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COLLEGE OF ENGINEERING

TOWARD CREATIVE CITIES: ASSESSING THE CULTURALLY EMERGING

CREATIVE DOHA CITY- QATAR

BY

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ABSTRACT

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Through the holistic visionary plan 2032, Qatar is aiming for a future knowledge and economic creative based development. It is taking one main pillar in the country vision strategy to build a well-established human force that will sustain the country growth. Doha City is assigned to be a cultural and creative hub that attracts creative workers from around the globe and establish its local creative human capital. Since the 2011-2016 national development strategy plan varied initiatives have been serving the country to put itself on the creative map such as Katara and Qatar museum authority investments. In that regard, one can raise two essential questions: 1) is this vision enough to start the creative culture economy and reduce its dependency on the oil-based economy to accelerate the creative city growth? 2) or do we need to adjust our city planning to flourish and support Doha creative cultural aspect? This study responds to these questions in the analysis chapter of it through running a comparative study of the creative cultural state of Doha before the strategic plan and after it, to assess the move toward the creative city planning direction. In the end, strategies are proposed to promote the level of activities in Doha physical environment to support its global position.

Keywords: Creative City, Creative Class, Creative industry, Creative economy, Knowledge bases.

DEDICATION

For the city that I was born in, Doha

For my father, who made me promise never to give up

For my mother, who always believed in me

For my husband, who walked with me the way since the start

For my son, Allah's blessing & the greatest gift in my life

And for every precious person in my life who ever remembered me in their prayers

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CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1 Introduction

Creativity is currently a global trend. The world is evolving toward creative solutions for complex problems on different levels. On a high scale, countries are addressing this novel concept within their visions. Therefore, cities are fiercely competing worldwide to attract creative people. Cities are no longer relying only on their historical edifices or unique nature, but also on their famous people whose works make them stars in their fields. However, the importance of people creativities has been extended to include social creativities. Even businesses and industries are projecting their outlook in this direction for hiring creative workforces, whom they believe could have the power to improve commercial value.

Creativity in literature means: The use of imagination or original ideas to create something inventiveness (English Oxford Living Dictionary, Oxford University Press). This definition is perceived as being an imaginative process that goes beyond traditional perception and rules to create meaningful new thoughts and new methodologies which require originality of ideas and innovation (Dictionary, 2017).

Previously, creativity appeared to be somewhat limited to the field of art, in which imagination was readily permitted to play a major role in the creative process, whereas knowledge played a minor role and was applied in order to refine the talent. Culture, whether it is heard, observed, read or tasted, flourishes when these talents transfer from one generation to another. Moreover, in this sense, it becomes even further advanced in its development.

Currently, creativity is introduced into almost every professional field and even includes scientific disciplines. For example, new technologies are playing a highly significant role in conveying creative ideas and developing them into products, which literally change the perception of human reality.

The South Korean capital city of Seoul is an excellent example where visioning, in relation to the second Han River miracle, was aimed to foster technological innovation and creation to transform the previous historical economy into a new creative economy. Cities globally underwent a new development era as a direct result of this visioning technology. Furthermore, this development is assisted by the fact that the transmission of knowledge no longer requires excessive time or costs as previously. Thus, these major shifts caused a new globalization era, in which city problems seem to have also become somewhat parallel.

Creative cities are significantly varied in characteristics. These cities are locations which celebrate diversity; however, they equally stand for uniqueness with their own individual identities. In addition, creative cities consider their culture as the way to brand themselves differently. Consequently, creativity has become the new economic driving force within city visions in order to guide place-making principles and influence city planning.

Further creative developments have changed the process of reliance upon using and reusing the readily available city resources. Alternatively, they have now commenced reliance upon human resources and cultural industries. For instance, in the Toronto City's planning framework, they argued that "Culture + Place = Wealth" (AuthentiCity, 2008).

Doha City is one of the few cities, which firmly grasped the opportunity to gradually exchange its economic dependence on oil resources, toward a diversified knowledge-based and creative economy. One of the main vision pillars is human development. With this at the forefront of their progression objectives, the city took the path of re-investing oil revenues in order to develop its human aptitude.

Through its new Development Mega Project, Doha emphasizes knowledge bases and centers of culture within the city scale. However, it is also now time for local neighborhood levels to begin to play their role in motivating creativity among the

residents. Furthermore, staff within district schools and parks should also begin to undertake the role of maintaining and advancing the creative minds of children living in the area.

This thesis contention is that it is time, not just for Doha City, but for each and every city's unique culture to play its role to stimulate the senses of all residents to imagine, create and be productively creative. In this manner, a creative city framework would be addressed, with the assistance of its residents, to work as an evaluation methodology in order to scale the achievements of Doha City in its creative vision and to direct its movement through possible inter-city.

1.2 Research Aim and Objectives

The study aims to assess the creativity state of Doha as a creative city through its culture plan and to recommend ways to facilitate its creative development through adapting a framework relevant to Doha. The objectives of the study are summed as follows:

- Adapting a framework for assessing the development of the creative city which is adequate for the case of Doha city.

- Defining the role of culture in the city public realm in the direction of enhancing the quality of life in cities to achieve desirable human development with which to form a creative city.
- Locating the cultural places and recommending how they can be integrated into the city planning to maximize its creative influence.

1.3 Research Significance

Cities are similar to humans; if they do not continue to develop, they tend to decline. The era we are living in has shifted dramatically in many aspects physically, economically and socially. Therefore, for the vision of progressive cities, change is required. Since the success of cities is centered on new imaginative approaches, these approaches are required for it to prosper. Creative cities tend to survive further physically by going through gentrification, and economically through a transition from reliance on limited natural resources to reliance on unlimited human resources. It also depends upon remaining culturally unique in a globalized era (Landry & Hyams, 2012).

Landry, in his creative city theory, has emphasized the role of culture as the social aspect, arguing that it would result in economic and physical improvements and not the opposite. The economy cannot generate culture; however, it can improve physical urban spaces. The urban spaces can generate a better economy, but yet again, as in the case of

the economy, it cannot generate culture; it can only reflect it, as explained in Figure 1. The relation between culture, economy, and urban space shows that culture is dominant that generate both an economic boost and urban gentrification. Moreover, the last two relation is that one can benefit the other (Landry, 2000).

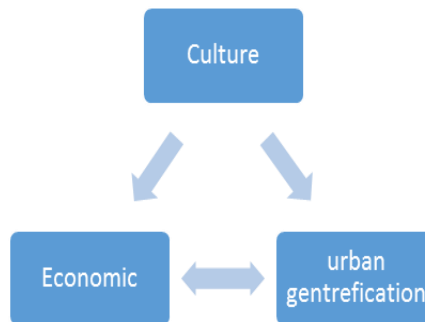


Figure 1: The Relation Between the Three Main Aspects of Creative City-making

(Source: Landry, 2000)

The importance of culture lies in the values it provides for the citizens. These cultural values are such that no other aspect can offer, including high rates of Gross Domestic Product (GDP) or the rich natural resources a city can devise. For instance, the cultural feeling of belonging, the sense of pride, the improvement in human well-being, quality of life and the level of happiness for citizens; these are the values a city's culture offer and are the ones that present distinctiveness between the globalized cities of the

world. It makes the city and its citizens stand by their different qualities, cherish their resources and value their human capacity. Peter Kageyama argued in his book, “For the Love of Cities” that every city should aim to grant its citizens these values, as they stimulate the satisfaction which is beneficial and effective for both the city and its residents. We also note that “happiness has economic benefits; happier citizens are healthier both physically and mentally, live longer, and enjoy more success at work” (Kageyama, 2011).

This statement supports Pratt’s argument that the only reason why policymakers would opt for a creative city approach, is the boost it ensures in economic growth. In that manner, he suggests:

“that policy-makers may achieve more successful regeneration outcomes if they attend to the cultural industries as an object that links production and consumption, manufacturing and services. Such a notion is more useful in interpreting and understanding the significant role of cultural production in contemporary cities and what relation it has to growth” (Pratt, 2008).

Correspondingly, when culture takes the main role in urban gentrification, this ensures social sustainability. Through modifying and creating places where people enjoy themselves, it increases human well-being in a city. Furthermore, it attracts creative

people to live and work in the city. Additionally, the role it takes in adding to its tourism industry is significant.

1.4 Research Scope

The thesis will focus on assessing Doha city as it appears to be an emerging creative city. There is a need to look at ways to enhance the development in this direction. The thesis would adapt an assessing framework to assess the City of Doha and similar MENA region cities as it's characteristics and culture are different than the American or the European cities assessment approaches lead by Landry, Florida and other theories contribution. Thus, the thesis will work on the analysis gap in the creative cities theory in a different geographical region.

The thesis would apply the adapted assessing framework on Doha city as the main case study to validate the assessing process. Therefore, this study will stick to the official boundaries of Doha City as highlighted in Qatar map Figure 2, in order to validate the statistical data collected from the appropriate governmental institutions.

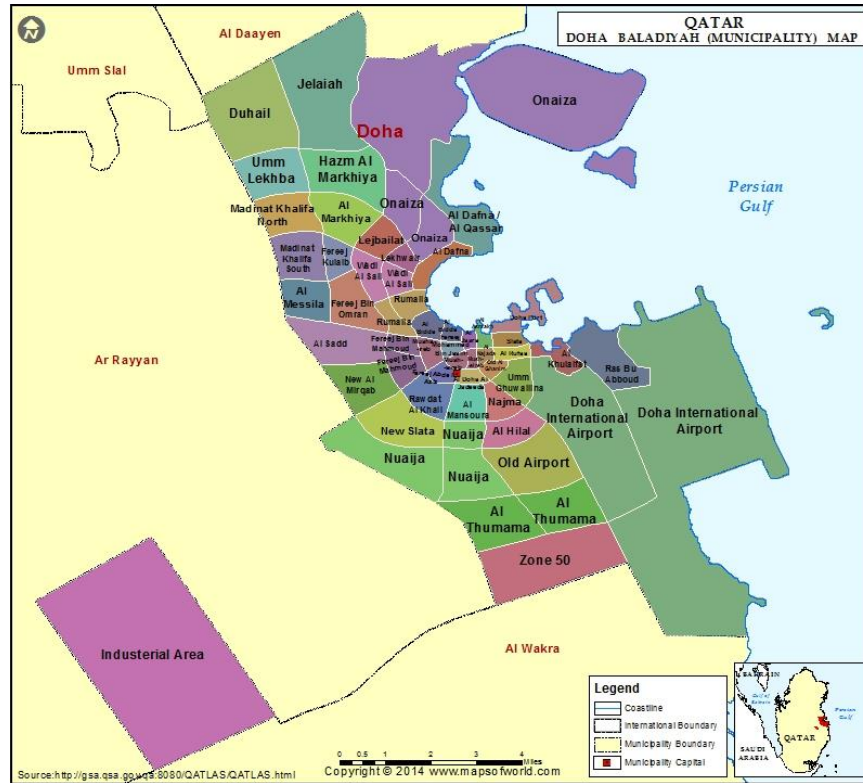


Figure 2: Doha City Scope Map (Source: Maps of World, 2014)

The assessment will include four main streams; the city vision and urban policy stream; moreover, the urban form stream, people climate stream, and the research and development stream, which are the core of the creative city planning approach.

1.4.1 City Vision and Creative Urban Policies Stream

In the city vision and policies stream, Doha City aimed to introduce itself “As an international cultural center and dynamic knowledge hub by supporting a brand for the future growth of the city consistent with Qatari values whilst enabling local interpretations at city, district and neighborhood level” (Qatar General Secretariat for Development Planning, 2011). This vision statement lead their city planners to focus on integrating business uses with cultural uses by providing an attractive living environment with high-quality standards for knowledge and creative workers.

This master thesis will focus on illuminating the reasons which stand between this vision to see the reality. Moreover, it will provide a planning framework for the city of Doha to reach the creativity aim successfully. As seen in Appendix A: Culture in Qatar National Vision 2030 represent the vision core goal for all city sectors to participate in achieving it, and at the same time, enabler for other sectors such as economy, healthcare, population, education, environment, and social cohesion (Qatar General Secretariat for Development Planning, 2011).

1.4.2 Urban Form of Culture Creative Places Stream

This thesis will focus on investigating the cultural location as a core of the creative infrastructure in the existing landscape of Doha and the future plan. Furthermore, it spatially analyses it according to Kageyama's 'City Making Hierarchy of Needs' (Kageyama, 2011).

Cultural creativity is presented in the city's urban form in three main spaces: The entertainment space or leisure places such as cinemas, theaters, recreational places, cafés, and restaurants. The educational space such as Universities, libraries, schools, museums and specialized cultural centers and facilities. Civic-spaces or public realms such as: Recreational places, green areas, civic buildings and transportation facilities such as: Ports and airports, where the city presents itself to the world together with bus stations, and finally, with public art and landscaping, which plays a role in creating a sense of culture in these places.

1.4.3 City People Climate and the Creative Class

People as the city unlimited resource, and the core of creativity. This thesis investigates the city people climate due to the emphasis on its role as a main city economical pillar in the creative city approach. Whereas, Qatar as a whole and Doha

specifically as the capital, believes in the investments on its citizens and human development to ensure a prosper sustainable economy build by them for generations yet to come. Moreover, anticipate attracting the international creative workers to help support its shift to the knowledge-based and creative economy.

1.5 Research Questions

- What is the current stage of creativity in Doha as a city?
- What is the urban form of Doha creative city?
- What recommendations can be advanced to enhance the development of culture in Doha as a creative city?

1.6 Research Hypothesis

- Culture creativity is the core pillar in planning cities in this knowledge-based economic era.
- The amount and quality of recent culture development reflect the existing state and its assessment can reflect on the future vision of Doha as a creative city.
- Facilitating the city with a high degree of place-quality and cultural infrastructure is essential to attract the creative class who are active in developing the city and boosting the economy.

1.7 Research Flow-Chart

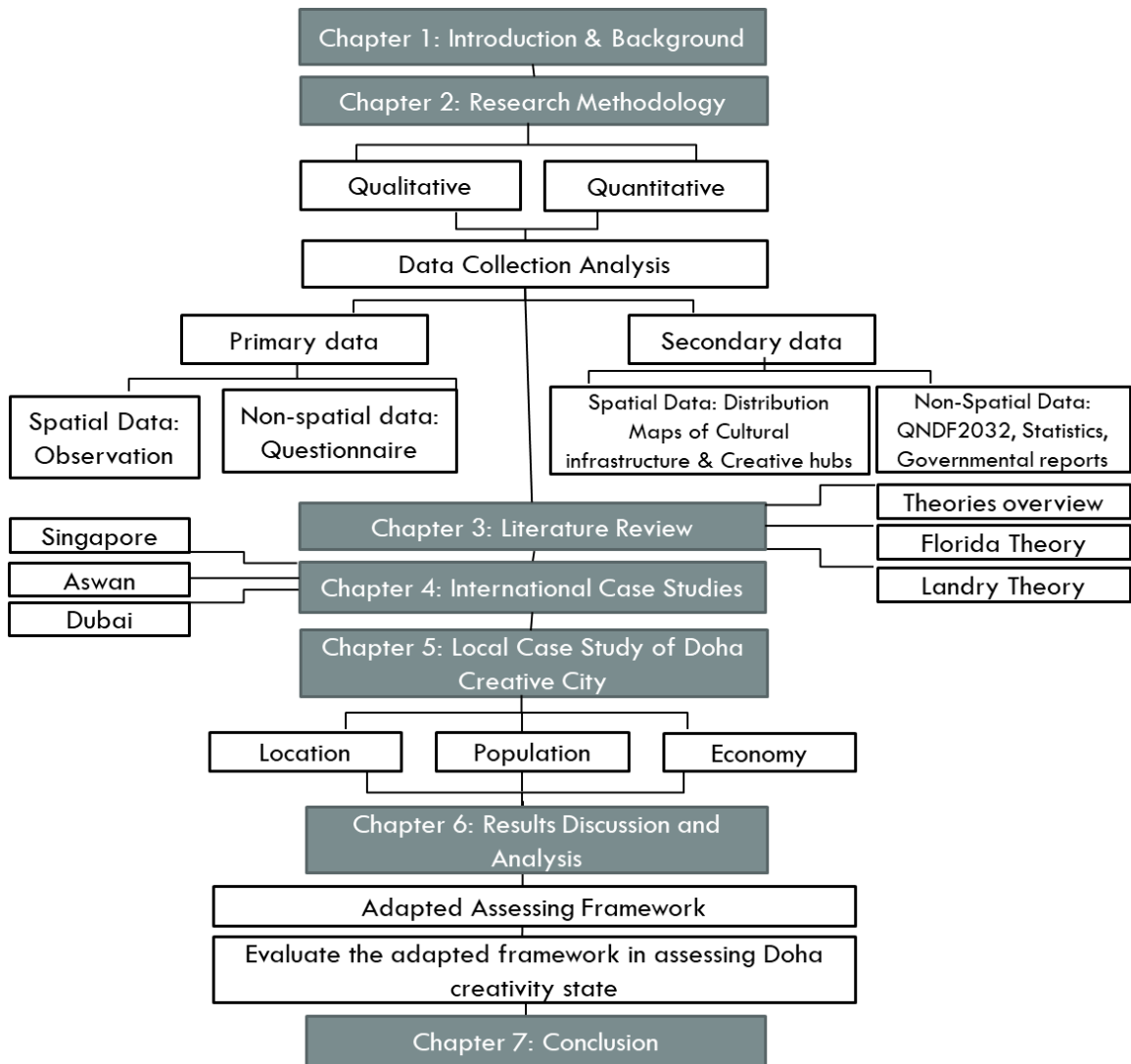


Figure 3: Flow Chart Diagram

CHAPTER 2: RESEARCH DESIGN AND METHODOLOGY

This research used a mixed methodology as explained in Figure 4. The methodology has been adopted by conducting a literature review on the methodologies and approaches implemented, with an emphasis on the theories of the two author's contributions as discussed further in the next chapter: Florida, who argued the creative class contributed to city growth with the three values, which attract them to locate themselves in a certain city, together with Landry's index, which evaluates the city with a holistic approach. The study includes an empirical study on Doha City to evaluate whether its creative movement would take place according to the adaptive approach which best suits Doha City assessment limitations.

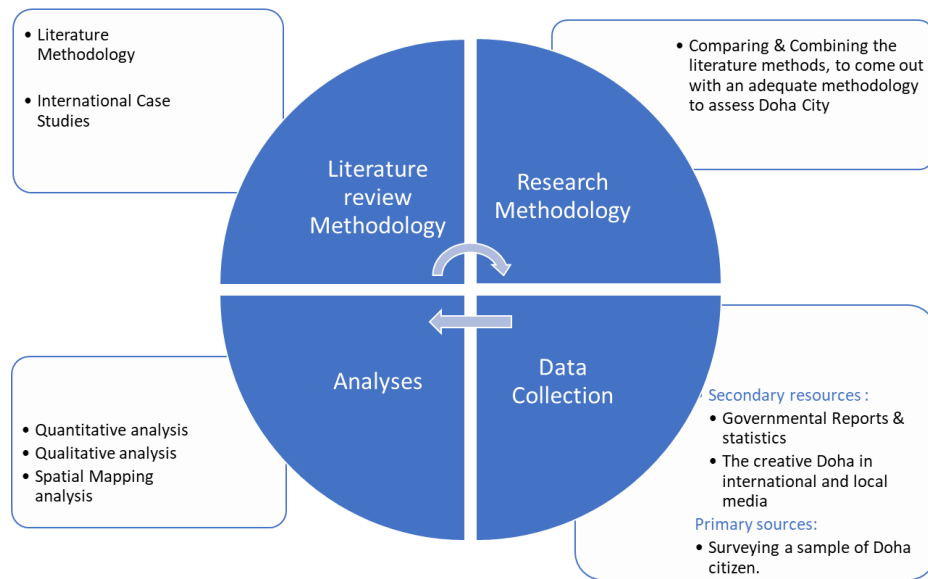


Figure 4: Methodology Diagram

The Assessment would evaluate the city vision, urban form, and research & development initiative through City statistical baseline, local newspaper analysis and web-based questionnaire which combine both the qualitative and quantitative analytical methods. As following:

2.1 Qualitative Methods

Qualitative analysis will take place by reviewing the literature regarding the creative Doha City in the external context, which is represented in international articles and reviews about Doha City in the eyes of the world. Moreover, the internal context will

also be reviewed, which is represented in the city leader's speeches and within the local media, which will present Doha City from the local citizen's point of view (Landry, 2012).

Further analysis will be completed by collecting primary data to evidence the report results and will focus in-depth on the research scope of the place-making and urban planning assessment. In order to accomplish this, a focus group of 100 people, who volunteered to participate in evaluating Doha City according to their needs and perspectives on the city creative urban approach, will be utilized. The target group was aimed at people living and working in Doha City from different backgrounds and sectors in order to obtain a wider perspective of how the city of Doha is perceived. People were invited to participate in the focus group evaluation by completing a designed online questionnaire, which was distributed via email and social network websites. The designed questions will test their satisfaction regarding the city's cultural infrastructure and the quality of life standards offered in the city. The sample targeted Doha citizens from different backgrounds, however, creative workers were deliberately invited to contribute to this survey.

