Riyadh
00966563654555
S.A.Alamoudy@edu.salford.ac.uk

Dear Sir,

I am currently a full time PhD student in the School of Arts and Media at the University of Salford in the U.K. As part of my PhD research, I need to conduct a fieldwork study that aims to address what issues are facing Makkah in Saudi Arabia, and how might the concept of the Creative City support the development of urban services and global identity?

You are invited to take part in this case study research interview because you are a knowledgeable individual with experience of working on ……………………………………………………… I wish to assure you that if you decide to be interviewed, your identity, as well as all information you provide, will be treated with the highest level of confidentiality. In addition, participation is entirely voluntary and you can withdraw from the interview at any point without giving a reason. I would be grateful for your participation and signing of the consent form. I would be happy to provide a summary of the research findings if you wish to participate.

Yours Sincerely,

Saeed Alamoudy

Appendix 3

Participant Information Sheet
Urban Transformation Through Creativity: Applying the Creative City Concept to Makkah

Riyadh
00966563654555
S.A.Alamoudy@edu.salford.ac.uk

Please tick if applicable:

- I confirm that I have read and understood the information sheet provided.	
- I agree to take part in the case study research.	
- I agree to the interview being tape recorded.	
- I agree that the interview materials can be supplied to external entities for academic purposes under the condition that my identity will remain anonymous.	
- I grant my permission to the researcher to literally use my own words in the thesis under the condition that my identity will remain anonymous.	
- I agree to the presence of a male research assistant to accompany the researcher during the interview.	

  Name of Participant:
Date:
Signature:

Name of Researcher: Saeed Alamoudy
Date:
Signature: