



Culture-led Regeneration Policy as Urban Transformation Opportunity in Indonesia: Lessons from Glasgow

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Abstract.

Culture-led regeneration has been widely recognized as an important concept in urban development discourse. However, this concept has not been widely discussed and included in the urban development policy agenda. This article reviews the practice of culture-led regeneration policy as a means of urban transformation in Glasgow. We show the development and strategic impact of implementing culture-led regeneration in Glasgow. We aim to take lessons from Glasgow as a turning point of global culture-led regeneration by exploring the critical factors and challenge of culture-led urban regeneration for urban transformation and adapt it to the context of Indonesian cities. This study was conducted using a analysis of secondary data. Ultimately, we found several challenges and consideration point for Indonesia in urban development to be discussed in the future. Further, we also conclude that this concept deserves to be considered as a policy agenda for urban development in Indonesia for its ability to address social issues and accelerate economic development.

Keywords: Culture-led Regeneration, Cultural Policy, Creative Economy, Social Development, Cultural Tourism.

1 Introduction

The global landscape of urban development is undergoing a profound transformation. Rapid urbanization, coupled with the evolving challenges of the 21st century, has made the pursuit of sustainable urban growth and transformation a critical imperative. Within this evolving paradigm, culture-led regeneration policies have emerged as a compelling avenue for shaping the future of cities. These policies recognize that culture is not merely an aesthetic accessory to urban life but a potent force that can drive economic prosperity, foster social inclusion, and breathe life into neglected urban spaces. However, the effective implementation of culture-led regeneration initiatives remains a complex endeavor, deeply intertwined with a city's

unique political, economic, and social context. This research sets out to explore this intricate interplay, with a specific focus on Indonesia, and to glean valuable lessons from Glasgow's remarkable success in utilizing culture as a transformative tool in urban development.

Culture's role in urban regeneration is grounded in a robust theoretical framework. Scholars such as Florida and Bianchini have underscored the importance of culture in shaping the competitive advantage of cities [1], [2]. Moreover, the work of theorists like Harvey and Sassen has highlighted the contemporary challenges cities face, including issues of spatial inequality and environmental sustainability [3], [4]. Culture-led regeneration, with its potential to address these multifaceted challenges, has garnered increasing attention. Despite this recognition, there remains a critical knowledge gap concerning the adaptation of culture-led regeneration policies to diverse urban contexts, particularly in regions like Indonesia, where rapid urbanization is intertwined with rich cultural diversity and economic disparities.

The intersection of cultural policy and the political-economic context poses a complex challenge for urban planners and policymakers. While Glasgow's resurgence through culture-led initiatives is celebrated worldwide, there is a pressing need to understand the nuances of replicating such success stories in cities facing vastly different socio-political and economic realities. Indonesia, a nation renowned for its cultural diversity, is experiencing rapid urbanization and confronting urban challenges, including spatial inequalities, environmental degradation, and cultural preservation. The problem statement that guides this research is as follows: How can Indonesia leverage its cultural heritage and creative industries to drive culture-led regeneration policies that are adapted to its unique political-economic landscape, and what lessons can be drawn from Glasgow's experience in this pursuit? This inquiry is imperative as it seeks to inform the development of effective urban regeneration strategies that harmonize cultural vitality, economic growth, and social cohesion in Indonesian cities and offers valuable insights for regions worldwide facing similar challenges.

2 Method

The main method is analysis of secondary data with literature review approach [5] to investigate the nexus between culture-led regeneration policies, urban transformation, and Indonesia's context, with specific focus on drawing lessons from Glasgow's successful experience. A literature review is an established research method used to synthesize existing knowledge, critically analyze scholarly works, and derive meaningful insights from the collective body of literature relevant to the research topic. By systematically synthesizing existing knowledge and drawing lessons from Glasgow's experience, this study aims to contribute valuable insights to the discourse on culture-led regeneration and its potential as a catalyst for Indonesia's urban development.

3 Culture-led Urban Regeneration

Culture-led urban regeneration began in the 1970s when the idea of utilizing culture for economic growth began to spread. It is the result of severe urban decline in the western hemisphere due to the accumulation of socio-economic problems as a result of global industrial dynamics [6]. The major cities governments carried out an urban revitalization initiative to overcome problems like bad environment, homelessness, and poverty, which lead to population loss [6], [7]. In those initiatives, cities are shifting their economic means from manufacturing to service-based by exploiting culture. Culture is considered vital for its ability to influence several critical points of a liveable city, such as cultural diversity, inclusivity, globalization, and economy. It is also highlighted as important by European commission for their initiative in European Capital of Culture event as well as UNCHS in their publication back in 2004. For that hype, culture is no longer seen only as the rhetoric of inclusivity as in old-school public policies but as the fuel of economic growth and city revitalization that is implemented in a culture-led urban regeneration policy.