This analysis will measure and indicate the city's ability to attract the creative class, and most importantly, the degree to which it fulfills their needs and desires relating to its infrastructure and overall facilities.

2.2 Quantitative Methods

Mainly the methods will be conducted by approaching a quantitative methodology, which would first investigate the government reports and statistics from 2010, to compare them with the development witnessed after the announcement of the country vision 2030 and during its first strategic plan of 2011-2016. This will be the city's baseline of facts reported and recorded in different governmental institutions such as:

1. Ministry of Development Planning & Statistics
2. Ministry of Culture & Sports
3. Qatar Museums Authority
4. Qatar Tourism Authority
5. Katara Cultural Village

The Data collected will include: Levels of employment, activity within different industrial sectors, cultural and creative economic data report, as referred by (Landry 2012), in 'The Creative City Index: Measuring the pulse of the city'.

2.3 Mapping the Creative Infrastructure

Mapping the creative infrastructure will be accomplished by approaching the spatial data from the Geographic Information System (GIS) department in the Ministry of Municipality and Urban Planning (MMUPD) in the shape of file formats to help design analytical maps created to define Doha City's cultural infrastructure and creative hub locations and in order to spatially analyze it according to the "City Making Hierarchy of Needs." Moreover, this will assist to visualize the city's creative urban fabric to identify the distribution and how it will assist to influence and lead the city's future toward being sustainably creative. The analysis will consider the observational approach to evaluate the city's cultural facilities accessibility.

CHAPTER 3: CREATIVE CITY LITERATURE REVIEW

This chapter will discuss the following in sequential order:

- The creativity definition is emphasizing cultural aspects of creativity as its objective in relation to appropriate research.
- Definition of the ‘Creative City’ and its characteristics
- Highlighting the perspectives of the two authors, Richard Florida which is a specialist in this field focusing on the American and Canadian cities and Charles Landry which is a specialist in the European cities mainly, however, both have consultation efforts for cities worldwide.
- To discuss the urban planning approach which cities should adopt to achieve creativity.
- To present case studies of the two authors, mentioned. Their theories will be considered in details to lay out the method of the research to assess Doha City.

3.1 Defining Creativity Concept

Creativity is now a highly favorite word, which has been rapidly adopted and is currently used in various business sectors, such as Computer science and marketing, in

addition to cultural industries like movies, music, art, literature and similar activities. It is also commonly used in other, if not all business and industry sectors. Creativity is indicative of representing novelty and for thinking outside the box, whether it is in addressing new ideas and approaches, or within a merely innovative end product.

The era we live in today revolves around the very definition of creativity.

Throughout history, as we look back in retrospect, it appears that civilization may not continue to develop unless there is, at the very least, a notion of creativity which propels to face new problems with new progressive and creative solutions. This is because of the simple repetition of using the same processes of problem-solving would not easily transform us into a higher state of development for resolving any given issues. Will Durant, in his book “The story of Civilization” specified the definition of ‘Advancement’ to be:

“Civilization is the social order promoting cultural creation. Four elements constitute it: economic provision, political organization, moral traditions, and the pursuit of knowledge and the arts. It begins where chaos and insecurity end. For when fear is overcome, curiosity and constructiveness are free, and man passes by a natural impulse towards the understanding and embellishment of life.”

(Durant, 1942).

Humans have to secure their basic needs and to attain stability to then move forward with the urge to be creative and to allow that curiosity to lead them to new and imaginative thinking and subsequently to turn this lastly into reality. Maslow's psychological theory "Hierarchy of Needs" support this theory through explaining the human motivation psychology that targets to reach for self-actualization through creative activities after growing a type of satisfaction in the basic needs and the psychological needs as in Figure. 5, the pyramid with the broader base and smaller top (McLeod, 2017).

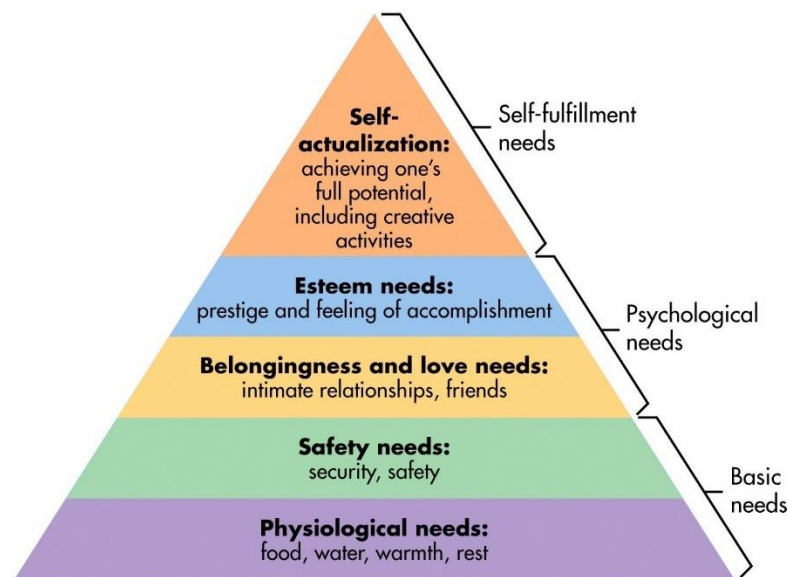


Figure 5: Maslow Hierarchy of Needs (Source: McLeod, 2017)

Thus, creativity is a human capability and a fulfillment need. Scientists have been noting the fact that the basis of creativity goes back in history since the early ages. Bearing this in mind, it appears entirely logical that this may be what lead humans to not just merely survive at that time in history, but to endeavor to find ways to leave traces of painted art on the walls of caves. This proves Will Durant's definition of civilization and how it begins (Pringle, 2013).

It could be debated that creativity can flourish amid resistance to fear in the most hazardous events in human history, such as during wars and revolutions. However, this could perhaps only be a temporary creativity in order to adapt to the crisis and could rapidly evolve into new or reverted state once the crisis was resolved. Moreover, when peace was restored new cultures are created from such events, which cause lasting changes in people's lives. One example of which, was American Folklore with its unique music which flourished during the American civil war (Brunvand, 1996).

Not all creative notions are reflected in major historical changes such as, the beginning of the industrial era, and some are only an individual's actions, which have a small but effective influence, which is the most common (Picciuto & Carruthers, 2012).

3.2 Defining the Creative City and its Characteristics

Under the highlight of creativity as a value; cities which are defined to be creative are the ones who enrich this value and depend upon it; not just to function and survive, but to stand uniquely in a globalized world. Furthermore, it is a city which is open to diverse groups of people and ideas as sources of inspiration to ensure the retention of the city's culture with its ancient heritage innovative as mentioned in Landry's creative city toolkit:

“Culture heritage is the sum of our past creativities, and the results of creativity is what keeps society going and moving forward... creativity is not only about a continuous invention of the new, but also how to deal appropriately with the old” (Landry, 2000).

Many authors and researchers have written about the ‘Creative City’ and have defined it with focused characteristics. Peter Hall in 1998 defined three periodical typologies of the creative city: technological-productive innovation, cultural-intellectual innovation, and cultural-technological innovation. The first one deals with the industrial revolution that transformed cities. The second one deals with the cultural industries that reformed some cities and let it gain its iconic names such as Los Angeles and Hollywood example. The third one deals with the mix of technology and art to create an advanced innovative experience (Yang & Peng, 2013).

Conversely, UNESCO classified cities registered in the creative city network (UCCN) according to its distinctive accomplishments in the sustainable urban development of the city in one of the following creative cultural disciplines such as Literature, Film, Music, Crafts & Folk Art, Design, Gastronomy, and Media Arts. The network aim is to promote and encourage the enhancement of these fields in the cities locally, moreover contribute internationally to set an example to other cities by its practices in sustaining its cultural activities (UNESCO, 2004).

Smith and Warfield distinguished between two main streams in defining the creative city theories. The first is culture-centric, when the value of art, heritage, place identity, and the community wellbeing is at the core of city planning. While the other theory is economic-centric when the shift is in the city competitive economic strategy that relay in the creative talents to ensure diversified, knowledge-based, and creative industries economy (Smith & Warfield, 2007).

Nevertheless, this research will highlight two main authors for their extensive research work in this field. The first is Richard Florida who is the former of the economical-centric theory of the creative class, specialized in the American and Canadian creative cities studies and initiatives. While the second is Charles Landry, who is the former of the cultural-centric approach of creative cities, specialized in the European

creative cities initiatives. The reason of selecting those two author's is to compare and integrate their theories as both are forming the City of Doha vision and aspiration that consist of a diversified, knowledge-based economy, together with a preserved heritage and a centric role of culture to maintain its unique identity. Thus, adapting and combining the theories of the two authors would help to define an accurate assessing framework suitable for Doha City to adopt the creative stance.

The next sections will discuss the theory of Florida and Laundry and will provide successful case studies of places succeeded to implement these theories. Then, it concludes the chapter with an adapted framework to assess Doha City progress toward the creative city approach.

3.2.1 Richard Florida Creative City Theory

This section discusses five dimensions in Florida's theory: A) creative city definition, B) creative city characteristic, C) emphasizing on the creative city urban form, D) the methodology to assess and rank creative cities, E) lastly, a case study of a city that applied the theory. In addition, the theory was supported by another author Peter Kageyama that believed in Florida's logic about the creative class and had his analytical approach that supports Florida's creative city theory.

A. Florida Creative City Definition

Florida's definition of the creative city, as it was understood from his book, '*The Rise of the Creative Class*' is the city which accommodates a mobile creative class and allows them to boost the economy into a new creative and knowledge-based economy. The definition revolves around the economic development theory that relies on the human-oriented basis, noting that, "creativity comes from people" (Florida, 2012), and the creative class definition, characteristic and preference, gives rise to the creative city concept. Consequently, for cities to generate and accommodate mobile creative people, cities need to shift their economic vision to cease relying on natural resources and to begin utilizing and investing in its human resources (Florida, 2012),.

B. Florida Creative City Characteristics

Richard Florida's creative city characteristics are summed up in the indicators he named the 3T's of economic development, which is: Tolerance, Technology, and Talent. These indicators ensure a creative city (Florida, 2012).

Florida defines being tolerant as a city which enjoys diversity and a city which welcomes diverse groups of people, which then results in an increased number of ideas. However, for that result to manifest, all people should regard this city as a good place to be. Peter Kageyama argued that openness is linked with the opportunities the city offers

to the diverse groups of people who have differing preferences, which is significantly more than the tolerance and diversity aspect of Florida's definition. Kageyama quotes: "Openness is synonymous with opportunity; the opportunity to make a difference, make changes, to create something different, unusual or untried and push it into the consciousness of the community. It is easy to say we are open to new people until they start changing things." (Kageyama, 2011).

Talent is discussed in Kageyama's book as the creative class in which, "Its members engage in work whose function is to create meaningful forms or designs that are readily transferable and widely used." Mainly, they are the skilled, educated, motivated and aspiring people, who are classified in his search into two sets, as shown in Table 1: The Super-Creative Core and the Creative Professionals. The first group, (Super-Creative Core) are the workers who rely on their minds to do their jobs rather than their physical abilities. While the second group, (Creative Professionals) are mainly knowledge workers, who are highly educated and able to rely on the capabilities of their minds to work. The main characteristics of these two groups significantly differ between workers in the service sector, who have more systematic routines in their jobs, and also between the working class, who, in the majority, rely mainly on their strength. These groups of creative workers are highly mobile, as they tend to be selective in the choice of where they live and work; depending on their evolving needs. Building on this assumption, the places which succeed in attracting creative people, win their talent as they are considered

to be the human capital that enforces economic growth sustainably in any city. As Claimed by Florida: “Talent typically flows to where it is valued most hence the pull of mega-regions and major cities. These places can pay most for the skills needed to build their economies” (Florida, 2012).

Table 1: Creative Class Occupations, (Source: Florida, 2012)

Super creative core
Computer mathematical occupations
Architecture and engineering occupations
Life, physical and social science occupations
Education, training and library occupations
Arts, design, entertainment, sports and media occupations
Creative professionals
Management occupations
Business and financial operations occupations
Legal occupations
Healthcare practitioners and technical occupations
High-end sales and sales management

The final indicator in Florida’s economic development theory is technology. It is a nucleus to improve the function of a city and to facilitate the transformation of creativity into production. Technology plays a role in ensuring that creative human resources are utilized in the best possible way because technology removes the need for creative people to complete tasks which can be completed by a machine. Thus, the creative mind is freed from such work and is not obstructed from open innovation and

notion, which can be developed and expressed in employment and within environments which enable them to add value to them. However, not every high-tech city is a creative city; each city will have what it requires to make it unique and to stand alone (Florida, 2012).

C. Florida Creative City Urban Form

Florida analyzes in depth, the creative class preference within the cities they work and reside, in relation to urban locations with good facilities, together with its scenic urban image, worker age, income level and life-cycle position (Lawton, Murphy, & Redmond, 2013).

Florida specified seven location qualities, which are reflected in the city's public realm. These place qualities attract creative class to cities, in relation to the work and residential preferences in the city they choose to live in. The following sum Florida's creative city place qualities: First, work opportunities which are rich clusters of companies and business offered in a location. Second, lifestyle, which includes the city's amenities such as cultural, technological and also with the sports facilities offered, especially if these are available at night after working hours. Third, social interaction, which includes locations reducing the sense of solitude in a city as Florida defined in this third section as places such as coffee shops. The fourth places, which he claimed are not

workplaces, but where people go to do work outside their offices. Fourth, authenticity, which is the real essence of a place. Fifth, scenes, which are locations in which unique experiences are enjoyed, such as authentic scenes and self-expressing scenes. Sixth, identity, it is the necessity of the quality of a place, which reflect the level of our required needs, and which differs from the basic physical needs by way of self-actualization. What is anticipated from the place of belonging, differs from basic needs to aesthetic needs, and thus the quality of a place is concluded as being the “The soul of the community” (Florida, 2012).

Kageyama supported Florida’s theory by developing the ‘City Making Hierarchy of Needs’ as seen in Figure 6 below, extracted from Maslow’s theory mentioned earlier in this chapter. It comprehends six levels of a bottom-up set of spatial needs, that is important to have in the city public realm. It reflects the level of city planning and guides its progress to aim to reach to the growing citizen’s aspiration in their city from a place-making perspective. This qualifies it to be an urban form indicator, to assess the city public realm according to the level of spatial needs met in it.

As illustrated, the first priority goes to ‘functionality’ which represent the bigger base of the pyramid for its primer necessity. For example; a well-connected road network. Following this is the ‘safety’ priority. For instance, city makers targeting safety measures by taking adequate care of road design, adding proper signage and lighting.

After this comes to the ‘comfort’ value, in which street furniture is added for all types of road users such as, paths for pedestrians and bicycle paths in addition to seats and shaded areas. Landscaping adds the ‘convivial’ value to streets. Furthermore, public art makes the location more ‘interesting’ and fun. Last but not least, location identity when the cultural value is reflected is what makes places ‘meaningful’ (Kageyama, 2011).

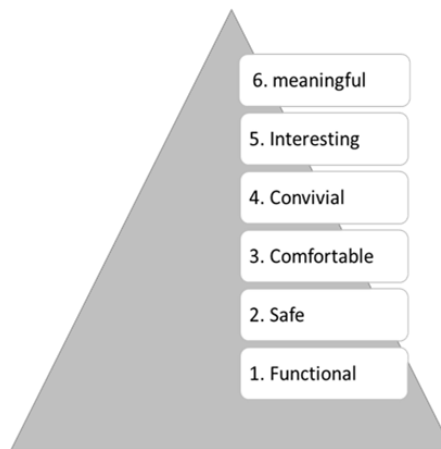


Figure 6: City Making Hierarchy of Needs (Source: Kageyama, 2011)

- Florida Creative City Methodology

Florida measures the 3T’s indicators using statistical studies that were made initially on the US Metropolitans to compare and rank them, as shown in Table 2. Specific indexes investigated each of them (Florida, 2012). These statistics are not easily

found in other cities other than those within the US. Therefore using it as the only measurement of creativity is not logical, and therefore, attempting to adapt them to suit other cities is what this thesis will focus on doing.

Table 2: Florida’s Measuring Index for the Creative City, (Source: Florida, 2012)

Indicator	Tolerance	Technology	Talent
Measurements	1. Immigrants, 2. Racial integration, 3. Gay index.	1. High-tech industry 2. Patent per capita 3. Average annual patent growth	1. Creative class index, 2. Human capital.

- Florida Theory Case Study: Toronto city- Canada

City Overview: The city is Canadian with a population of 2.8 million, with a diverse population including 200 ethnic origins. The city is ranked to be livable. Its tourism industry attracts approximately 25 million visitors annually, who spend an estimated \$5.1 billion in direct means during their stay in the city. The tourism industry supports 329,000 employees in the city of Toronto, which is based on a 2012 report (City of Toronto, 2017). The city’s art and culture sector is vibrant and employs six percent of the city’s population and contributed 11.3 billion to the city’s economy in 2011. The cultural sector participates in consistently shaping the creative image of the city. The city hosts nine annual events and 80 film festivals. Moreover, culture presentation in the

urban form of the city is contained within ten museums and approximately 200 public art pieces presented within its city landscape. Therefore, the city is believed to have all of the assets of creativity, from talent, cultural and educational infrastructure, as well as a strong tourist industry. A creative city framework is what it needed to enable these assets to sustain the growth of the city (City of Toronto, 2017).

Creative approach implementation:_The city formulated a creative framework, which fosters creativity on differing scales which are interrelated as seen in Figure7. The creative city scale, the creative economy scale, the creative and cultural industry scale and the creative districts and hubs scale.

The creative city scale addresses the mission of resolving the overall city problems by searching for creative solutions to serious issues such as poverty, and how to develop community cohesion, etc. While the creative economy scale addresses the activities which nurture the economy. It nonetheless remains within the knowledge sector, ICT sector and/ or the cultural sectors; whereas, the creative and cultural industries scale addresses the creative workers and their production as defined by Richard Florida. Finally, the creative district, or hub, is the cluster of creative activities planned or spontaneous in order to promote networking and support for one another (AuthentiCity, 2008).

Four main pillars support each creative scale:

1. Policies and plans, which supports creativity and create a skeleton framework.
2. Strategies and reports, which assess the implementation of plans and policies annually.
3. Projects and investments, which identifies and details the exact initiatives required to reach the plan objectives.
4. City and community partners who assist in implementing the city projects.

Those four pillars ensure the sustainable implementation of the creative city approach (AuthentiCity, 2008).



Figure 7: Toronto Scales of the Creative Approach (Source: AuthentiCity, 2008)

Example of creative practice: The Toronto Cultural Hotspot Project is an initiative which supports the highlighting of cultural and creative activities occurring on a neighborhood and community scale throughout Toronto. It supports many of these projects such as The Cultural Loops Guide, which is an interactive tour map covering several neighborhoods in Toronto, available in both printable versions and from the online website as seen in Figure 8. This project is an informative guide that locates every cultural feature in the covered area of Toronto city such as public art, community facilities, libraries, special architecture information, historical sites data, creative projects details, places to enjoy nature or, places to enjoy hot eat. Most importantly, It offers metadata of detailed information about the site, the name of the artwork, and when it was established. Such a project emphasizes creativity and culture be found within the neighborhood, provides the opportunity for both visitors and locals to experience and embrace their cultural heritage and to be inspired (City of Toronto, 2017).

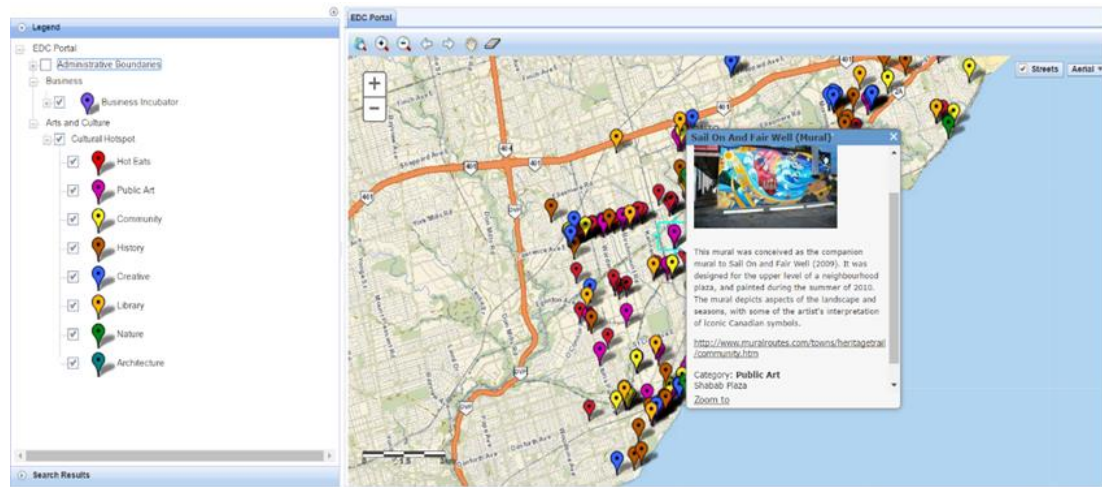


Figure 8: Cultural Loops Guide Interactive Online Map (Source: City of Toronto, 2017)

3.2.2 Charles Landry Creative City Theory

Charles Landry, the author of “The Creative City: A toolkit for urban innovators” book, published in 2000, highlighting the European cities initiatives. This section discusses his theory from five dimensions: A) creative city definition, B) creative city characteristic, C) emphasizing on the creative city urban form, D) the methodology he followed to assess and rank creative cities, and E) a case study of a city that applied the theory.