Culture-led regeneration in public policy expects the input of cultural and/or creative activity to produce multi-faceted outputs that (hopefully) improve the well-being of residents. The crucial is the social and economic impact. The logic behind this movement is to utilize the culture, whether it is an original culture embodied or a contemporary culture injected into the city, directly or indirectly, to regenerate post-industrial, abandoned, and slum areas in order to improve the value of the city. It drives the multiple uses of the culture as a value generator, either as a product to be consumed or a capital to be produced. Moreover, it is positioned as a medium for prosperity to the city and residents, delivered by its producer inside and outside the party. Either way will generate value and, thus, is expected to attract broader external parties to participate in economic development and improve the resident's quality of life.

Following that, culture-led urban regeneration policy focuses on integrating the new cultural production-consumption scheme and its industries into the city [8]. It means to transform the city into a cultural epicentrum which stimulates the consumption of cultural and creative things, which became a hype in the late 1980s through the rise of entertainment industries while simultaneously boosting internal cultural and creative production and preparation to setting up the stage for a 'high' culture image [6]. Although the relationship between production and consumption and the establishment of cultural industries is complicated and varies in each study case, urban agencies would generally start by stimulating cultural consumption to boost further production by investment and attract external funding agencies to get involved.

Some of the cities started with campaigns and the development of high culture infrastructures such as museums, art galleries, and architectural aspect to boost cultural consumption and civic pride from the previously broken post-industrial cities. Urban agencies would then continue to promote cultural consumption with the cultural capital to external parties to attract every class and group that would be helpful for economic growth in the city. This effort is associated with place marketing, in which urban agencies use the marketing practice to show the value of their city and its culture to win inward investment [9]. In practice, urban agencies will produce a unique value that

represents and embodies the city's culture to be consumed by the public and communicate it through branding and place-making efforts. Historical cities like Amsterdam or Paris usually use their heritage richness to develop that, while other cities blend history with new modern infrastructure to create a whole new place-based experience.

Following this logic, the inward investment is expected to boost and improve the economic performance and, by the trickle, will come the residents' quality of life. Hence, it is also a form of a medium in which urban agencies overcome social issues with cultural policy, which is expected to trickle the positive impact towards the fundamentals. By using inward investment as well as independent investment, they try to reconstruct the image, bring in investment and invite any 'foreigner' to come to consume their high culture, which is already marketed and spend much money on their industries which are high-tech and service-based industries. It is the reason for the similarities in structure and image among the great major European cities. They had differentiated, but in a similarly general way in which the high-culture and top-notch capitalist industries exist.

Not only to overcome the crisis, the use of culture as a fuel for an economic boost in extending is also aligned with the pursuit of growth. This ground is in line with the creative city concept popularized by Florida [2], where he argued that the development and growth of the city would be determined by its creative industries. The creative city developmental model proposition is a honeypot model that relies on the existence of the so-called creative class. It says that a talent pool of creative class would attract giant tech and service-based companies to invest and stay in a city. Hence, the creative city concept tends to create industrial environments that become the epicentrum of high-tech and service businesses, ranging from a vibrant culture to a friendly policy. Recalling the above, practice starts with a creative class, a class of people associated with specific jobs of creative work, which is expected to play a critical role in shaping the economy. The existence of this class is an early determinant of the creative city concept, as it helps the city to create a talent pool. Hence, the discussion then lies in the precondition the city needs to attract this kind of people.

Sasaki [7] mentioned that the city needed to provide the creative 'milieu' to proceed with creative city ideas. It is a set of environments that creative workers like. This environment is generally social, where creative workers' preferences regarding norms, tolerance and cultural vibration are emphasized. Florida issued its controversial publication about the impact of the existence of Gay on economic growth to support this proposition. Although there have been many criticisms and interpretations of the publication, Florida's idea is aligned with the process of culture-led regeneration, particularly regarding how to use the cultural and creative sector to generate investment, spur cultural production and consumption to stimulate growth and reconstruct an image. Hence, culture-led regeneration is often seen as a vehicle, and the creative city is the goal where both vision about the cultural and creative city with a service sector economic base and a highly cultured population base with a good quality of life.

Looking at cities from a combination of culture-led regeneration and creative city practices will explain the development of cultural utilization and economic growth with

a specific flow and framework. The above concepts provide a starting point for exploring urban regeneration policy practices and efforts to maximize growth through investment, consumption, and cultural production. Below, the author will briefly describe Glasgow's development as a turning point for culture-led regeneration at the global level following its appointment as the 1990 ECoC and global benchmark.