A. Landry Creative City Definition

In comparison to the aforementioned, Landry's perspective in defining the creative city adopted a holistic approach for cities to be planned in a way that assists in stimulating citizen creativity in order to seek the city's gentrification through cultural resources and to assist management of future needs. The definition revolves around culture as the focal asset of creativity. Therefore, by moving culture to the center stage of city planning, the result would be a creative city. Landry sees creativity as an end-product to cultural planning, which is defined as: "The process of identifying projects, devising plans and managing implementation strategies based on cultural resources" (Landry, 2000). The culture was outlined as the "values, insight, the way of life and form of creative expression, representing the soil from within which creativity emerge" (Landry, 2000; Landry & Hyams, 2012).

City culture represents the real soul of the city. This is shown physically in the city's architectural language, waterfront and street experience, including the overall public spaces. However, this also appears in the social aspects of the local people, the unique taste of this city's food, shopping experiences, music and other cultural activities such as festivals and events celebrated in the city. People tend to communicate a city's assets, both cultural and creative, through these physical and social aspects and both reflect the culture of any given location (Kageyama, 2011).

B. Landry Creative City Characteristics

In contrast to Florida's theory, Landry's indicator for a creative city takes a holistic view of the city, its citizens, and policies. His theory of the creative city characteristics is qualitative, comprehensive and generalized in assessment. The ten indicators and the descriptions of such a city are as follows:

1. The political and public framework: Landry defined the public sector in the creative city to be accessible, transparent and enabling. Moreover, the connection between the private and public sector are positively strong.
2. Distinctiveness, diversity, vitality, and expression: A city is a place that is rich with varied culture representation and has a uniquely designed environment, which is debatable.
3. Openness, trust, accessibility, and participation: The city which is welcoming to people with differing cultures. Moreover, a guideline established to deal with this diversity of people. Public space transformed to achieve the diverse and plural needs of people.
4. Entrepreneurship, exploration, and innovation: A city is a place where ideas and university research can be applied without difficulty. Specialized hubs are built to accommodate entrepreneurs. Rewarding practices are being frequently used in the city to encourage them.

5. Strategic leadership, agility, and vision: The city is concerning about quality in its every sector. The city leaders are visionary and informative in relation to the innovative solutions from around the world.
6. Talent development and learning landscape: Schools and universities are serving the community in many ways to solve their problems. Educational institutions are supporting each talent to develop.
7. Communication, connectivity, networking, and media: The creative city is connected positively with the globe; virtually using effective IT systems and physically by operative transportation systems which make it an easily accessible city.
8. The place and place-making: The city is planned to respect its ecological system and the cultural aspect and revolves around the citizens increasing demands. The public realm connects the city and encourages citizen interaction.
9. Livability and well-being: The city is vibrant with a positive buzz, and is a place where people are happy to live. Health, safety, and the Gross Domestic Product maintain high levels and where crimes are low.
10. Professionalism and effectiveness: A city is a place where plans are achieved with high standards and where workers are of professional standards.

The creative city characteristics, according to Landry, revolve around three aspects as shown in Figure 9: Citizens, the city's urban form, and the policies and practices as referred to in every indicator. In order to assess these indicators efficiently, differing methods should be applied to every aspect. The people aspect is well assessed by utilizing interview methods. Policies and practices would all be assessed and developed using annual national reports. Moreover, the urban form can be assessed using observation and online questionnaires to maximize the number of respondents' points of view (Landry & Hyams, 2012).

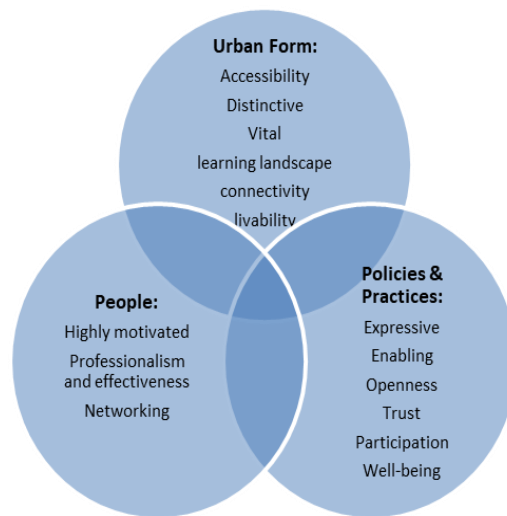


Figure 9: Landry Creative City Characteristics, Adapted by the author (Source: Landry & Hyams, 2012)

C. Landry Creative City Urban Form

Landry specifies certain general qualities of the creative city which are: Accessibility, in relation to the transportation system, making the city connective and accessible. The learning landscape is serving the community. The value of livability, being a city's place quality. The city is distinctive, in relation to the city's public realm, which is rich with cultural representation and encourages people to interact.

D. Landry Creative City Methodology

Landry's strategy for cities to adopt the creative city approach has the core planning process. The diagram below in Figure 10, shows the development process of the creative city strategy. The theory is that every city is different regarding the unique problems which each city needs to resolve through creative planning, in addition to, their unique characters and cultures. Thus, every city should set its own unique indicators to assess the approach, because those indicators may differ. Those highlights the importance of each city to identify their unique identity. Every city has differing characteristics; therefore, they also have differing planning objectives. After that comes the plan implementation in the execution stage. Then, the assessment stage that the implementation is fulfilling the original plan. Reporting backstage reflect on the assessment feedback to get back again for the planning stage.



Figure 10: Creative City Planning Process (Source: Landry,2000)

Landry used a qualitative methodology to measure the creative pulses of the city. These measurements included a statistical baseline for internal and external assessments via group meetings, individual interviews, and web-based questionnaires, which evaluate public opinion regarding the city and measures and how close the city is to fulfilling its vision.

E. Landry Theory Case Study: Huddersfield Town- England, United Kingdom.

City overview:_Charles Landry detailed how the industrial town of Huddersfield, England, United Kingdom; with a population of 130,000 in 1997, took the creative approach to revive its economy after the decline of the industrial era, in order to set an example for the holistic city planning approach to develop a creative city.

Huddersfield Town managed to make the transition within a short time, and this allowed the value of creativity not just to be a matter related to art, but to become a concept which could be embedded within every sector in the town. It is rapidly acknowledged that had it remained reliant upon the manufacturing economy, it would have suffered decline. However, if the town considered the new challenge relating to the knowledge economy, that this would result in prosperity (Landry, 2000).

Creative approach implementation: The town of Huddersfield had an urban strategy called the ‘Creative Town Initiative’ (CTI). It followed the “cycle of urban creativity” to sustain its development using the creative thinking approach as seen in Figure 11. The city’s main pillars to make this transition were as follows: To generate ideas, aid business development, collaboration and a sense of working together, in addition to rebranding the location.

First, the town supported the start of projects which would foster its citizens to generate ideas. With this in mind, it established the Creativity Forum; a dedicated discussion salon to support this process and to enhance ways for people to become involved in generating ideas to develop the city innovatively.

Secondly, the town changed the idea that creativity is only a matter of art but rather promoted the notion that cultural thinking and behaviors were required in every

life discipline to overcome problems. Therefore, the public sector, which previously suffered from culture segregation, stagnancy, fear of change and blame, narrowed its function to become an information service.

With a change of leadership, the council began to adapt to the revolutionary change that commenced by eliminating segregation between departments and encouraged collaboration within different sectors. Moreover, it raised the culture of taking risks and sharing of responsibility, rather than apportioning blame. This led to supporting entrepreneurialism and the set up of new small business with funding. Hence, the weakness of the governmental sector became a strength. With this approach, the city branded itself with the motto “Huddersfield: Strong heart, Creative mind” (Landry, 2000).

Thirdly, the town believed that for regeneration and gentrification to occur, collaboration with the culture and art sectors should take place to enable art to be a tool for this aim in every sector. Consequently, art was utilized in the healthcare, educational, environmental and social service sectors to enhance and support it and also to encourage further creativity.

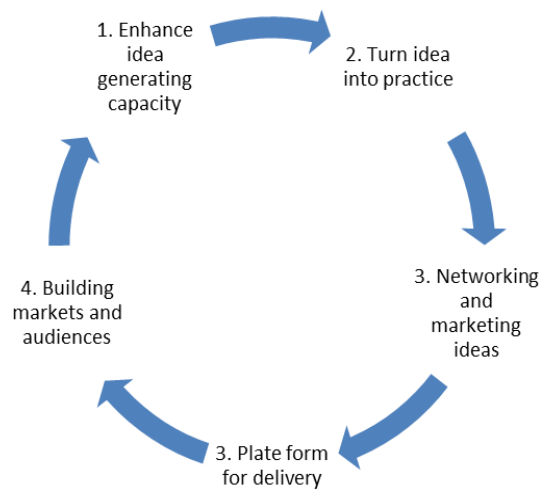


Figure 11: Cycle of Urban Creativity (Source: Landry, 2000)

Examples of creative practices: The Creative Kirklees website is a platform which brings together everyone within the city who is interested in the creative industry. It is an interactive linkage that assists individuals in the city to network with others who are similarly creative or interested in this industry and enables them to be informed of events, projects and showcases held in their localities, in addition to being an effective method to facilitate communicate feedback. Moreover, a network resource of differing and cumulative groups of people whether they are creative workers, producers, consumers, volunteers, or funders and owners of locations, which offer these creative services (Creative Kirklees, 2017).

This example successfully assisted with implementing and sustaining ‘The cycle of urban creativity’, as it created an easy access link to creative networking and a platform for the facilitation of creative ideas to be presented and promoted (Creative Kirklees, 2017).

3.3 Chapter Summary

Under the highlight of this chapter literature review as summarised in the following Table 3. The thesis will acclimate the following outcomes after discussing the brief literature review, moreover, highlighting in details the two authors contribution on the creative city context, and the understanding of their theories strong arguments.

This thesis adopts Landry theory argument that every city is a potential creative city as long as it has a clear vision that value its population fabric of diversity and allows it to contribute to the city development through their productive creativity. Moreover, its urban form reflects its cultural identity, as it is creativity fostering element for the people living in this city. Most importantly, the city which has a system for assessing its vision and strategy achievement through reporting, research and development framework; certainly has the elements that ensure it’s creative approach process. The thesis shall combine both their respected methodologies to come out with the intangible creative city assessing data. However, it shall use the theory of “city-making hierarchy of needs” adapted by Peter Kageyama, that was abstracted from Maslow’s motivation theory as an

assessing urban indicator of creative culture city urban form; in order to measure it from 1 to 6 on the scale of the following: 1) Functional, 2) Safe, 3) Comfortable, 4) Convivial, 5) Interesting, and 6) Meaningful, by means of it is a firm and systematic theory that can be applied to assess all the spatial aspect of the city public realm as discussed thoroughly in this chapter.

Florida theory of attracting the creative class to boost the creative city economy through an enhanced quality of life in the city shall be taking into consideration specially in assessing Doha City as it is a home for a more than 40% diverse mobile population, and is expecting a rapid increase in population in the nearest future to occupy the currently constructed mega projects such as Msheireb, and The Pearl.

Table 3: Literature Review Chapter Summary

Disputes	Florida theory	Landry theory
Creative city	The city that accommodates the mobile creative class and allows them to boost the economy to the creative and knowledge-based economy.	It's a holistic approach for cities to be planned in a way that helps stimulate citizen's creativity to seek the city's gentrification that would help it cope with the future needs.
Definition	The definition revolves around the human-oriented base noting that "creativity comes from people." The creative class definition, characteristic and preference give rise to the creative city concept.	The definition revolves around culture as the main asset of creativity. So by moving culture in the center stage of city planning, the end-product would be a creative city.
Creative City	3 T's of economic development:	Ten indicators.
Characteristic	<ol style="list-style-type: none"> 1. Technology 2. Tolerance 3. Talent 	<ol style="list-style-type: none"> 1. Political and public framework 2. Distinctiveness, diversity, vitality, and expression 3. Openness, trust, accessibility, and participation 4. Entrepreneurship, exploration, and innovation. 5. Strategic leadership, agility, and vision 6. Talent development and learning landscape 7. Communication, connectivity, networking, and media 8. The place and place-making 9. Livability and well-being 10. Professionalism and effectiveness
Methodology	Analyzing cities statistics/ interviews of the creative class.	Statistical baseline, internal and external assessment using group meetings, individual interviews, and web-based questionnaires
Urban Form of the Creative City	Seven main place qualities: <ol style="list-style-type: none"> 1. Companies and business clusters that offer a wide range of job opportunities. 2. Basic services on top of it social offering places such as the entertainment venues and places to meet 3. Lifestyle amenities: 4. Diversity & Openness: how welcoming is a place "airports." 5. The place aesthetics: physical beauty and green space 6. scenes 7. Identity 	Discern them from the previews indicators: <ol style="list-style-type: none"> 1. City public realm is rich with cultural representation and encourages people to interact. 2. The transportation system is making the city connective and accessible. 3. Learning landscape is serving the community. 4. Livability is a city value.

CHAPTER 4: INTERNATIONAL CASE STUDIES OF CREATIVE CITIES

This chapter will investigate the practices of three creative cities, each from different regions, in order to identify the best practices and to analyze the weakness. The selected cities are Dubai (a Gulf region city), Aswan (an Arabian region city) and Singapore (an international city). These cities were selected based on specific characteristics which they share with Doha City to validate them as case studies to support the proposals for the city of Doha. In the creative approach, learning about the creativity of other cities, offers a great deal of inspiration and practical experience (Landry, 2000).

4.1 International Case-study: Singapore State City

The city is the capital of Singapore state that is located as seen in Figure 12 in Southeastern Asia and is considered a vital port hub for the sea routes in this area, compared to its small size. The city enjoys a population diversity as it is a home for four main nation: Chinese with a majority of 74.3%, Malay of 13.4%, Indian 9.1% and other nations background with a 3.2% as the latest data indicate in 2016. Thus, the foremost city challenge is to create a cohesion between its population in order to celebrate this diversity and to bring the best out of it (Central Intelligence Agency [CIA], 2017).



Figure 12: Singapore City Location Map (Source: Central Intelligence Agency [CIA], 2017)

4.1.1 Singapore City Overview

Singapore is a city in a similar state to Doha City in three main aspects. First, its size limitation which is considerably small, and the concentration of power in the capital city. Moreover, being a port city, through which it happens to gain its economic prosperity. Its transition through cultural and creative awareness began early in the late nineties, and which has successfully progressed to gain flourishing results currently. For example, Singapore city was ranked according to Mercer the 25th in quality of living according to the aspects that affect emigrants in 231 assessed cities (Mercer, 2017). However, Numbeo Quality of Life Index for Singapore Table 4, showed an overall result of moderate, but very high scores in safety and healthcare.

Table 4: Life Quality Index in Singapore, (Source: Numbeo, 2017)

Quality of Life Index	Singapore	
Purchasing Power	Moderate	91.74
Safety	Very High	82.98
Healthcare	High	68.51
Climate	Very Low	-65.89
Cost of Living	Moderate	84.05
Property Price to Income	Very High	21.76
Traffic Commute Time	Moderate	44.17
Population	Low	35.72
Quality of Life	Moderate	88.17
Minimum contributors in an underlying section		75
Maximum contributors in an underlying section		504

The city creative action plan was based on a governmental decision, which intended to make it a global city. This decision led to defining its unique value through a cultural development plan aimed mainly to diversify its economy, unite its citizenship and increase the aesthetic value within the city’s landscape. This was made clear through the statement of the Minister of Information and the Arts, George Yeo, in 1993:

“We want to make Singapore a center for the arts partly for its own sake and partly because we need the arts to help make us a center for brain services. We want talents from all over the world to meet here, to work here and to live here” (Yeo, 1993).

This statement emphasizes the eagerness to follow a creative culture vision that would make it a global city which attracts people to Singapore from the creative class

from all over the world. This was stated not only to diversify its economy, but also to allow a diversified economy to enrich their local culture as a result of interaction with international experiences. For that to happen, the city should have all that is necessary to become a universal cultural hub. Moreover, citizens should be fully aware and supportive of this mission (Kong, 2015).

4.1.2 Insights from Singapore City

For Singapore to achieve its goals in developing its cultural sector, it took two main approaches; policy-making and research: Firstly, by developing a cultural policy, which is divided into three main aspects which support one another, as seen in Figure. 13. The urban cosmetic aspect is aimed to increase the investment to create a new destination which attracts the creative class resulting in the enhancement of the existing facilities. This leads to the development of the mega cultural projects in the city such as the Esplanade Theater (Kong, 2015).

The industrial aspect is the city production that believed to reflect the local culture and form the image of Singapore. The industrial, cultural policy aimed to enhance the quality of their cultural goods, multimedia and entertainment production, fashion production, artistic and crafts production. Therefore, exporting the cultural, industrial

products will represent Singapore image, or with collaboration on the touristic aspect, these products would turn to be souvenirs that a tourist would take home.

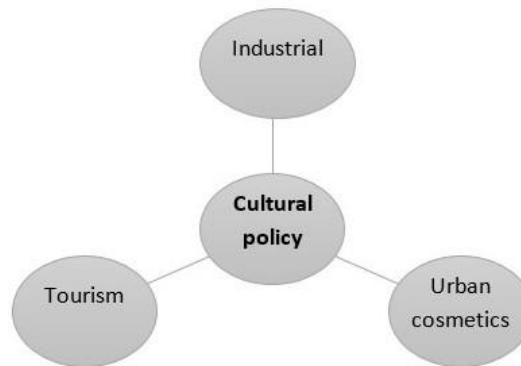


Figure 13: Singapore Cultural Policy Chart, (Implemented from: Kong, 2015)

The Tourism aspect was aimed to use culture to promote the city as a cultural hub via a specific tourism strategy that would allow every tourist to enjoy a taste of the city's unique culture. This Strategy focused on intensifying marketing efforts to promote Singapore worldwide through creative methods and includes work on increasing the attractiveness of the city's tourism destinations in addition to raising the qualifications of the workers in this sector, whilst engaging the locals as they are the real face of the city. The strategy has managed to record a successful increase in the rates of the tourism sector. As seen in Figure 14.



Figure 14: Singapore Tourism Board Strategy (Source: Singapore Tourism Board, 2016)

Secondly, the main role played by The National Art Council (NAC) in Singapore in this mission as a governmental institution through conducting researches and advocate for the needs of cultural investments. Research is guiding the progress in the cultural aspect through assessing the contribution of this sector to the city economy by conducting annual reports. Also by running a population survey that measures the impact of the Arts on the society. Moreover, it services in updating the sector with the best practices to sustain its development. The role played by the NAC raise the awareness of the Arts in the life of each category of the citizens as seen in Figure. 15 the matrix designed by the NAC to advocate art through discussing each age category biggest concerns, the value that art shall be adding to their lives, and what message is interpreted to them through art.

For example, the parent's category has their biggest concerns about their children future; Arts can help their children to develop their creativity.

Most importantly, this art advocacy effort legitimizes the extensive investments made in the cultural sector such as funding the cultural projects, subsidizing accommodation and workplaces for the artists through creative solutions such as reusing the valid old school building and shop-houses, in addition to recycling shipping containers to create studios for the artist to be as a workspace for them and can be rented depending on their needs.





	 PARENTS	 YOUTH	 WORKING ADULTS	 SENIORS
What's their biggest concern now?	Future of their children	Finding their paths in life - they are dictated by practical idealism	Success in their careers	Losing their identities and relevance in this new world
What value do they see in the arts?	The arts can help their children to be creative and think out of the box	The arts are a way to affirm their identities in a pragmatic society that drowns out their voices	The arts can help achieve success in their careers	The arts document their stories and identities The arts are therapeutic
What do we tell them?	The arts are at the centre of creativity, which will lead to a well-rounded development for your child	The arts give you a clear and balanced voice	The arts provide you with soft skills and creativity, to help you be more successful at work	The arts bridge our culture, past and present The arts improve your well-being and outlook to life

Figure 15: Art Advocacy Matrix (Source: National Art Council Singapore, 2016)

4.2 MENA Region Case-study: Aswan City

In the Middle East and North Africa region, the city of Aswan is an ancient southern city situated beside the Nile River in Egypt as seen in Figure 16, which was known for its trade value by connecting Upper Egypt with the south. Moreover, it was an important gateway to Africa through the Nile. Hence, it is one of the cities in Egypt which attracts people to live due to its diversified economy and its calm, peaceful atmosphere. Additionally, the city is well equipped with an infrastructure which handled more than one million people in 2017 (Aswan Governorate, 2016).



Figure 16: Aswan City Location Map (Source: Central Intelligence Agency [CIA], 2017)

4.2.1 Aswan City Overview

The city of Aswan that shares with Doha the geographical quality of the Islamic and Arabic region. Its touristic and cultural sectors have always played a great role in its economy due to its gift of having many historical destinations, tourist attraction locations and a unique culture presented in its Nubian architecture, folklore, crafts, and cuisine. Therefore, the government is giving it their fullest attention in order to sustain its development. Statistical reports are annually conducted to assist key decision makers to invest in the city and to participate in enhancing the quality of life of its citizens. Consequently, Aswan was the first Arabian city to join the Creative City Network (UNESCO) since 2005, for craft and folk art due to its rich and unique Nubian culture. Joining the international network aimed to disseminate knowledge and to learn best practices from other cities around the globe. The UNESCO is mainly focused on the support of the needy segments of society with sustainable practices such as utilizing and promoting traditional crafts.

The Aswan city report in 2015 showed that the city's efforts are focused on sustaining an ecotourism project in one of its main tourism destination villages named Gharb Sehel, and is also aiming to prevent its crafts and folklore from becoming extinct. The project proposed the hosting of traditional festivals and launching training locations to teach these crafts and enhance the quality of the produced products; targeting the

following: “Conserving the natural and cultural environment. Enhancing the quality of life of the resident community. Providing a high-quality ecotourism product, this will achieve a world-class reputation. Producing cultural benefits to the country of Egypt. As regards generating foreign exchange, good business for tourism-related activities and generating new jobs” (Abdel Meguid, 2016).

In 2011, the city of Aswan hosted the first World Tourism Day event, which had the same concerns, and strongly recommended that for sustainable growth and progress the “local community engagement should be mandatory in tourism development” (UNWTO, 2011). However, the development of this sector is witnessing difficulties since the decline in the number of tourists in 2011, which was at this time reduced by 65%. The decline currently remains. Consequently, no new major tourism development projects have been announced in addition to the ones that which currently exist in the city. (Aswan Governorate, 2016). In a recent report in the 'Elsok Elarabia' newspaper relating to the tourism industry in Aswan and Egypt, it stated the declining condition which these locations had reached, especially with the disappearance of a framework to develop the overall tourism sector in Egypt, including the city of Aswan. The city is identified in one of the Numbeo living qualities index that it's better than the Capital city Cario in pollution deficiency, city cleanliness and the availability of parks and green spaces, and the comfort in spending time in the city at day or night. Thus, people that value those

factors would certainly choose Aswan over Cairo to establish their creative business.

(Numbeo, 2016)

Nevertheless, the city has what required to be a global tourist hub as listed in Figure 17. It has a wide base of culture and touristic infrastructure that facilitate its creative industries, thus the overall creative economy. Clear planning, policy power, and annual assessment can ensure the city sustainable economic stability (Al Sakandari, Kamel, & Nagm, 2016).

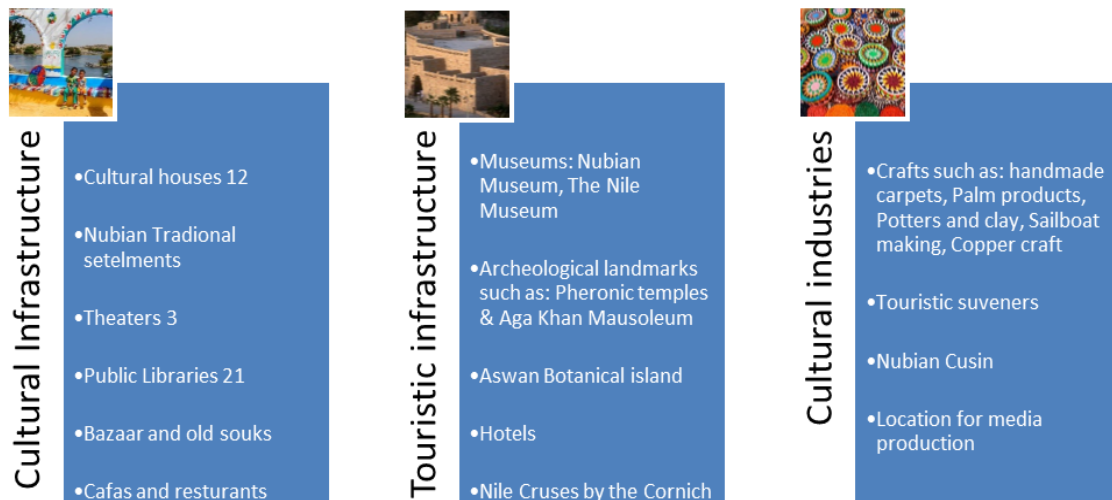


Figure 17: Aswan Creative Infrastructure (Source: Aswan Governorate, 2016)

4.2.2 Insights from Aswan City

The creative industry plays a major role in promoting the city. One of the historical hotels in Aswan, known now as, 'Sofitel Legend Old Cataract' with its prime location by the Nile, as seen in Figure 18, and had the privilege of being presented in two creative productions. One was in a novel by the well-known author Agatha Christy; 'A Crime by the Nile' with the hotel being honored in this novel by the author dedicating the hotel room under her name within the novel itself, in order to experience the exact setting which hosted the creative work in its original creative location. This creative work was successfully used as a tourist attraction and site promotion.

A further example of creative promotion was a television drama in 2016, called 'Grand hotel' which had its outdoor scenes filmed within its grounds. This television drama presented the peaceful and beautiful Aswan with its rich nature and history. It further highlighted the historical value of the hotel. The Drama succeeded in promoting tourism in Aswan, as viewers thought that visiting the hotel would give them a touch of the golden past as seen in the drama, which captured the seventies theme. However, the indoor scenes for the drama were all produced within location studios in the media city of Cairo, (Habib, 2016) with special effect decoration which differed from the modern styled interior of the hotel which was renovated in 2008 (Abd Elkarem, 2016; Salah, 2016).

The television drama revitalized the important role of creative industries in promoting the city. However, other steps should be taken to benefit the city from this success in a touristic approach, in order to not allow the reality of the location to lose the charm of the original TV drama in the viewer's eyes. A Saudi Artist, Amal Alrayes, wrote in a blog about her personal opinions of the drama, stating that what she came out with from this drama was only the beauty of the location set of Aswan. She was surprised that it was not a European city, but a regional city and she noted that Arabs would mostly prefer visiting foreign cities for tourism rather than regional Arabic cities due to the lack of high-quality tourism services there (Al Rayes, 2016).



Figure 18: Aswan Cataract Hotel Outdoor, Past Indoor, Indoor After Renovation

(Source: Almasry Alyoum, 2016)

4.3 GCC Region Case-Study: Dubai City

Dubai is one of the United Arab Emirates cities which is located in the Arabian Gulf region as seen in Figure 19. Although it's not the capital city, it accommodates the country highest population of 2.415 million, 88% of the population are diverse expatriates (Central Intelligence Agency [CIA], 2017). It shares with Doha City many common features, such as the historical, geographical, demographic, religious and cultural contexts.



Figure 19: Dubai City Location Map (Source: Central Intelligence Agency [CIA], 2017)

4.3.1 Dubai City Overview

Dubai is an emerging creative city renowned as a trading port city, whether for pearls in the early ages, or currently for oil and other trading goods. It started much earlier than Doha City to have a strategic development plan (1996–2010). The city used the oil revenues to develop its infrastructure and build its real-estate, aiming to put itself on the global cities map. It succeeded in becoming an important tourist and a shopping destination with more than five million annual visitors. Currently, its vision is to diversify its economy and place the city firmly on the global cities map through innovation and creative productions (Pacione, 2005).

Dubai facilitated its vision with soft and hard infrastructures through a free economic zone strategy, which would attract the knowledge-based businesses to the city. Since 2000, creative industries commenced within the city of Dubai in creative specialized hubs such as (Dubai Creative Cluster Authority, 2016):

- Dubai Media City in 2001, which is specialized in film production, cartoon production, radio, television, advertising commercials and magazine production. It is home to international and local media stations and freelancers within the same creative industry. The location aims to host creative media.

- Dubai Production City 2003; a printing and publishing business, which supports the media production within the city.
- Dubai Studio City 2005, filming locations which would support the media within the city, together with the much needed sophisticated infrastructure ranging from sound studios, underwater studios and other types of specialized studios equipped with the latest technology.
- The Dubai Design District (D3) in 2013, is a state of the arts district for fashion design, interior design, and art. It is a district with a master plan which specifies workstations, residential plots, galleries and waterfront exhibition spaces, designed to fulfill a designer's needs and sense of belonging. It aims, "To inspire collaboration and cooperation between all parts of the design industry, providing a home to established, international brands and a nurturing environment for the region's emerging designers." Mohammad Al Shehhi Chief Operating Officer (Dubai Design District, 2016).

Figure 20, illustrates how creative hubs are shaping the hard infrastructure of the city, scattering hubs in different locations to create the overall city, although it is gated and not fully integrated with the surrounding neighborhoods. Whereas, in June 2015, the Dubai Creative Cluster Authorities (DCCA) was established to work with the soft infrastructure which facilitates regulations, policies and detailed research to benefit

existing businesses and to attract creative companies to establish their businesses, as well as to attract freelancers and to accommodate them in Dubai. The DCCA “aims to promote the emirate as a regional and international hub for creative production and boost its competitive edge in this field; contribute to implementing the strategic priorities of the Government of Dubai; enhance the economic growth of the emirate; and support, promote, and develop creative products in the emirate” (Supreme Legislation Committee, 2015).



Figure 20: Dubai Creative Hubs (Source: Google Earth, 2016)

The city quality of life should be considered in the creative city planning. Recent results of Numbio Quality of Life Index Table 5, with an average contribution of people, vary from 71 to 694, showed that Dubai is rating high in the overall life quality (Numbeo,

Quality of Life, 2017). It highlights the points of weaknesses to give a chance for a challenging creative problem-solving process to prove the creativity of the city.

Table 5: Life Quality Index in Dubai, (Source: Numbeo, 2017)

Quality of Life Index		Dubai
Purchasing Power	High	106.69
Safety	Very High	80.50
Healthcare	High	62.01
Climate	Low	9.52
Cost of Living	Moderate	71.75
Property Price to Income	Low	5.62
Traffic Commute Time	Moderate	35.05
Population	Moderate	54.75
Quality of Life	High	137.50
Minimum contributors in an underlying section		71
Maximum contributors in an underlying section		694

4.3.2 *Insights from Dubai City*

However, building the biggest, tallest and finest of anything, more than the city demand requires or when the building costs do not cover the cost of the actual retail prices, it is not building a realistic successful creative city “City builders must be visionaries, but also realist.” (Glaeser, 2012).

Dubai succeeded in creating a business-friendly environment which attracts the investors to come and assist in diversifying the offers of production. Research measures the development of the creative vision and continually adjusts its path while offering best practices and also by continually setting new indicators. In the DCCA's 15 year report, the authority measured the success by the growth in business and increase in the number of workers. However, it failed to measure the contribution these factors made in the city's economy in Gross Domestic Product (GDP), which made the report lack the feasible state (Dubai Creative Cluster Authority, 2016). This explains the difference between a research and development report to guide the progress of the creative economy, and the advertising reports that promote for a likely city statues with less analytical reliability.

4.4 Chapter Summary

This Chapter investigated three creative cities that are advanced in their creative experience and shared similarities to Doha city in order to reflect on their initiatives toward being international creative cities and well recognized globally. Moreover, cultural creativity plays the central role in their economy. Singapore is a city in a similar state to Doha City in three main aspects. First, the size limitation which is considerably small, and the concentration of power in the capital city. Moreover, being a port city, through which it happens to gain its economic prosperity. While the city of Aswan shares with Doha the geographical quality of the Islamic and Arabic MENA region. Whereas,

Dubai city shares with Doha the historical, geographical, demographic, economic, leadership, religious and cultural contexts.

It is vital to refer and reflect on the practical case studies in forming the assessing creative city framework due to the lack of theories that suit the Arab Region cities. Although, the limitation of the offered data on the case studies of Aswan and Dubai limited the insights learned from their practices.

In each case study, Six principal pillars in the cities creative approach had a visible contribution, therefore were thoroughly investigated: 1) the existence of a city creative vision, 2) the existence of cultural policy that supports the creative city, 3) the main city investments in cultural infrastructure, 4) the city main creative and cultural industries, 5) vision the existence of annual reports and research and development strategy, 6) aspiring to offer higher city quality of living. As summarized in Table 6, Singapore city and Dubai city had a supporting evidence for the existence of their clear creative vision and implementing the creative approach, despite the gap of time experience due to the advanced action plan in Singapore City. While Aswan had a more comprehensive creative infrastructure and industry but lacked in the systematic framework that ensures the development of the creative cities.

Table 6: International Case Studies Summary

<i>Comparison points</i>	<i>Singapore</i>	<i>Aswan</i>	<i>Dubai</i>
• <i>Vision</i>	✓	X	✓
• <i>Cultural policy</i>	✓	X	✓
• <i>Cultural infrastructure</i>	✓	✓	✓
• <i>Quality of Life</i>	✓	-	✓
• <i>Cultural industries</i>	✓	✓	✓
• <i>Research & annual reports</i>	✓	X	✓

In compare to Doha city, the assessment of its creative city approach should include investigating the city progress in these six aspects to sustain its creative culture plan. The assess framework should include the studied aspects and take into consideration the successful practices of cities similar to Doha such as but not limited to the selected case studies, as a part of the research and development (R&D) process that ensures the ongoing process of the creative city.

For example, the Numbeo index for cities quality of life, as seen in Table 7, shows the potential of Doha city to be an attractive, creative culture city as it has a high level of functionality and safety. However, the index highlighted the negative city points

to enhance such as: focusing on the comfort level in planning through creatively plan to reduce the negative impact of city traffic issue and reaching the interesting level of city planning by enhancing the commuting time experience. By default when the city traffic problem is solved, the pollution problem will be reduced by the reduction of cars on the streets (Numbeo, 2017).

Table 7: Life Quality Index in Dubai, Singapore, Aswan & Doha (Source: Numbeo, 2017)

Quality of Life Index	Dubai		Singapore		Aswan	Doha	
Purchasing Power	High	106.69	Moderate	91.74	Data Not Available	High	97.1
Safety	Very High	80.50	Very High	82.98		Very High	84.02
Healthcare	High	62.01	High	68.51		High	67.22
Climate	Low	9.52	Very Low	-		Low	9.75
Cost of Living	Moderate	71.75	Moderate	65.89		Moderate	69.58
Property Price to Income	Low	5.62	Very High	84.05		Low	6.32
Traffic Commute Time	Moderate	35.05	Moderate	21.76		Low	33.56
Population Quality of Life	Moderate	54.75	Low	44.17		41.38	High
	High	137.50	Moderate	88.17		High	127.62
Minimum contributors in an underlying section	71		75			3	
Maximum contributors in an underlying section	694		504			71	

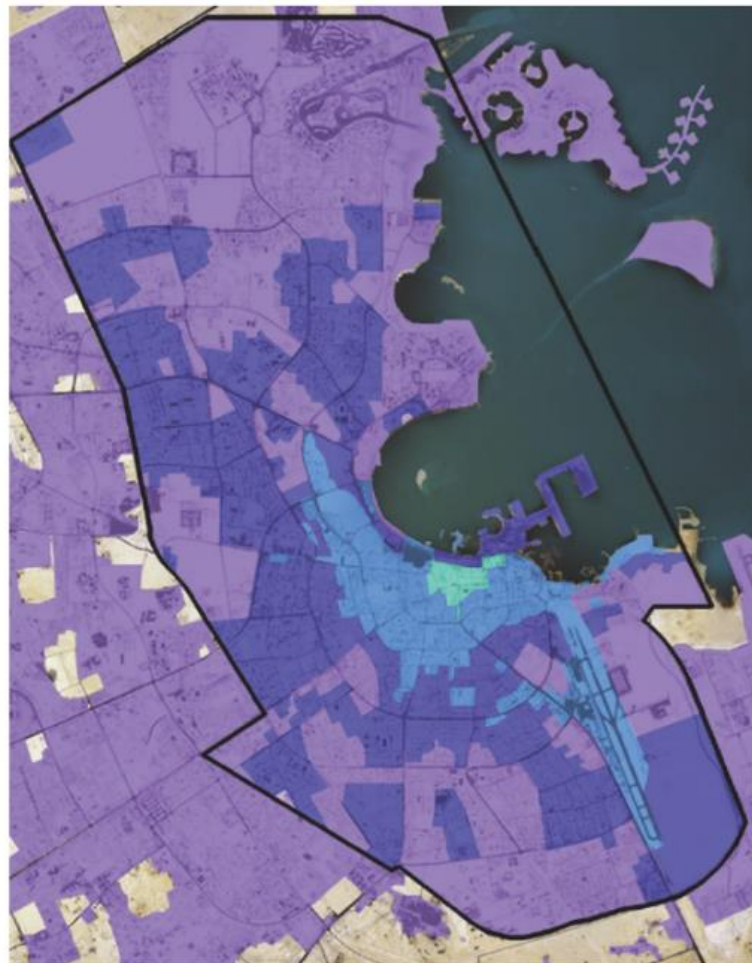
Data Updated: May 2016

Doha city is not looking forward to a global or regional competition of creative cities. However, it instead takes the initiative to learn from other cities experience and to feed the existing potentials with the right approaches to be a creative city and a cultural hub acknowledged globally with what it has to offer uniquely. As stated by Al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson of Qatar Museums: “Qatar looks at the cultural projects in the region as complementary to its own, our success does not come at the expense of another” (Al Thani A., 2017).

Therefore, the next chapter of the thesis would provide a detailed overview of Doha city in order to be the baseline of its creative city assessment under the highlight of this chapter outcomes.

CHAPTER 5: CREATIVE CITY: THE CASE STUDY OF DOHA CITY

Doha is the capital city of the state of Qatar and is the center of power in the country. The city is located in the middle of the eastern coastal line of the country, overlooking the Arabian Gulf. It has witnessed an oil boom that is still ongoing, which started in the 1990s. Until the 1990s, the growth of Doha largely relied on Qatar's oil revenues, and the urban growth of the city took the form of urban sprawl, as seen in Figure 21. Early in the 21st century, the city of Doha realized the fact that oil would eventually reach its peak level of production and that more sustainable practices need to be implemented to ensure the city's future ambitions regarding further development and prosperity for the future generations. In 2006, the city confirmed its ability to be a world-class city by successfully hosting the 2006 Olympic Asian games. Following this event, Qatar stated that its vision of 2032 was to guide the country towards a more innovative approach to further development. Thus, human development and sustainability formed the core of the development plan. Instead of focusing the growth on the urban and economic sectors only, the city of Doha seeks to improve the well-being of the population by developing the educational and healthcare sector under the human development pillar of Qatar's National Development Strategy 2011-2016. Moreover, the city of Doha aims to implement an economically diversifying program to sustain its growth and prosperity in the knowledge era.



Source: MMUP

Legend

■ 1947
 ■ 1966
 ■ 1988
 ■ 2008
 Doha City Limits (2006)
 Satellite Image (2008)

Figure 21: Doha Urban Growth (Source: Ministry of Development Planning and Statistics, 2014)

This chapter will discuss Doha’s creative approach to future development by enabling its cultural sector. This topic will be explored through two leading questions,

which are stated as: do creativity and culture play-centric roles in the city's vision and plan by relying on policies to ensure the process, reports, and research to guide the progress? Moreover, how creativity and culture are integrated into the different sectors of cities? An assessment analysis will look at the relationship between the Creative City parameters of Place, People, and Economy from a cultural perspective, according to the city's vision and policies.

5.1 Doha Location Overview

Doha city has a centric location on the Qatari east shore. In the past, this location forced it to develop more inland, as opposed to along the eastern coastline as seen previously in Figure 21. Nevertheless, in 2008, the city's boundaries were set in order to prevent the urban sprawl spreading toward the west. Thus, the city's urban form shifted to grow in the direction of the seaside; which helped to form its unique urban form through the creation of the following sectors: the Port, the West Bay business district, Katara cultural village, the Airport City, and the Pearl—a man-made island, and the floating Msheireb Enrichment center by the Cornish.

In Doha, an effective urban indicator is that of the public realm, which consists of three main elements that comprise the fabric of the city: public buildings, streets, and

open spaces. These are the elements that require cultural investigation in order to assess Doha's approach to urban creativity.

In 2010, Doha city became an Arab cultural capital, and the city's vision aims to maintain this role through its national strategy and urban framework. The city's urban vision is to develop the three capital city centers of West Bay, downtown, and airport city according to the transit-orientated development strategy that focuses on implementing mixed-use, mixed density, and high levels of accessibility through an efficient transportation system. Doha's vision projects the downtown center to be the core cultural hub by supporting the development of cultural infrastructure that includes museums, as well as the souq area, heritage sites, and other recreational facilities. Furthermore, the development of these centers will consider essential values of quality of life and urban aesthetics, which include street furniture, landscaping efforts, and artwork installation, although the efforts are not yet fully complete. Moreover, there will be efficient connections between the three centers and other areas of the city, as stated in the infrastructure plans made by the transportation authorities. The plans aim to highlight the traffic congestion causes and reduce the commuting time temporarily through a smart traffic light system and in the long run by adding a range of efficient transportation systems to increase the accessibility levels in these areas.