4 Glasgow Place-Marketing: Urban transformation through marketing

The common view agreed that Glasgow is one of the places that use a place-marketing strategy to reconstruct its image and carry out culture-led urban regeneration. Glasgow's move to carry out place marketing began with extreme urban problems after the post-industrial chaos that made Glasgow's image in Europe quite bad. This place is considered dirty and backwards because of the slum area, working conditions and extreme industrialization. A place with an image like this will need an image reconstruction to improve the broad public perception of the city and bring in external parties to contribute socio-economically to city life. Indeed, it was argued that Glasgow, during the post-industrial era, was facing a severe downward spiral decline, where Glasgow's poor image was a primary distinctive for potential investors [9]. Following that, the Glasgow City Council and their marketing members set up a new plan for image reconstruction to slightly change the negative image to attract investment and raise the civic pride and morale factor among the Glaswegians.

A series of plans were planned in the 1980s by the Glasgow City Council involving private and public actors in a cooperative, followed by the formation of Glasgow Action in 1985. However, the implementation of image reconstruction began with Mayfest in 1982, a festival to celebrate art and Glasgow artist. The big buzz came in 1983 when the city government launched the 'Glasgow Miles Better' campaign, arguably considered the best place-marketing agenda after the 'I Love New York' campaign [9], [10]. Glasgow Miles Better reportedly succeeded in changing the city structurally and morally as it catalyzes Glasgow to re-found its position in business, art, education and culture. Further, it affected the Glaswegians, raising their awareness and civic pride towards their city. It is a successful start to launch an intense culture-led regeneration as a series of rapid and swift physical development. Glasgow reportedly renovated public infrastructure, business, transportation, and other things that were considered essential to establish a service-based economy [9].

Glasgow continues to boost its development by opening various attractions and cultural centres. After the launch of Mayfest in 1982, the world-known Burrell Art Collection was opened in 1983. Infrastructure improvements and global market integration also resulted in several flagship shopping malls, offices, and the revitalisation of factory areas into luxury housing [11]. Simultaneously with the launch of the urban planning document by McKinsey in 1985 [11], Glasgow also launched the Scottish Exhibition and Conference Centre (better known as Armadillo) [10]. The revitalisation of the city centre from physical and environmental quality was also

carried out with by Gordon Cullen, which transformed Buchanan Street, the most famous street in Glasgow, into a shopping centre and retail area. These various transformations ultimately also influenced Glasgow's image, which continues to change towards a cultural city and vibrant culture.

In less than ten years, the Glasgow City Council 1986 announced its intention to nominate Glasgow in the European Capital of Culture 1990. With rapid urban regeneration and smooth image reconstruction, Glasgow was elected European Capital of Culture in 1990 with the slogan 'See Glasgow, See Culture'. By winning the ECoC 1990, Glasgow become a central of attraction, in which its effort for regeneration become a hot discussion and a turning-point for growth orientation through regeneration as Glasgow managed to outpace competition through revitalization and the spices of vibrant culture contemporary scene. Before Glasgow, only major European cities with a long classical history were selected as winners, such as Athens 1985, Florence 1986, Amsterdam 1987, Berlin 1988 and Paris 1989. Glasgow's rapid growth and transformation into a 'world city' with practical culture significantly influenced urban agencies worldwide. Glasgow changed the culture-led regeneration game by integrating heritage historical culture with the contemporary cultural scene and utilizing it to revitalize slum areas through inward investment. Furthermore, ECoC also provides strong legitimacy for the Glasgow brand as a cultural city. This strong influence has made the Glasgow strategy widely studied and replicated worldwide. The culture-led urban regeneration strategy has become a reference for other city developers, such as Bilbao, Barcelona, Singapore, Tokyo, and Osaka.

On the other hand, Glasgow's decision to take part in the ECoC 1990 itself was not only to gain recognition for their culture, as they had built a pretty good image before participating in the ECoC, but to be competitive and increase comparative advantage for industrial and cultural development [12]. Tucker [10] stated the critical objectives of Glasgow's participation in the 1990 ECoC:"

1. 'To maintain the momentum already generated by the image-building initiatives and the marketing effort.
2. To provide a corporate marketing platform for the city's artistic activities.
3. To utilize and build upon the existing organizational experience and cooperative efforts within the city.
4. To stimulate increased awareness, participation and cultural developments in Glasgow' [13]."

This objective is clear and indirectly also refers to the development and development of cultural tourism in Glasgow. Cultural tourism development is appropriate for addressing local and non-local development in Glasgow [10] for its broad scope and multi-faceted impact. Cultural tourism becomes logical because the ecosystem preconditions to accommodate this activity are practically available due to the rapid flow of culture-led urban regeneration. Growth in cultural consumption, improvement of city infrastructure, the addition of cultural attractions, international events, image reconstruction and social conditions, all driven by the spirit of regeneration, deliver a perfect ground for tourism to take off. Hence, it is argued that culture-led urban regeneration is Glasgow's basic foundation and central axis for tourism development.