Town centers will also support these plans for their development, according to the 2030 urban vision, which employs the same strategy, albeit on a smaller scale than the capital city scale. This particular vision aims to distribute services and densification to sub-centers, such as the Qatar University zone, Alsadd retail area, and the old airport zone. Those centers by the Qatar National Development Framework urban growth policy are assigned to be mixed-use, and density centers specialized in commercial & culture, business, and high-tech knowledge use as stated in Table 8, the urban growth management spatial policy (Ministry of Municipality and Urban Planning, 2014).

Table 8: Doha Spatial Policy (Source: Ministry of Development Planning and Statistics, 2014)

Policy	The Built-Environment: Managing Urban growth		
BE1	Purpose: defining urban spatial structure by establishing a hierarchy of centers		
	Policy Actions	Time framework	Stakeholders
	Create Capital City Centers at the West Bay, Downtown Doha, & Airport City as distinctive & specialized mix use centers that focus on business, commercial & cultural, & high-tech knowledge uses respectively.	Short-Med	MMUP, MP, MoCAH, MP, MoE, QRail, QD, QMA

As seen in Doha city vision map which highlights the Doha city boundaries, the three main city centers in purple nodes, while the town centers in green nodes, and the main connecting transportation network in red lines, Figure 22.

- Legend**
- Urban Land Categories**
- Urban Land
 - Doha Industrial Area
 - Qatar Economic Zone
- Non-Urban Land Categories**
- Environmental Protected Area
- Hierarchy of Centers**
- Capital City Center
 - Town Center
 - Capital City Precinct
- National Infrastructure**
- Major Road
 - Arterial
 - Railway Line (Long Distance)
 - Metro Line
 - Hamad International Airport
 - Port
 - Utilities Corridor
 - Desalination Plant
 - Electricity Generating Station
 - Solid Waste Management Facility
 - Municipality Boundary



Map Prepared: June, 2013

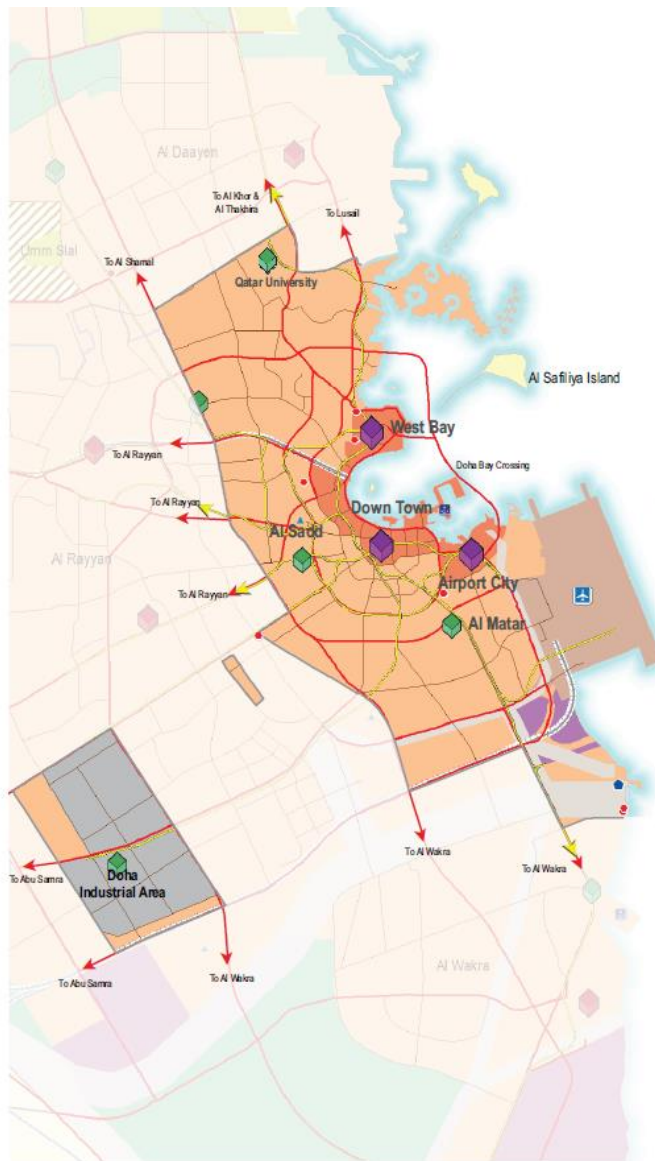


Figure 22: Doha City Plan 2032 (Source: Ministry of Development Planning and Statistics, 2014)

Currently, Doha's cultural and sports land uses are concentrated mainly in the downtown area and close to the shore. The city's major cultural significant facilities include Museum of Islamic Art- MIA, Qatar National Theater, Souq Waqif, and the fire station art gallery. However, a fair percentage of amenities is now distributed throughout almost every neighborhood. This is a positive indicator of considering the local needs to let such amenities within their reach, as seen in Figure 23, as highlighting sports tourism and religious uses. Even though such clustering and the densification programs in the Central Business District (CBD) have helped to develop the creative city, the suburbs still manage to attract creative workers due to their affordability, which thus emphasizes that, and the city planners should not neglect the suburbs in the creative infrastructure planning (Felton, 2013).

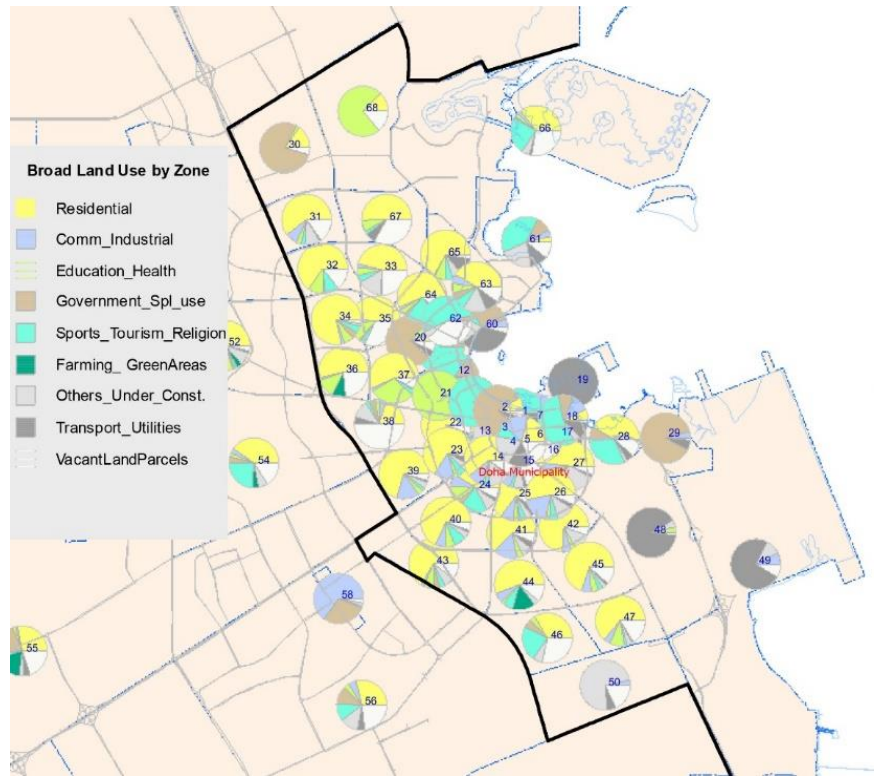


Figure 23: Doha Land Use Map (Source: Ministry of Development Planning and Statistics, 2017)

Generally, Doha public buildings whether the government or the basic amenities buildings concentrated in these centers possess visual characteristics depending on its location. For example, traditional buildings in the city core, while modern low rise building mostly dominates the town centers, and globalized high-rise buildings are mainly situated in the west bay area. Each building in these areas might be visually appealing on its own, and their existence is part of the city's identity and development

process. Nevertheless, collectively they reflect the culture of segregation in the city's urban fabric due to the lack of connectivity between them including the landscaping efforts. These segregated and limited street landscape leaves the impression that the overall streetscape in Doha city is rather dull moving away from the capital centers. However, landscaping efforts that used to be concentrated in the city center are nowadays taking place in the town centers area such as around Qatar University and Al-Sadd area.

In addition to the characteristic buildings and landscaping, public art in the streetscape level in Doha city plays an essential meaningful, cultural and decorative role. Though, it started to decrease at the street level. As a result of replacing the roundabouts with traffic lights; the centric areas of public arts in the streetscape disappeared. Lately, the city started to locate some public art on the side of the vital intersection such as in Al-Sadd area. Moreover, the tunnels beautification efforts through colorful walls of artworks. This section concludes Doha city overall state of culture in the public realm and urban scope.

5.2 Doha Population Overview

The most important pillar of the creative city is people. Overall, Doha city has the highest population of all the Qatari state cities, as it is the capital of Qatar, and a centralized approach to urban development still dominates the state. While the 2010

census noted that the state population reached 1.7 million, with 46.9% living in Doha, the latest census, which was taken at the end of 2015, reported that 40% of the Qatari population live in Doha city, thus totaling 956,460 people (Adly, 2015). The decrease in the population was mainly regarding the development of Doha city suburbs, although still, the surrounding municipalities are depending on Doha's services and facilities.

The city of Doha population mainly comprises two groups of Qataris and non-Qataris. The non-Qatari group comprises a diverse range of nations living in the city and makes its majority. Doha celebrates such diversity and seeks to benefit from this cultural exposure by attempting to eliminate any possible negative impacts through a solid educational system that revives the local tradition and culture. The focus of the city's improvement initiative is not to target the correction of the imbalance in the expatriate structure; rather, the initiative aims to increase the well-being of the overall population through enhancements in the housing system, healthcare, and education to enable the population to assist in developing the city. In light of such efforts, Qatar ranked 31st in the UN Human Development report of 2014 (Permanent Population Committee [PPC], 2014).

In order to measure the weight of the culture sector in Doha city's population, it is essential to calculate the differences in both the past and present population of cultural workers. Over the years, the cultural sector has gone through some significant changes;

for example, the culture sector, which was the first part of the information ministry in 1976, merged with the education ministry in 1998. However, in 2008, the government established a ministry dedicated to culture, art, and heritage in 2016, when the ministry was merged with the youth and sports ministry to become the ministry of culture and sport. The hierarchy of the ministry is not yet stable, and many changes are taking place through merging and creating new departments to efficiently reach the new ministry's vision of "toward a conscious community with an authentic soul and a healthy body" (MCS, 2016). Therefore, assessing the cultural sector before 2010 would have affected the changes that are still happening today, in 2017. Thus, there has been a delay in annual reporting, also the absence of reports that focus on Doha's city wise development. Therefore, the thesis would highlight and assess by comparing the available data to reflect the development over the years as an overview city assessment baseline.

The latest Qatar cultural report in 2014 stated that in 2010, 4% of the state population was working in the cultural sector reaching 59000 above 14 years old, 79% of them are a bachelor degree holder. Moreover, 61% of the specialist cultural population are females, as seen in Figure 24.

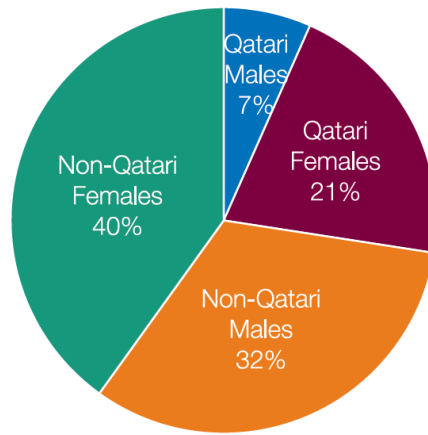


Figure 24: Census 2010 Cultural Specialization Population, Sex and Nationality Percentage (Source: Ministry of Development Planning and Statistics, 2014)

The 2014 cultural report summarized the state’s cultural occupations as “visual arts and crafts, design and creative services, audio-vision and interactive media, cultural and natural heritage, performance and celebrations, sports and recreation, books and press, tourism and intangible cultural heritage.” (Ministry of Development Planning and Statistics, 2014). While stating that “Most females engaged in handicraft are working in traditional food productivity and perfume production” (Ministry of Development Planning and Statistics, 2014).

5.3 Doha Economy & Cultural Activity Overview

The State of Qatar in the last three decades witnessed a fast-growing economy, and the population had one of the highest GDP in the world. However, the country GDP does not reflect the city productivity levels, which are not as high as the country's economic growth.

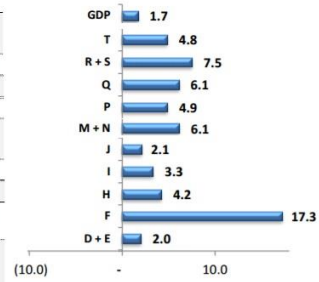
Nowadays, the country's strategy as a whole is targeting to minimize the reliance on the oil revenue and the public sector spending. It aims to ease the challenges of bureaucracy and governmental competition in business to allow the private sector to take a primary role in the national development through business initiatives (Al Thani, 2015). Moreover, in order to increase productivity, the National Development Strategy proposed policies to increase the number of Qataris working in the private sector, support the culture of entrepreneurship by providing business incubators. Most importantly, keep the major infrastructure, healthcare and educational investments as it is for it will play the greater role in increasing the non-hydrocarbons revenues in the national development strategy framework (2011- 2016) and emphasis on it more in the next framework (2017-2020). As said by the Amir "Despite the decline in prices in the energy market, we will continue to implement infrastructure development and human development projects."(Al Thani, 2015; Oxford Business Group, 2016).

Nevertheless, the country latest economic report in 2016 stated that the country spending on the non-mining and quarrying activities is witnessing a growth of 5.9%. The non-mining and quarrying sector includes all the governmental activities and its cooperators in all discipline as seen in the captured report Figure 25, which is adapted to include the percent of spending in the sectors that the thesis focuses on from knowledge-based and creative activities. In this report, the construction sector has the highest percentage of spending in relation to the country GDP to reach 17.3%, while the cultural activities raised to reach 7.5% from what it used to be in 2013 as the base year of the report. Moreover, the mining and quarrying activities are showing a decrease of 2.5% in 2016. The report indicates the economic shift that Qatar is witnessing, and most importantly reflect the importance of cultural activities economically. As per this diversifying initiative, Doha city is a potential place of opportunities for the creative and cultural sector job market. However, the report is not including the percent of the exact contribution of the creative sector definition as a whole in the city of Doha economy (Ministry of Development Planning and Statistics, 2017).



ESTIMATES OF QUARTERLY GROSS DOMESTIC PRODUCT BY ECONOMIC ACTIVITIES AT CONSTANT (2013=100) PRICES, Q4 2016

ISIC Rev.4	Economic Activity	2015	2016				Q4 2016 التغير النسبي Percentage change	
		Q4	Q1	Q2	Q3*	Q4**	Q-o-Q	Y-o-Y
H	Transportation and storage	4,189	4,489	4,390	4,345	4,365	0.5	4.2
D + E	Electricity, gas, steam and air conditioning supply, Water supply, sewerage, waste management and remediation activities	864	718	970	1,136	882	(22.4)	2.0
F	Construction	14,803	16,006	15,417	16,878	17,358	2.8	17.3
I	Accommodation and food service activities	1,873	1,650	1,695	1,852	1,935	4.5	3.3
J	Information and communication	2,417	2,444	2,348	2,586	2,468	(4.6)	2.1
M + N	Professional, scientific and technical activities; Administrative and support service activities	4,803	4,799	4,962	4,859	5,097	4.9	6.1
Q	Human health and social work activities ⁽¹⁾	2,646	2,626	2,757	2,803	2,807	0.2	6.1
P	Education ⁽¹⁾	2,586	2,708	2,745	2,719	2,711	(0.3)	4.9
R + S	Arts, entertainment and recreation. Other service activities ⁽¹⁾	2,008	2,073	2,106	2,161	2,158	(0.1)	7.5
T	Activities of households as employers; undifferentiated goods- and services-producing activities of households for own use	838	851	871	819	879	7.2	4.8
	General Government activities ⁽²⁾	16,495	16,928	17,345	17,556	17,505	(0.3)	6.1



⁽¹⁾ Includes the activity of the General Government and the corporation sector.
⁽²⁾ Includes all government economic activities: Public administration (O), Education (P), Human health (Q), and Arts, entertainment and recreation. Other service activities (R+S).

Figure 25: Part of Qatar Economic Report 2016 (Source: Ministry of Development Planning and Statistics, 2016)

The city economic policies are clear in defining the knowledge-based industries which include the creative industries in its specialties. Moreover, it supported it with an action plan that specifies the locations and facilities specification for this use, also encouraged developers contribution to take place in cities creative projects such as the betterment of adjacent areas, community facilities, landscaping and, public art, and corresponding to the economic prosperity policies in Table 9.

Table 9: Qatar Economic Policies (Source: Ministry of Development Planning and Statistics, 2014)

Policy	Economic Prosperity: Knowledge-Based Industries		
EP4	Purpose: Encourage clustering of Knowledge-based industries in mixed-use centers & Mega Projects		
	Policy Actions	Time Framework	Stakeholders
	<ol style="list-style-type: none"> 1. Permitting locating Knowledge-based industries in mixed-use centers and mega projects 2. The provision of ICT infrastructure for locating Knowledge-based industries location 	Immediate	MMUP, Ashghal, ICTQatar, Ooredoo, Kahramaa, QU, QF
Policy	Economic Prosperity: Tourism- Related Activities		
EP8	Purpose: Develop Qatar as a unique & competitive niche destination for business & high-end leisure tourism based on national heritage, culture, environment & business-related activities to support a diversified economy.		
	Policy Actions	Time Framework	Stakeholders
	<ol style="list-style-type: none"> 1. Develop a Tourism Master Plan & Strategy to identify target market segments, including MICE, culture heritage, sport, education, eco-tourism, recreation, leisure & supporting infrastructure requirements related to tourism development. 2. Outside Environment Protected Areas designed by MoE, applications for development in the tourism sector including 4 & 5-star hotels & tourism resorts which accord with Guidelines established in the Tourism Master Plan will be permitted. 	Short-Med	MMUP, QTA, MoBT, MoCAH, MoE, Mowasalat, PEO Q2022, QD, QMA

Policy	Economic Prosperity: Developer Contributions		
EP9	Purpose: make more efficient use of public sector resources & investments		
	Policy Actions	Time framework	Stakeholders
	1. Prepare & adopt the regulation for developers to contribute to cost sharing &/or gifting of land, for the provision & maintenance of facilities & services including (but not limited to): the betterment of adjacent areas, community facilities, landscaping & public art	Short-Med	MMUP, Ashghal, Kahramaa, MAIA, MoEF, QMA, SEC
	2. Enforce commitments to developer contributions through the planning & development assessment process		

Though, the cultural report in 2014 stated that “The Qatari household spent monthly an average of 2000 QR on the cultural goods and services in 2007” (Ministry of Development Planning and Statistics, 2014) The touristic sector also is of major cultural value that is supporting the diversification plan in Qatar’s national economy. Doha city facilitated this sector with the mega connectivity infrastructure which includes Hamad International Airport (HIA) as a world connecting hub. Projects such as this aim to enhance the development of this sector in order to contribute to the local cultural creative economy efficiently. Although the latest report from Qatar Tourism Authority in 2016 states a decline by 6% in the number of visitors in 2016 in comparison with the same period in 2015 to reach 1.4 million visitors. The authority refers to the oil crises and the economic status as the main reason for this decline. Such analysis indicates that the sector is not yet strong enough to support the city economy particularly in the post-oil economy; thus, it justifies the need to invest further in strengthening this sector.

In 2010, the number of hotels numbered 66, though it hosted in 2011 2,905,300. In comparison, the number of Doha hotels increased to 98 in 2015 and was occupied by 6,169,023 visitors this year. This indicates that the number of hotel occupant increased the double in 4 years only after increasing the number of city hotels by 67%. (Ministry of Development Planning and Statistics, 2015; Qatar Statistics Authority, 2012).

The Tourism policy EP8, as seen in the above Table 9, the city action is to increase the investment in this sector. Through a tourism program initiated this year 2017 to incubate small and medium projects dedicated to supporting the tourism sector by the Qatar Business Incubation Center (QBIC). Moreover, as stated in the annual report:

“This underscores the importance of developing tourism products in Qatar that can attract and retain leisure visitors, and increase the average length of stay of business visitors. Qatar Tourism Authority is actively engaged in line with the Qatar National Tourism Sector Strategy 2030, including efforts to encourage investment in tourism, boosting cruise tourism, and intensifying international promotional activity, to advance a sustainable tourism sector.” (Qatar Tourism Authority [QTA], 2016)

5.4 Doha City’s Creative Vision, Cultural Strategy & Policies

Vision proves the city approach, strategies and policies support it and prove the vision validity. In October 2008, the state of Qatar declared its vision to sustain its projected growth and prosper for both the present and future generations. Despite the fluctuation in oil prices, which Qatar has been economically dependent on for its revenues over the last few decades. The vision has made significant progress, as shown in the timeline below Figure 26, as the development strategy in early 2010 was formed to implement the formed vision together with wide-ranging public communication efforts.

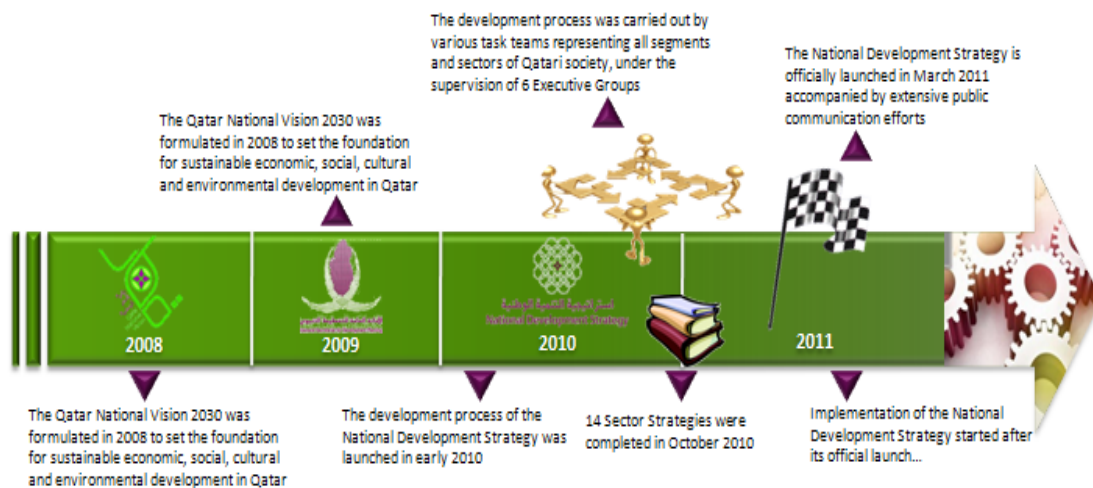


Figure 26: Qatar 2030 Vision Process Timeline (Source: General Secretariat for Development Planning, 2013)

A select group of national stakeholders from a range of professional and educational institutions took on consultancy roles, thereby confirming public participation in the early stages of the vision. Next, in the later stages of the vision, a series of communication seminars, which were formed by the government, engaged the public with the aim to deliver a national vision for all Qataris, as shown in the timeline (GSDP, 2013).

The vision targets the development of four main pillars: Economy, Social, Human, and Environment. With an emphasis on creativity in both the human development pillars, the government aims to support an educated population of children and youth that not only engages in creative and cultural activities but is also committed to traditional Qatari ethics while sharing a strong sense of belonging (Ministry of Development Planning and Statistics, 2016). Also, the social development pillar of The National Development Strategy 2011–2016 focuses on “Establishing Qatar as a hub of Arab culture through a distinctive national identity, strong community cohesion, and a vibrant and creative cultural sector” (Ministry of Development Planning and Statistics, 2016). In this regard, Doha’s vision of integrating culture into various aspects of the city in order to simultaneously preserve and enhance the presentation of its local identity in a modernized era presents a major challenge facing the city’s development. As stated in a UN conference:

“We, in the State of Qatar, believe that culture is of major importance in the overall development policies, whether it is linked to education or environment. In this regard, we consider the education of children and young people through programs characterized by quality and creativity offered by specialists an essential investment in the development of societies.” (UN Qatar, 2014).

Further, under the National Development Strategy 2011–2016, the government will:

- *Increase demand and support for diverse cultural activities.*
- *Increase youth appreciation for and participation in culture.*
- *Improve the management of cultural resources.*
- *Attract and nurture high-quality talent to stimulate the growth of the culture sector.*
- *Conduct research and provide information on the growth and potential of the culture sector.*
- *Raise Qatar’s profile and standing as a cultural destination and center for cultural exchange* (Qatar General Secretariat for Development Planning, 2011).

Therefore, Doha city’s vision places culture as a key goal to achieve, as seen in Appendix A. Furthermore, culture also acts as an enabler for other city sectors in the vision as follows: improvement of natural and built environment, education and

healthcare for individual development and well-being, local social structure and family values, economic productivity, and diversity that supports creativity. Guided by research at the city cultural institutions, as well as its development efforts to deliver this key targets, Doha's vision strategy succeeded to achieve progress in this five-year development plan. The following section of this thesis will investigate the city's initiatives toward achieving its creative vision for 2030. Moreover, highlighting how the next strategy framework is anticipated to place a greater emphasis on the cultural role, as stated by a UN delegate speaker from Qatar in the United Nations sixty-ninth general assembly on globalization and interdependence (UN Qatar, 2014).

5.4.1 Doha City Creative Urban Form Policies

The spatial and urban legislative context in Doha city is limited to the following three main urban laws: 1985 Law no.4 for building regulations, 1988 Law no. 16 for establishing the city of Doha limits, 2008 Doha regulation (1-68) zoning maps. The establishment of the city vision, later on, emphasized the need to apply policy framework to guide the implementation of the vision strategy approved in 2014 under Qatar National Development Framework. The framework aimed to provide comprehensive guidelines with a defined timeline to ensure the accurate supportive contribution of the different city public and private sectors to reach the vision goals.

The city of Doha vision was not supported by dedicated creative cultural policies such as in Singapore or Toronto. Although, creative industries were included in the definition of the knowledge-based economic theory adopted by Doha city. Thus, some of the Qatar National Development Framework policies (refer to Appendix B) surely is supporting to guide the future initiatives regarding urban form enhancements in the city of Doha to reach the creative city vision aim (Ministry of Municipality and Urban Planning, 2014).

Nevertheless, to measure the role of culture in the city planning; an investigation was made on the culture sector contribution on the spatial development framework. It resulted for instance, that the two main cultural public institutions in Doha which are: Qatar Museums Authority (QMA), and Ministry of Culture and Sports (MSC), have the main role as a key stakeholder in eight spatial policies, while plays a consultancy role in the implementation of eighteen spatial policies. Starting from the city economic prosperity policies, reaching to the community facilities, natural and built environment policy section which would be further discussed as follows (Ministry of Municipality and Urban Planning, 2014).

The urban form policies that refer to the cultural creative place-making quality can be classified into two complementary levels the city and the neighborhood local level discussed in the further presented Appendix B. In the city level, the sustainable

development policy identified as ENV1 included to its environmental impact assessment for the natural environment the studied impact of the overtime changes on the creative city place-making quality as the following: Scenic and landscape urban feature, open space and recreational facilities, cultural & historical facilities. While policy BE7 'Enhancing Urban Form' was dedicated to the city-scale level enhancement to enrich its uniqueness and visual identity. The policy has five immediate actions to fulfill this target; it is highlighting the importance of landmark site selection, landscaping, and public art advocacy. The policy action promotes: taking care of the location selection of landmark buildings to build a unique city skyline, taking care of the streetscape in the linkage corridors toward Doha city landmarks, the use public art as an iconic tool (Ministry of Municipality and Urban Planning, 2014).

The other policy BE8 of 'Livable and Vibrant Centers' which also has immediate action plans dedicated more to neighborhood scale. In the neighborhood level, it promotes mixed-use land use, accessibility, connectivity, and most importantly visual interest and urban vitality. Through efforts that increase city livability especially in the three town centers, moreover urban form enhancements and engaging the cultural sector to other city sectors by forming the interesting Doha public realm. Through landscaping efforts and public art representation (Ministry of Municipality and Urban Planning, 2014).

Policy BE12 that refer to public art initiatives to improve public areas in Doha's city level recommend a Public Art Master Plan that would present selective artwork in the city public areas with the following criteria as stated in the Qatar National Development Framework (QNDF) policy action plan:

- *Contribute to culture identity & creates a distinctive sense of place*
- *Can be enjoyed, and experienced by people*
- *Relates to the built & natural environment*
- *Exemplifies artistic excellence & integrity*
- *Responds to the challenge of climate change through design & fabrication*
- *Appropriate, safe, easily maintained*
- *Help to build stronger, more connected communities* (Ministry of Municipality and Urban Planning, 2014)

Policy BE16 is discussing the city culture heritage sites placed in Downtown Doha in order to be protected, yet accessible and reused in innovative means to integrate it into the city urban fabric and at the same time promote cultural tourism (Ministry of Municipality and Urban Planning, 2014).

The other local scale was referred to in two focal policies that specify means of enhancement. For example, in the section of "Living in the Community" dealing with Doha community facilities, Policy LC6 action plan is in charge of instigating innovative

methods to distribute the services equitably at the Doha city neighborhood scale.

Whereas policy LC14 of community recreation and leisure opportunities is to ensure that every recreational facility is vital and viable through direct public access, small retailing amenities, walk and bike paths, public artwork (Ministry of Municipality and Urban Planning, 2014). In a later stage, these efforts and policies outcomes would be analyzed, investigated and assessed through distribution maps, qualitative survey, and observation methods to evaluate the quality of placemaking in cultural facilities and touristic destination, education and healthcare facilities.

By emphasizing these urban policies, Doha is widely investing in its creative infrastructure, which helps to shape the urban form of the city in two different scales: city and neighborhood, not only through public sector but also through the cooperation of the private sector and developer's contribution.

5.5 Chapter Summary

This chapter highlighted the baseline facts of Doha location, population, and economic context that was backed up with a clear vision and assigned policies. It clarified the city definition of how it interprets culture and creativity through its city vision, strategy, and policy framework. Whereas, the next chapter of the thesis will investigate the cultural infrastructure facts in Doha which are divided into arts amenities,

spiritual amenities, recreational facilities, entertainment facilities, and city beautification efforts, such as public art representation and city landscaping. Examining these aspects would help to analyze and to assess the city strengths, weaknesses, opportunities and challenges from a cultural perspective. It has to spell over the other city sectors to help achieve the creative vision goals in an urban analysis point of view as mentioned in the above section. To upgrade its facilities to reach higher levels in the place making quality scale. Through mapping Doha creative districts & hubs and assess it according to the urban policies of the spatial strategy of the Qatar National Development Framework 2011 and 2016.

CHAPTER 6: RESULTS, DISCUSSION, AND ANALYSIS

This chapter focuses on analyzing Doha city creative approach in order to determine its level of creativity. It was not possible to assess it with different cities framework as each city has its own unique characteristics, moreover, creativity highlights the uniqueness of the cultural value in each city.

Therefore, adjusting an assessing framework from the previously highlighted literature review and case studies was mandatory. The Literature review offers the theoretical background, the assessing criteria, moreover, the assigned flow of the assessing framework. While the case studies are for cities that are advanced in applying their creative city vision. The cases of these cities offer a practical context in the assessing framework. Most significantly, these cities are closer to characteristics of Doha city which influence its culture creativity.

Thereafter, validation of the framework assessment in Doha city will be concluded; to determine the city creative statues of the progress it managed to fulfill since the creative vision of the city of Doha was assigned in 2011 including the five years plan (2011-2016) and up-till recently.

6.1 Adapted Framework To Assess Doha Creative City

The thesis conducts a qualitative assessment framework to the city of Doha's creative approach with an emphasis on the creative urban form, Table 11 to state its level according to the creative city scale. This is according to the highlighted case studies in addition to the cited theories. This qualitative assessment combines Landry's creative city planning flow: 1) Planning, 2) Establishing Indicators, 3) Implementing, 4) Assessing, 5) Reporting Back (Landry, 2000). Also, the case studies practices in approaching creativity in a global cities context which referred to 1) the existence of a city creative vision, 2) the existence of cultural policy that supports the creative city, 3) the main city investments in cultural infrastructure, 4) the city main creative and cultural industries, 5) vision the existence of annual reports and research and development strategy, 6) aspiring to offer higher city quality of living. Together with the theory of city making hierarchy of needs as general urban indicators that sums the place-making quality in a logical order that assesses the progress of the urban city form (Kageyama, 2011). Moreover, utilizing an adaptive version of the place finder survey of Florida to identify the creative class requirements in a city (Florida, 2008). The adapted framework is divided into four main pillars: The first pillar, the theoretical part of setting a defined vision, planning strategy, and policies to assist the city approach.

The second pillar creative urban form, considering a particular attention to the city public realm. It aims to investigate the cultural representation in the city of Doha public realm. The place qualities indicators according to the city making hierarchy logic is adapted as follows 1) Connectivity within the city and in relation to the world, 2) Housing system, 3) City amenities distribution [emphasizing the cultural facilities], 4) Healthcare institutions quality, 6) Educational space offering and quality, 7) Its overall safety & security in the city public realm, 8) Traffic system & its public transportation, 9) City physical beauty, 10) Cultural representation and 11) City Authenticity.

Assessing the city public realm through the assigned creative urban indicators that aspire to a meaningful city public spaces. In light of ‘the city making hierarchy of needs’ logic to assess and rate Doha public realm according to the bottom-up approach of spatial indicators. Each indicator has some pointers that investigate each level of those city-making needs thoroughly as seen in Table 10 below. Functionality, define the basic city facilities. Safety, define the most important value in the city facilities both in city-scale and the neighborhood-scale. Comfortability, define the city services that provide comfort. Conviviality, define the beautification elements in the city. Interesting, define the elements that add joy to the city public space. Lastly, meaningfulness, define the city factors and activities that deal with identity, city buzz.

The third pillar, assessing the people climate in the city as they are the source of creativity. Through investigating the following aspects: employment opportunities, accessible professional networking, and development prospects in the creative city of Doha.

The fourth pillar, evaluate the research and development strategy and methodology in the city. Through highlighting the importance of maintaining existing channels for reporting back, and not just for the sake of collecting and presenting data but rather to close the loop of research and development that shall guide the vision progress and the on-going planning approach.

Table 10: Creative City Adapted framework

1. Vision & City planning						
City Vision	Access & Engagement		Political Leadership		Public & Private Sector	
2. Creative City Urban Form Indicators scale						
Function	Safety	Comfortable	Convivial	Interesting	Meaningful	
<ul style="list-style-type: none"> • City Connectivity • Housing system • City infrastructure • Existing and distribution of amenities (educational, healthcare, religious, sports, culture) 	<ul style="list-style-type: none"> • City level • Neighborhood-level • Buildings level 	<ul style="list-style-type: none"> • Traffic system • Public transportation 	<ul style="list-style-type: none"> • City Physical beauty 	<ul style="list-style-type: none"> • Cultural representation in the city Public Realm 	<ul style="list-style-type: none"> • Identity • Buzz • City branding events 	
3. Creative City People Climate						
People Climate	Self-Expression	Job Market	Networking	Professional Development	Tolerance	Trust
4. Reporting, Research & Development						
Creative Cultural Statistics & Reports				Research & Development		

The thesis tested the framework to investigate its functionality in assessing Doha city’s creative level by collecting primary data from a focus group of people living in Doha City. It was essential for the sample to be from different disciplines, backgrounds and age groups to reflect on all their opinions as they form the city population. As per the thesis and the city vision argument that every citizen is a potential creative individual that the city vision invests in as they form the vital city resource and the up-coming economic prosperity aspect. Nonetheless, it was vital to include the creative workers, and question their willingness to improve their city as per the thesis third hypothesis.

The analysis was conducted by the results of the online distributed questionnaire to a sample that consists of 107 people with the following characteristic:

- 100 people completed the online survey out of the 107 who agreed to answer the survey.
- 55.14% of the sample were males, 44.86% were females.
- 28% fell into the first age category (18-25 years-of-age), with 29% in the second category from (26-35), 8% of the third category (36-45), 30% (46-60), 2% (above 60 years old).
- The majority of (63%) was a bachelor's degree holders, while 28% were Master's or Ph.D. holders, while the minority of 7% were high school or Diploma holders.
- The selected sample from different education backgrounds including engineering, healthcare professions, while others were their business initiators. Mostly all, when asked about their hobbies and skills, refer to the sports and cultural activities they enjoy.
- Their nationality was either Qatari (9%) or non-Qatari with most people deriving from the Arab region (88%) and a minority from the western region forming (3%).

The questionnaire aimed to estimate Doha's status regarding creativity, according to the adapted assessment framework. The assessing questions target two core city

criteria: the city system, and spatially the urban city form. Each criterion result is interpreted as follows: The first criteria are rated from 1 to 5. One the lowest indicate a poor rate; two indicates a fair rate, three indicates a satisfying rate, while four indicates a good rate, finally five is the highest indicates an excellent rate in the city system performance.

Whereas, the spatial criteria are rated from 1 to 6. One star as functional, weighing one at the rating. Two stars as safe, weighing two at the rating. Three stars are comfortable, weighing three at the rating. Four stars as convivial, weighing four at the rating. Five stars as interesting, weighing five at the rating. Lastly, six stars as meaningful, and weighing six at the rating level. This interpretation allows specifying the level of Doha creative approach in a progressive city scale.

6.1.1 Doha City's Creative Vision and Policies

Creative cities are guided through its ambitious visions that harness the abilities of citizens and invest in further development. Unlike policies, city visions are more inspiring as they allow more considerable room for creativity other than the regulatory form of policies (Landry, 2000). Most importantly, these visions actively engage the public in making their ambitions of improving their cities a reality.

In 2008, the State of Qatar established its country vision which targets diversification and aims for Doha to be a world-class city of culture and sports by raising the human development pillar. The 2017-2022 National Development Strategy is expected to include initiatives aimed at shoring up the country's fiscal health, boosting the private sector and non-hydrocarbons-related activities, and improving the quality of training and education for Qataris (Oxford Business Group, 2016). This section will investigate the qualitative sample results on the City vision, the level of public engagement in it, also the leadership role in forming the city vision, moreover, the public and private sector contribution in the city vision and policy pillar.

The qualitative sample survey, which was designed to assess Doha, rated its vision with a weight value of 3.24 out of 5 as shown in Table 11. Analyzing this satisfying rate indicates that the city's vision was noticed by a wide range of people in Doha, despite the differences in age group, occupation, and level of education. The survey showed that 34 people of the sample rated the city vision with a relatively high score of either 4 or 5 stars, while 21 rated it as poor. The vision reached all of the educational levels in different percentage as the result shows, a number of both high-school students and the Ph.D. holders have rated the city vision 5 out of 5.

Table 11: Doha City Vision Rating Result

Answered: 82 Skipped: 25

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	9.76% 8	15.85% 13	32.93% 27	23.17% 19	18.29% 15	82	3.24

In addition, Doha city ranked 2.84 regarding access and engagement as an overall weight, which is a fair result though lower than the city vision results, as seen in Table 12. Comparing the weight results of both trends can indicate that the vision took more of a top-down approach.

Table 12: Doha City Access and Engagement Rating Results

Answered: 79 Skipped: 28

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	13.92% 11	18.99% 15	45.57% 36	12.66% 10	8.86% 7	79	2.84

Political leadership in Doha City ranked it 3.27 out of 5 in the sample results, as seen in Table 13. This weight result is closer but slightly higher than the 3.24 weight

result of city vision indicator. This indicates that the political leadership in Doha are the core of inspiration as shown from comparing the weight results of the sample.

Table 13: Doha City Political Leadership Ranting Results

Answered: 79 Skipped: 28							
	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	7.59% 6	15.19% 12	39.24% 31	18.99% 15	18.99% 15	79	3.27

Doha city’s vision to improve citizens’ productivity and creativity is part of its partial development strategy 2017-2022. In turn, achieving this goal will help to build a more positive relationship between the public and the private sector so that it can become less competitive and more cooperative. Most importantly, this aim strengthens the private sector’s role in the city’s development (Al Thani, 2015). The ranking of the public-sector performance is an overall 2.88, while its relation to the private sector is 2.70 out of 5, as seen in Table 14, which is fair but below the satisfying result. Policies should play a role in providing a background for this developing strategy to enhance the future results.

Table 14: Doha City Public and Private Sector Rating Results

Answered: 80 Skipped: 27

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	11.25% 9	22.50% 18	53.75% 43	10.00% 8	2.50% 2	80	2.70

6.1.2 Doha City Creative Culture Urban Form Indicators

This section aims to investigate Doha city’s urban features and characteristics as a place of opportunity for local creative workers and in terms of attracting the international creative class. In light of ‘the city making hierarchy of needs’ logic to assess and rate Doha public realm according to the bottom-up approach of spatial indicators: functionality, safety, comfortability, conviviality, interesting, and meaningfulness. Each indicator has a number of pointers that investigate each level of those city-making needs thoroughly, as explained previously in the framework.

A. Doha City Function Indicators

This urban form indicator deals with the fundamental city facilities and amenities that are directly or indirectly connected to culture. Also, cultural creativity will play a role to enhance the users’ experience of these spaces in order to improve their quality and

use from spaces that are functional to those that are more interesting and meaningful city spaces. The city function indicator deals with the following: city housing system, connecting spaces, ports and transit hubs, educational spaces, and healthcare facilities. The following sections will discuss each thoroughly.

- Doha Connecting Spaces

The city of Doha's vision is focusing on enhancing the connectivity through significant infrastructure projects. Physically by building a new high standard airport and port facilitated to welcome the world and connect Qatar with the globe. Moreover, well recognized due to its aesthetic value and culturally vibrant experience it offers to its visitors (Qatar General Secretariat for Development Planning, 2011).

The questionnaire sample evaluated Doha's connectivity with the world at a rating of 3.37, which is an average weight between one and six. However, the city connecting spaces and facilities are ranked 4.42 which is high. Moreover, due to the city hierarchy of needs its ranked as convivial. This positive ranking encapsulates the Qatar museum authority's efforts in placing a collection of world-class and high-quality local public artworks in the airport. Also, due to these sample results, it recognizes this effort through the statistic, and the observation result of more than 1000 Instagram posts are uploaded with a hashtag #Lampbear in Hammad International airport Figure 27.