On paper, cultural tourism in Glasgow in the 1990-1999 period did indeed increase; it can be seen from the number of tourists, which continued to increase to 1.5 million in 1990 and reached 2 million in 1999 and with total tourist spending reaching 375 million [12], [14]. Like Ashworth and Voogd's statement [13] about the process of shifting urban focus from originally cultural production to cultural consumption, along with the addition of city infrastructure and high culture attractions, Murphy and Boyle [13] reveals that the development of culture-based policies is quite fundamental to the existence of urban cultural tourism.

Implementing culture-led urban regeneration and the place-marketing strategy changed Glasgow's socio-economic landscape, providing an exponential growth trajectory and improving Glasgow's social issues and urban challenges from the post-industrial to the modern era. Through rapid development and massive investment, Glasgow has laid the foundation for a service-based economy that attracts investment. On the other hand, place-marketing, promotion of high culture and the existence of flagship retailers also lay the groundwork for groups that have the potential to contribute economically. The city is slowly moving as a 'honeypot', attracting investors and the creative class, students and tourists who are essential within the framework of a creative city. Cultural utilization ultimately acts as a medium to improve residents' quality of life and change the city's image through investment and transformation of the 'world city'. Glasgow brilliantly became a pioneer of urban regeneration that took off from the downturn of urban decline in the post-industrial era. To this day, Glasgow's statistical record also amazes us; for example, it can bring in tourists, income and is home to world-class technology startups.

5 Urban Challenges Indonesia

5.1 The Transition to a Service-Based Economy

Indonesia, with its sprawling archipelago comprising thousands of islands, is experiencing a significant shift towards urbanization. The nation's urban population has been steadily growing, driven by factors such as rural-to-urban migration, natural population increase, and the expansion of economic activities in urban areas. This trend is particularly evident in major cities like Jakarta, Surabaya, and Medan, which have witnessed substantial population influxes. As urbanization continues, the challenges and opportunities it presents become increasingly prominent. These include the need for efficient urban planning, infrastructure development, and strategies to accommodate a burgeoning urban population while preserving Indonesia's natural landscapes.

5.2 Socio-Economic Disparities and Cultural Diversity in Indonesian Cities

Indonesian cities are characterized by a rich tapestry of cultures and ethnicities, stemming from the nation's diverse heritage. However, this cultural diversity can also lead to socio-economic disparities and challenges related to social inclusion. In many urban areas, there is a stark contrast between affluent neighborhoods and informal

settlements, reflecting disparities in income, access to education, healthcare, and employment opportunities. Managing and harnessing this cultural diversity for the benefit of all residents is a complex task. While cultural diversity can be a source of strength, it can also result in social fragmentation. Addressing these disparities and promoting social cohesion are critical for building equitable and harmonious urban environments.

5.3 Cultural Assets and Creative Industries in Indonesia

Indonesia boasts a wealth of cultural assets, including traditional art forms, crafts, music, dance, and architectural heritage. Additionally, the country has a burgeoning creative sector encompassing film, fashion, design, and technology. These cultural assets and creative industries hold immense potential for driving economic growth, creating jobs, and enhancing the global visibility of Indonesia's cultural heritage. However, fully realizing this potential requires strategic investments in cultural preservation, creative education, and the development of cultural infrastructure. Balancing the preservation of cultural heritage with the need for innovation and adaptation in the creative industries is a central challenge.

5.4 Pressing Urban Challenges and the Need for Holistic Regeneration

Indonesia's urban areas face a range of pressing challenges, including inadequate infrastructure, traffic congestion, environmental degradation, and housing shortages. As urbanization accelerates, so do these challenges. The need for holistic urban regeneration becomes evident, encompassing strategies that address not only physical development but also social and cultural dimensions. Culture-led regeneration policies, which leverage Indonesia's rich cultural heritage and creative industries, present a promising avenue for holistic urban revitalization. Such policies can not only rejuvenate physical spaces but also foster social inclusion, boost the creative economy, and celebrate cultural diversity. The imperative is to develop and implement regeneration strategies that are tailored to Indonesia's unique urban contexts, bridging the gap between economic growth and socio-cultural well-being.

6 Conclusion

This paper seeks to find lessons learnt from Glasgow's successful urban transformation through culture-based regeneration to be adapted to the context of Indonesian cities. Through reflecting on the regeneration experience in Glasgow, we find several important factors, challenges and potentials for the city, when a culture-based urban regeneration framework is applied in Indonesia. Among them are the transition to a service-based economy, socioeconomic disparities and cultural diversity, cultural assets and creative industries. We consider it important to press urban challenges through culture-based urban regeneration such as Glasgow's, due to its multi-faceted impact. This paper can open new discussions for future research on the

application of culture led for more holistic regeneration and sound urban transformation by addressing social issues through cultural capital.

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