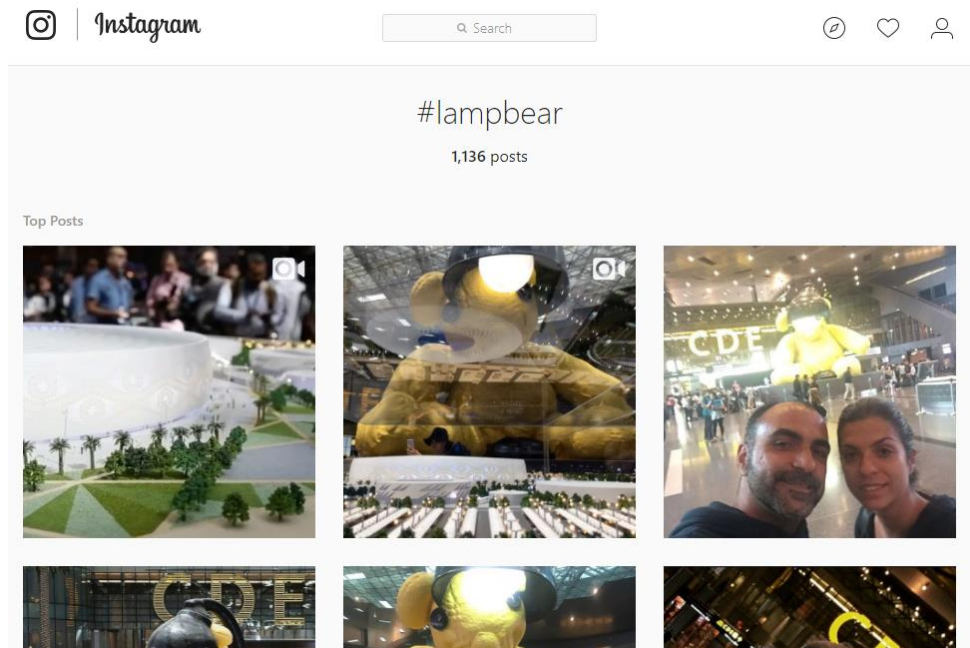


Figure 27: Lamp bear Public Art Instagram Posts (Source: Instagram, 2017)

The public arts are implemented not just for beautification purposes but also to present the culture of the city to the international visitor in an insightful and valuable way, at the same time, the public arts inspire locals with international cultures in a meeting space such as the airports. One example of a transport facility that has gone through Doha's cultural beautification process, Hamad International Airport contains a collection of more than nine public art installations that present international, regional, and local artworks. This not only helps to promote Doha's cultural sector to creatives who may pass through the airport but it also provides a cultural experience outside of museums, galleries, or public places in the city center (QM, 2016). This is why Hamad

International Airport is the cultural gate of the country that welcomes the world, as mentioned by Jerome Sans, who further states that “an airport is the cultural identity of a place and the entry of a city” (Sans, 2015). This indicates the importance of aiming for a meaningful experience in connection points, such as land boundaries, ports, or airports, as these facilities are cultural exchange hubs and the gates to a city’s cultural identity.

- Doha Housing System

The residential zones which are the neighborhood level of the city lack a continuous theme in the building, street furniture elements, and overall design. However, in 2008, the city permitted a planning policy to regulate building heights and land use, which was closely followed by an urban framework strategy in 2014. As a consequence of these two measures, the housing system has become divided into low, medium, and high-rise building units with different residential uses.

The population demography of Doha is widely diverse. Local housing preferences differ from those of expatriate residents, as the latter tend to vary regarding their needs, depending on the social state, age category, and income group. Locals prefer to live in low-rise villas, whereas expatriates predominantly choose to live in apartments. Doha neighborhoods are not compatible with different housing options that allow residents from different income groups and family structure to select from its variety.

Regarding the urban form, Doha low rise residential districts are quiet areas with less commuting movement. Although it is facilitated with neighborhood amenities from neighborhood parks and local shops to provide basic services such as supermarkets for primary consuming products, barbershop, tailor shop, laundry service, cafes ...etc. These neighborhoods are not livable, which is mainly due to the extensive use of personal vehicles to commute; consequently, mainly the urban design in this type of neighborhood.

On the other hand, Doha's medium and high-rise neighborhoods are more active due to a higher density and a more extended mix of uses; however, its urban form is incompatible with the city's climate, and physically are not appealing as they commonly lack landscape and/ or green elements.

Moreover, there is a lack of appropriate housing to suit both the basic needs of expats living in Doha and the cultural nature of the Qatari population. The city development strategy recognizes this and is currently striving to solve this housing issue in order to enhance the quality of living for all who live in the city of Doha.

The city initiatives to solve the problem for the first group of expatriates which form the majority is through building the mega projects such as Msherib downtown district and the Pearl Qatar project which aims at accommodating and attracting the

creative class. In order to make the resident's place-making experience meaningful, high aesthetic and cultural values have been integrated into the construction of these hubs. Moreover, the low-income housing projects of Barwa and Ezdan housing projects aim to achieve the comfort of the residents, but yet needs to aspire residents more to influence creative solutions. (Permanent Population Committee [PPC], 2014)

Although these initiatives have been taken place through this five years framework (2011-2016), and some of them exist before that. The city still needs to increase the effort due to its vitality. Today, Doha still has a low ranking in terms of its housing system, according to its sample rating of 2.05 out of 5. This rating remained the same whether coming from a high-income respondent or a low-income respondent, as seen in the correlation bar chart 28.

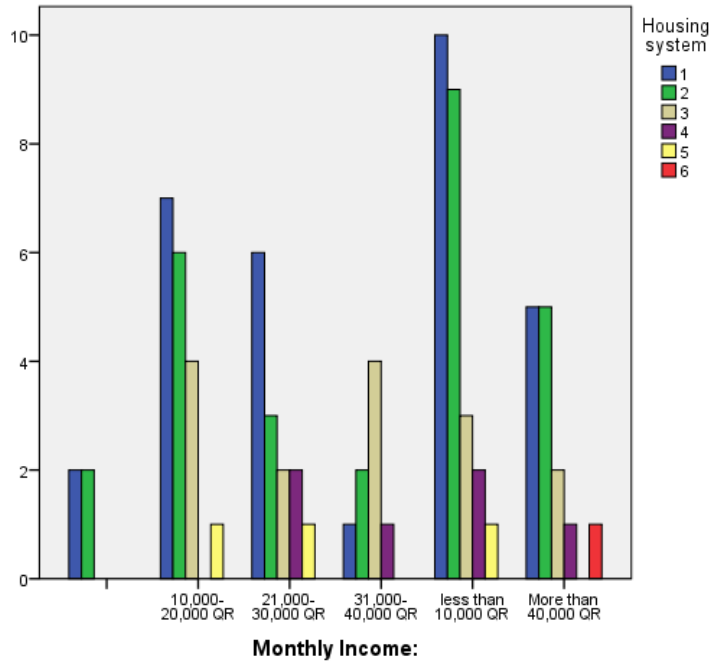


Figure 28: Doha Relation Bar Chart: Sample Income & Housing System

- Doha Education System

The State of Qatar as a whole focused on raising the quality of its educational institution at every level and is placing a specific focus on the mandatory school level, to create an enhancement base for sustainable human development. The education distribution map of Doha in Figure 29, shows that there is a diverse range of learning options in the city. It rang from mandatory education institutions such as universities, colleges, and schools, while also other types of training centers and academies are available to give a more comprehensive learning experience to the society in general.

These city education institutions make every effort to be the best in their field with the aim to gain recognition from well-known institutions across the globe. The curriculums in these institutions continuously evolve to serve the current needs of the Qatari society in the current era that is increasingly creative, knowledgeable, and digital.

The creative cultural initiative in the education system is growing, as leadership in Doha believe the efforts of the younger generation will cultivate this cultural boost, as they are highly educated and motivated to shape the city's cultural identity. As reflected by some of the schools and universities presented in local newspapers, in particular, the theater role initiatives reflect the awareness of the theater in forming a positive influence on the community. Since 2007, the ministry of education is encouraging these movements by empowering school theaters and forming competitions between schools to seek out the best actors, playwrights, and directors among the city's students (Ministry of Education And Higher Education [MEHE], 2016) (Ministry of Education And Higher Education [MEHE], 2007).

Other noticeable cultural public events took place in more than one school in Doha, such as a collective decoration of school walls with interactive local artworks done by the school students. Qatar Museums organized these school workshops under the aim of togetherness and peace, which in turn increases creativity, a sense of identity, and meaningful aesthetic value in the place they visit on a daily basis (Qatar Museums

Authority [QM], 2014). Moreover, allows students to present their artworks in public galleries such as in Katara for a broader audience helps to encourage their talents and give them a greater sense of confidence. These initiatives are productive steps that help to form the creative city. Such a vision incorporates a vibrant learning environment that encourages young talents and equips them with the proper educational spaces to become the creative generation.

From urban form perspective, as seen in Figure 29, the map highlights the clustering of schools that are predominantly situated in low-rise residential neighborhoods to avoid the downtown areas, which mostly comprise offices and retail outlets. Recently, some schools are being facilitated with signage and safety measures to maintain user safety while entering and existing buildings. Although, the clustering of schools in the peak hour is a traffic generator in the neighborhood areas due to the negative pick-up behavior that blocks streets surrounding these schools. However, after this period, the areas around schools are quiet, and no activities take place in the area, despite the initiatives of some schools that rent the school football fields to the public in case of lack of sports fields in the neighborhood. This allows the public to co-use the school facilities, which reflects positively in terms of efficiently using the community facilities all day long.

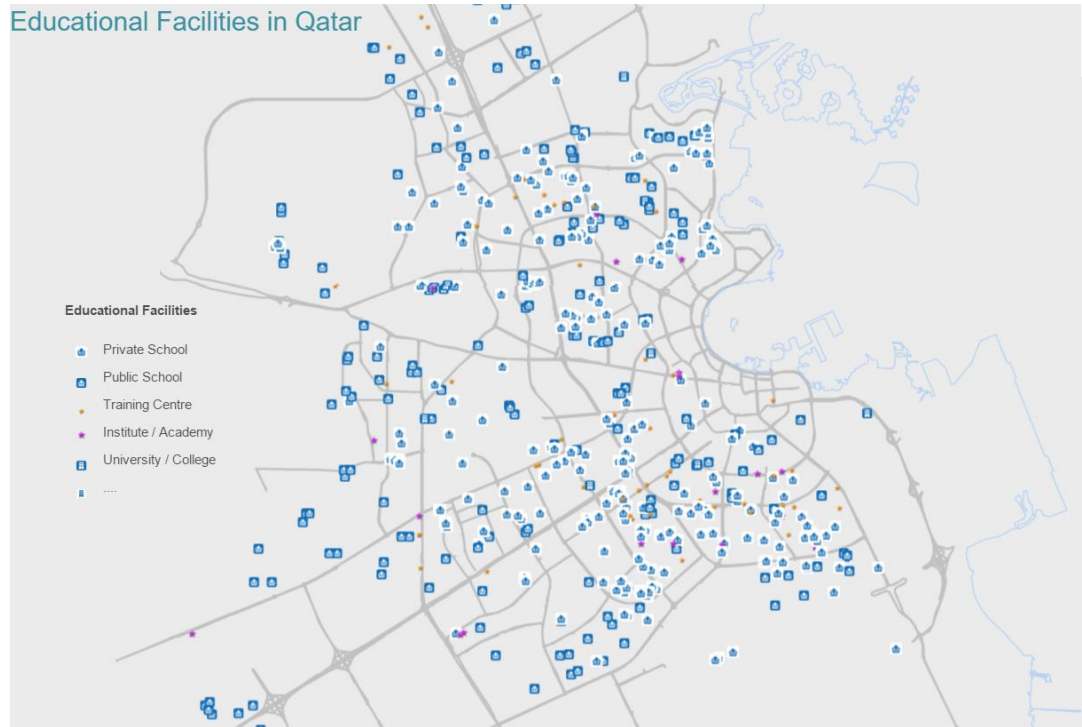


Figure 29: Doha City Education Facilities Distribution (Source: Ministry of Development Planning and Statistics, 2017)

The results of the qualitative survey showed that the education system in Doha was rated an average of 3.70 by (56.32 people), while the education space in Doha was described as comfortable. It appears from the bar chart in Figure 30. that those who rated the education system poorly often believed that the educational environment is safe, comfortable, and even convivial.

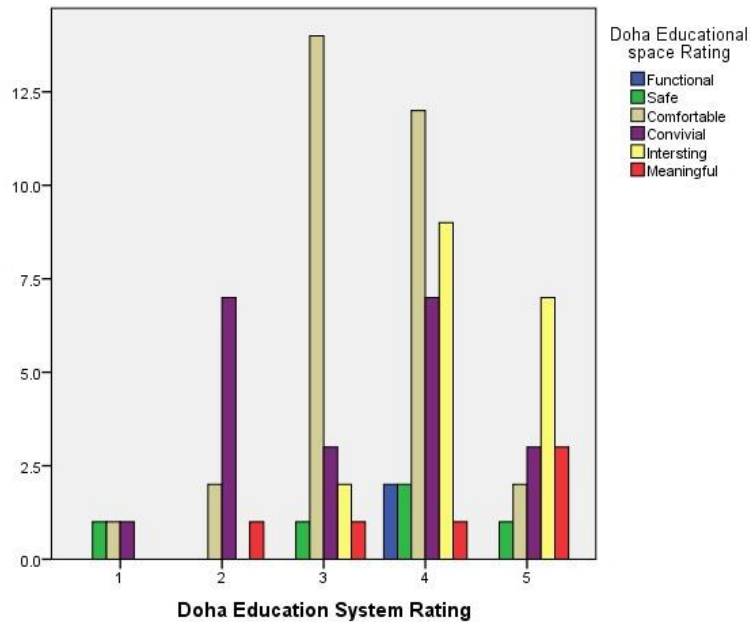


Figure 30: Doha Relation Bar Chart: Educational System and Space

Those who worked in the educational system their opinion on the overall educational system and facilities are at or beyond the safe level, while a minority of the general users of the educational facilities gave the educational system in the city a poor rating. On the other hand, those who considered the educational space as convivial, interesting and meaningful comprised more than 53%, as compared to the 7% who rated the educational environment as below average. It was hard to find a correlation between the home location and the level of satisfaction regarding school spaces in Doha. This was due to the sample limitation and because there was not enough information on some of the specific zones and schools in Doha. However, the results in Figure 31, show a weak

relation between the income level and the educational rating, thus demonstrating that all income groups enjoy an adequate education system and space in Doha City.

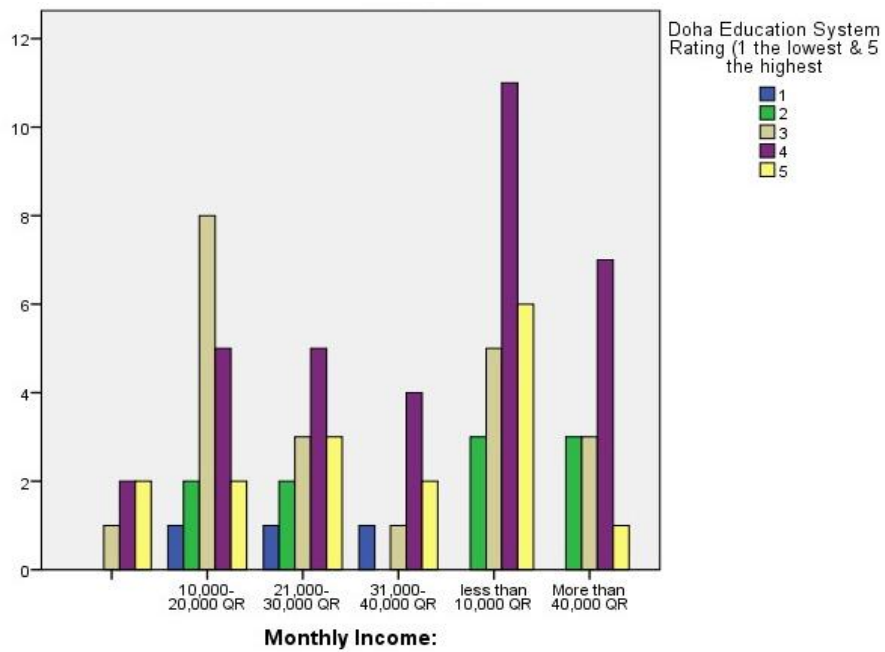


Figure 31: Doha Relation Bar Chart: Income level and Education System

- Doha Healthcare System

Health and well-being Doha is promoted in a wide range. The healthcare facilities have been renovated to adjust to the new needs of the increasing number of people living

in Doha and the aspiring city vision of a healthy community. As seen on the map 32 the number of primary health care facilities in Doha is increasing to meet the growth of population (green locations are the new facilities).

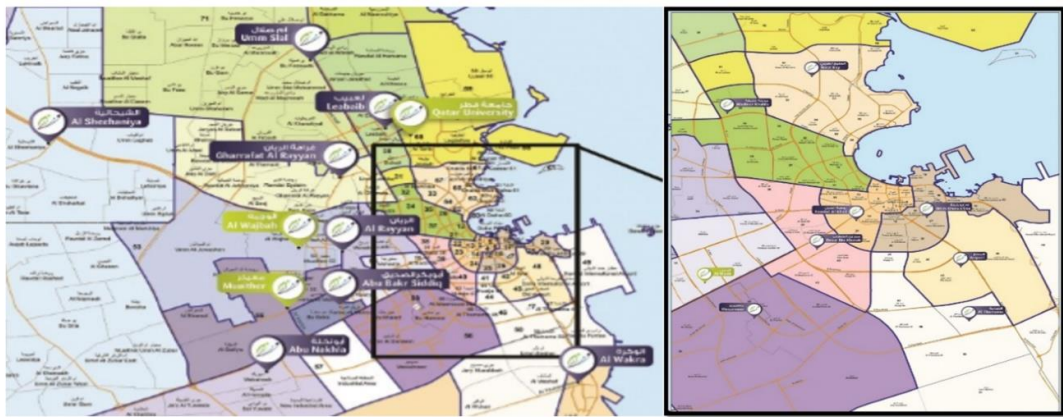


Figure 32: Primary Healthcare Centers in Doha (Source: Primary Health Care Corporation, 2017)

Healthcare facilities in the city changed its architectural language to meet the new demands of quality and sense of identity as seen in Figure 33. After a renovation took over since (2011) not just to expand the service but to shift the architecture language from building facilities that have a middle age modern architectural language to the new localized architectural language. Both buildings were designed to cope with the traditions of Qatari's population and meet their needs by offering a segregation of gender in all its

facilities to protect the female’s privacy, moreover family wise facilities that are different from single men facilities. To the new buildings, architecture is coping with the need of addressing the city cultural identity, to ensure the entrance of a new creative era promoting the human and social well-being. In these manners, the city of creativity had a photo gallery which is taking place at the entrance of Hamad woman’s hospital, under the theme of “Healthy living from the start.” The artwork was done by the international artist Anne Geddes who portrayed 12 Qatari athletes together with children of different ages; to actively deliver its message of healthy individual well-being since childhood among the Qatari community (Qatar Museums Authority [QM], 2013).



*Figure 33: On the left New VS. Old Primary Healthcare Center Design to the Right
(Source: Primary Health Care Corporation, 2017)*

The qualitative sample rated the healthcare in Doha as 3.73 as being comfortable and aspiring to be convivial. Satisfaction rate according to those who worked in the

healthcare system ranked the overall healthcare system and facilities in Doha as 5. While those who live near the new healthcare facilities are high despite one, who lives beside the new Waab healthcare center and rated the healthcare as poor. Mostly those who lived near the old facility of the Old airport center ranked the healthcare facilities as average. This reflects the average success of the new urban form implemented in the healthcare facilities.

B. Doha City Safety & Security Indicators

The city of Doha successfully gets this advantage. People, in general, feel secure around the city. The qualitative sample ranked the safety and security quality in Doha as 4.35 which is the highest score in among all other city aspects. However, the city challenge is to maintain at this level as the population number increase and the cultural diversity increase.

C. Doha City Comfortable Indicator

This city indicator deals with everything that makes the city a comfortable place to live in such as diverse lifestyle amenities from sports, culture, retail, recreational and spiritual amenities. Streets that are well furnished, a transportation network that encourages accessibility and easy commuting. It is either the place we are in them

productively creative or the third place that is not home nor works, merely somewhere in between that leisure time is spent in; where comfort is found or otherwise stress is generated. Assessing these city factors in Doha is vital to determine the level of its comfort.

- Doha Amenities

It is divided into four groups: Cultural amenities, sports amenities, retail amenities, recreational amenities, spiritual amenities. These amenities are either on a city scale or neighborhood scale. Moreover, it is either represented in buildings, clustering hubs or street nodes. This section is highlighting the distribution of these amenities, its diversity, and evaluation of its significance in Doha City to harness creativity or raise the city place quality.

- Cultural Amenities

Doha city creative cultural hubs are represented in the following: Katara cultural village, Museum of Islamic Art Park & gallery, Doha Downtown: Souq Waqif. As seen in the above map Figure 34, Qatar University is highlighted although it is an educational space due to the vibrant cultural value that is reflected in the campus space which made it define as a cultural hub of a city scale. Moreover, Hamad International Airport that

enjoys a wide-ranging public art installation qualified it to be a cultural destination that is on a city scale significant as mentioned in the above section (Doha Connecting Spaces). Moreover, the distribution of the Ministry classification of cultural facilities which include [Government cultural facilities, cultural centers, historical places, Museum, exhibition center, Cinema, Theater, Media and press, Printing press, Public library, Islamic center, Amusement park].

Generally, these cultural hubs are publicly accessible, the architecture language used in them are unique and mostly present the iconic city identity, and public art is carefully selected and represented throughout the places. Thus, the following section will describe those hubs further with the opportunities it represents in the city and the challenges it foresees.

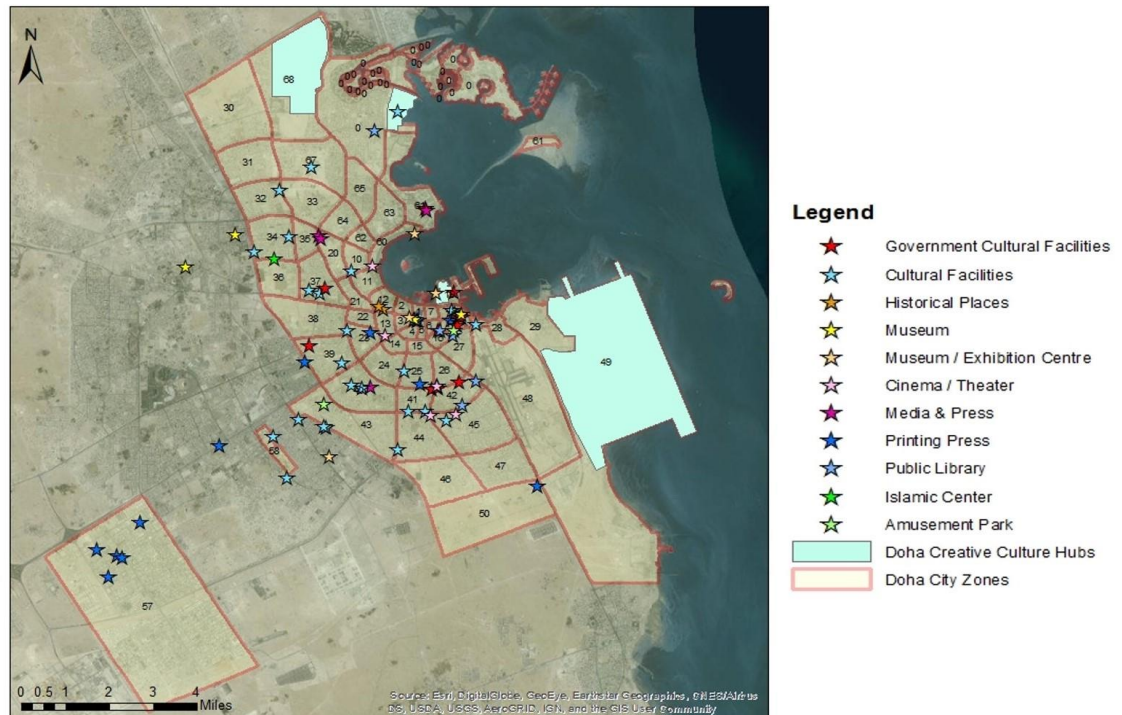


Figure 34: Doha Creative Culture Map

The first city-scale cultural hub, Doha Downtown area it is the city core node with historical significance. In later days, it used to be a business core surrounded by residential area. However, nowadays the mix uses is taking over and pushing the residential use away from the core which will not be the case for so long as the Msherib downtown project is taking place to reinstall locals to live in their old neighborhood with modern senses and vibrant mix of uses.

Today, the Souq Waqif area due to its vivid atmosphere and positive buzz the place is considered not just a touristic destination as it consists of hotels beside the heritage sites. However, also it is a vital local destination for its cultural and recreation value from what it consists of specialized souqs, galleries, crafts area, recreational space, cafes, and restaurant. The place was renovated to represent its authentic value through its traditional architectural language to rebuild the past after a demolition and rebuilding process through the eye of a Qatari artist. This process was critically questioned as it erased the urban modernization era to rebuild the past, but the success of the place through the buzz of visitors says that it was a bold but favorable decision.

As seen in Figure 35 of the google earth map, the place is planned to be highly accessible through different means of transportation. A park that consists of the underground parking lot that serves souq waqif and a vibrant place that connects the souq with the waterfront area of Doha Cornish. Moreover, the park is furnished with different outdoor sports facilities, playground area for children in an authentic design and gathering plazas which made the place age-friendly entrance to the downtown area.

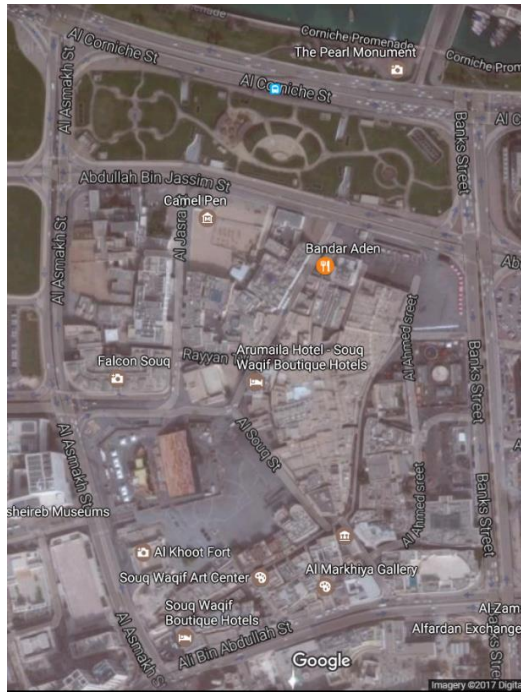


Figure 35: Doha Downtown: Souq Waqif Area 2017 (Source: Google Earth, 2017)

The second city scale cultural hub, Museum of Islamic Art cultural hub has a mix of uses made it a vibrant cultural hub for cultural enrichment and exchange; targeting to expand the creative horizon of the city people. As pointed in Figure 36, the place consists of a museum that is facilitated with permanent exhibition halls and temporary ones, restaurant, café, gift shop, a working area related to the museum activities, moreover, a public library and an educational center area that attracts families and schools activities. Al Riwaq gallery building which is a temporary exhibition area hosting different artist artwork of different themes and has got a café, gift shop and Qatar museum offices area. This place in 2015 held 12 art exhibitions with a total number of visitors (344,934) to

MIA, (14,672) Al Roaq gallery which is considered high in a small city that is still newly introduced to this cultural events.

The park is facilitated with two cafes, two playing areas for children, football playground, cycling track, walking pathway and water activities facilities. Currently, the park is timely accessible for that it opens 24/7. The place is visually attractive with its landscaping, interactive public art installations done by well-known international artists. Moreover, the museum building plays an iconic role in Doha architecture language. The centric location of it is overlooking the dramatic scenery of the city. Furthermore, the place is an interactive cultural hub which hosted many exhibitions, galleries, weekly bazaar and annual festivals such as Qatar International food festival. The capacity of this hub to host these different events held there prove the success of the place.

For the art exhibitions held in their galleries in MIA and El Roaq and fire station building. These art exhibitions had a total number of visitors (344,934) to MIA, (14,672) Al Roaq gallery.



Figure 36: Museum of Islamic Art Cultural Hub Illustrated Map (Museum of Islamic Art, 2017)

The third city scale cultural hub, Katara cultural village. It is a vital hub for cultural production and activities. Its facilities in 2015: three theaters, one open theater, twenty-three associations & centers, eight fairs, five Halls, two mosques, one radio and TV, two sports fields, fifteen restaurants, and cafes. Also, two kilometers of seafront with facilitated beach activities for both preserving and practicing traditional cultural activities

and events such as traditional boat building, and presenting pearl diving activities.

Moreover, it offers traditional retail experience by the seashore that encourages artisans display and sell their craft products of a wide range of unique cultural offerings away from the brand chains culture shops. Furthermore, a place for contemporary water activities and events such as sand-sculpturing, Kayaking, Rafting and gondola riding.

The place visitors reached 8,428,330 per year in 2015. As it witnessed 327 events in 2015, 109 of them were visual art events with a number of visitors (33193) which is the highest rate of visitors, while 80 were musical events and 50 seminars and conferences. Whereas, the rest of the events are distributed among drama, fairs, festivals, cultural competitions, heritage events, religious programs, sports, and entertainment (Ministry of Development Planning and Statistics, 2015).

Currently, there is an accessibility issue due to the construction sites that are surrounding the place to build the new phases of the project. However, the administration is dealing with this issue creatively by inviting a local artist to paint along the way to the functional building entrance, creating more space for creating a rich visual experience to the current users and visitors as seen in Figure 37. (Katara, 2017)



Figure 37: Katara Murals (Source: The Gulf Times, 2017)

The fourth cultural cluster is the broadcasting hub of television and radio buildings concentrated in zone 20 contains Al Jazeera and beIN which is a private broadcasting station with an international influence that recently celebrated its 20 years since its establishment. Moreover, the public Qatar television and radio broadcasting buildings. These stations production are working on presenting the city of Doha to a broader audience creatively through their national film production reached in 2015 to 8,936 film (Ministry of Development Planning and Statistics, 2015). In this means of development in this section, movie houses increased since it was in 2007 twelve, while in 2010 it reached to 38 cinemas which happen to duplicate the number of audiences from 550,208 to 1,530,000 as the number of films shifted from 238 movies to 1,280 films (Qatar Statistics Authority [QSA], 2012).

The fifth cultural cluster is the publication production in zones 39, 40, 42 and 45 as shown in Table 15. This production statistically is not witnessing much development. In 2010: Number of Newspapers seven and magazines one weekly, six monthly. While in 2007: Number of Newspapers five and magazines two weekly, two monthly, a number of books published locally were 12 in 2007, 50 in 2010 and again 12 in 2013. Whereas, there was twelve Qatar museums art publication in 2016 and seven publications from Katara in the same year.

Table 15: Distribution of Publication buildings in Doha Zones (Source: Ministry of Development Planning and Statistics, 2017)

Publication	Zone No.
1. The Peninsula, Al Sharq Newspaper	45
2. Al Sharq Newspaper	45
3. Qatar News Agency	39
4. Al Arab News Paper, Dar Al Arab	27
5. Al Saquer Sports Magazine	42
6. Al-Bayan Magazine	39
7. Al Waseet	40
8. Al Watan Newspaper	40
9. Qatar Tribune	40
10. Gulf Times	42
11. Al Raya Newspaper	42

The sixth city scale cultural building is Qatar National Theater. Which was the main avenue for the Doha cultural capital 2010 events hosting 125 in 2010 but then the number of annual events decreased to 40 in 2015. Events vary in its type from plays, poetry, musical and heritage art shows. There were 15 of these events in both years were plays, and more frequent events are of poetry, musical and heritage art shows. The theater has got an approved development plan to increase its vitality in the future national cultural scene.

Finally, Qatar consists of 42 cultural centers as reported in 2013 by the cultural ministry, more than 30 of them are located in Doha city that is distributed among the city different neighborhoods and performing different types of activities, targeting the development of the local youth talents in the different cultural aspect. The local cultural events held at the neighborhood centers level, target to blend both generations the beginners from the children and the talented youth moreover the advanced professional level of creatives nationally and internationally to raise the communication and the cultural exchange. An example of that, the poetry event “Rawdat El-Shear” that was held at the beginning of April 2017 to celebrate and inspire the new talents by the presence of the culture and sports minister (Ministry of Culture and Sports [MCS], 2016).

These cultural facilities that are inseparable from the city fabric are the avenue of Doha major cultural annual events which is part of the boosting activities for the cultural

and touristic sector to enrich the local cultural life experience and attract visitors to the city. Such as the following:

- Doha Capital of Arab culture in 2010 was one of the turning point events for the city culture life. More than 40 events took place in different locations around the city, from cultural centers such as: Qatar National Theater which had the highest number of events this year compared to its annual events rate in other years before and after 2010. Also, Katara, Souq Waqif and El Beda park cultural village before the renovation efforts that are currently taking place in the area. Moreover, some events took place in cinemas and hotel halls.
- Important annual events take places such as National Sports Day in February, an International Food Festival in March, Doha Film Festival, Ajial and Al Jazeera film festival in October.
- ‘Art For Tomorrow’ annual conference held in Doha by the New York Times and Qatar Museums to enrich Art and culture dialogue in the city of Doha from shared experience from around the globe.
- Other events target the international representation and cultural exchange events such as what Qatar Museums institution host "the cultural year events aim to spread cultural awareness and understanding" it started at 2012 with Japan, the UK in 2013, Brazil 2014, Turkey 2015, China 2016, Germany 2017. Its positive impact:

Promote Qatar through the eyes of foreigners, while at the same time exchange cultural with the different world countries. "I learned a lot about Islam as a religion and Islamic art and culture. It is great to see that even in the modern and globalized world, tradition is still deeply respected and honored in Qatar." Andre Joaquim from Brazil. While locally, the citizen engagement in forming and representing their city culture worldwide. "We are all deeply committed to the development of our communities through the sharing of culture, art, and heritage, in Qatar and around the world" HE Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani (QM, 2014).

This effort made by the three leading institutions of (Ministry of culture, Katara foundation, Qatar Museums Authority) is addressing Doha cultural development assets. The distribution maps reflect that the city scale amenities and mega projects are inseparable from the fabric of the city and connected to it. Although there is a need to enhance the city amenities accessibility levels and increase the existence of cultural centers in the neighborhood planning level; since creativity flourishes at the neighborhood scale. Thus, the surveyed sample rated Doha cultural facilities space as being comfortable of 3.67 aspiring to reach the convivial level. While the availability of cultural amenities that suits their needs was rated as satisfying of 3.2 which is the least

among the other amenities types of spiritual, retail, recreational and sports facilities as seen in the below chart 38.



Figure 38: Doha Amenities Availability Chart

- Recreational Amenities

Which is the Doha city entertainment spaces. It was rated in Doha as 3.8 and assessed as a space for being comfortable which is an average rate to look forward to enhancing its role. As for these places are fundamental creative spaces; that can be defined as creative engines in the city; as for leisure time is what produce creativity; when people tend to have time to do what they love or passionate about, creativity flourish and cultural take its place in people’s lives. That is why cities should pay

attention to its leisure places. In Doha, it is represented in both cities open spaces such as the Cornish, Sheraton park, neighborhood parks and playground areas as seen in Figure 39, which shows the distribution of green and open spaces in Doha neighborhoods. It is not evenly distributed and more likely to be concentrated in some neighborhoods while lacking in other neighborhoods especially the high-density urban areas.

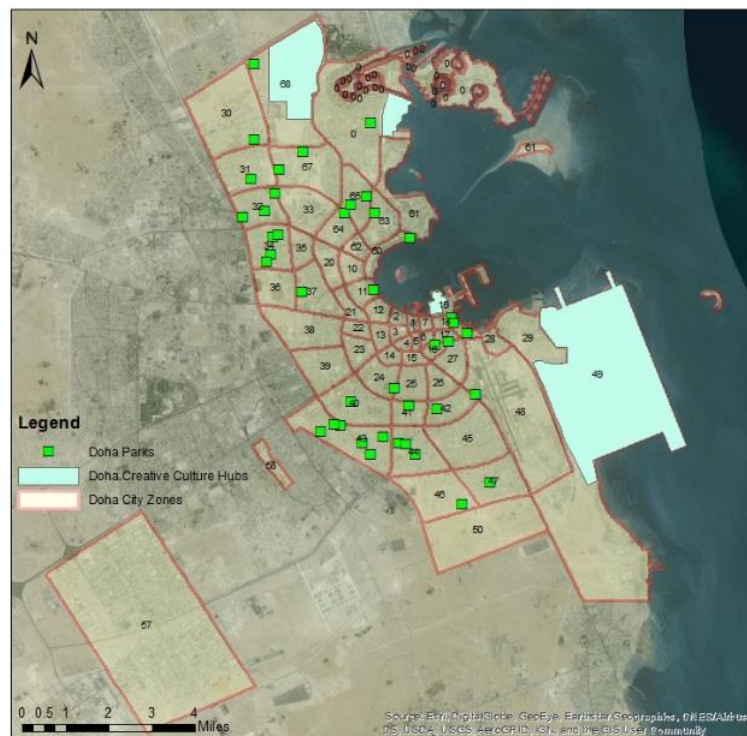


Figure 39: Doha Parks and Recreational Amenities Distribution Map 2017

Moreover, indoor facilities such as cafes, restaurants, shopping malls. These are interactive social places that also sometimes a presentation avenues for extensive public cultural activities, as it is an inspirational place to enrich creativity as people go there for a purpose to see and be seen. Supporting to this statement the Qatari cartoonist Abdul-Aziz Yousef when was asked the places that inspire him for doing his artwork said: “I love to sit in cafés where people come in and go” (Qatar Museums Authority [QM], 2014).

These outdoor and indoor recreational amenities serve the city on two scales both the city scale and most importantly on a neighborhood scale. Even though in the last scale the role of culture interactive is limited that it barely exists. However, the presence of these facilities is a chance for a better use of it in the creative production wise on the neighborhood scale.

- Spiritual Amenities

Doha city Islamic spiritual amenity is highly available as it is a primary amenity in every neighborhood. Forood mosques are available at a walkable distance, and if not yet built, a temporary building takes place behind the suppose building area to maintain the service existence meanwhile. The sample rated the spiritual amenities as being comfortable closer to being convivial rating 3.98.

Comparative statistics show the progress effort in providing this city amenities. In 2010: total 449 prayer building in Doha, Quranic learning centers 9 for females and 29 for males, which increased to 39 in 2015. 31 private mosque increased to 33, 11 Eid Mosque became 12, 36 Temporary prayer building became 29, 170 Friday Mosque became 214, 201 Forood Mosque became 216. As seen in Figure 40, the Islamic spiritual amenities are considered from the cultural establishments due to the basic culture role it plays in the Qatari community; its service is evenly distributed among the city neighborhoods.

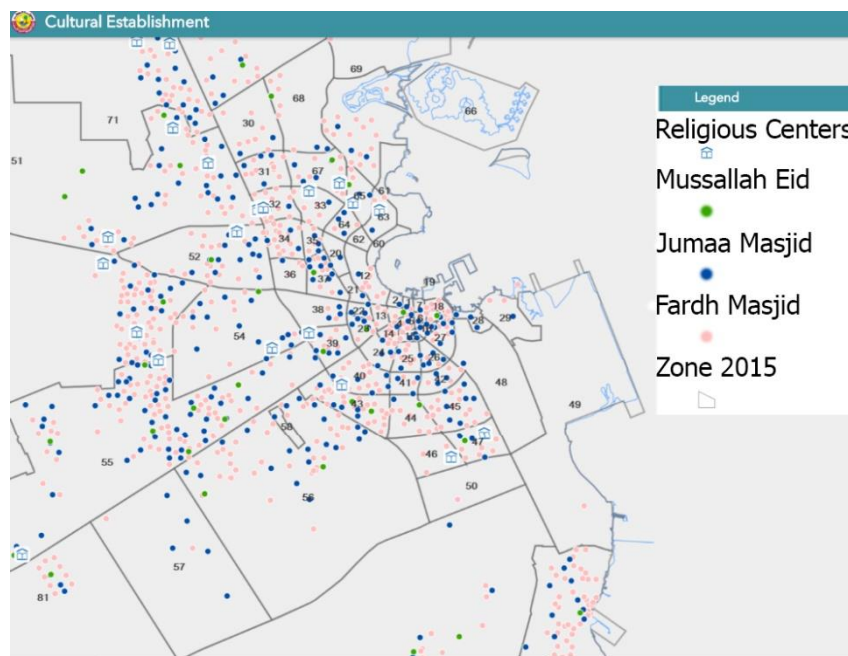


Figure 40: Doha Spiritual Amenities: Masjeds Type & Distribution (Ministry of Development Planning and Statistics, 2017)

- Retail amenities

Retail amenities in Doha are in different types such as commercial streets, shopping complex and centers. Although, each type provides a different experience, its overall service rate four which is considerably high and from a place wise it rate 3.80 which is comfortable closer to being convivial.

The distribution of the retail amenities as seen in map 41, shows the agglomeration of it in the around the Central Business District (CBD), the downtown areas and beneath it toward the south forming commercial streets; the most visible are C ring road, Salwa road, and Al-Saad road. Moreover, shopping malls are distributed and started to take place in the suburban neighborhoods in the north to bring the service to these areas. Moreover, the city cultural sector is trying to vitalize the traditional shopping value experienced by the traditional shops locating by the seashore in Katara and the weekly Bazaar experience in the Museum of Islamic Art Park which succeeded to attract people that do not fund of the international brand chains but rather the local shopping experience.

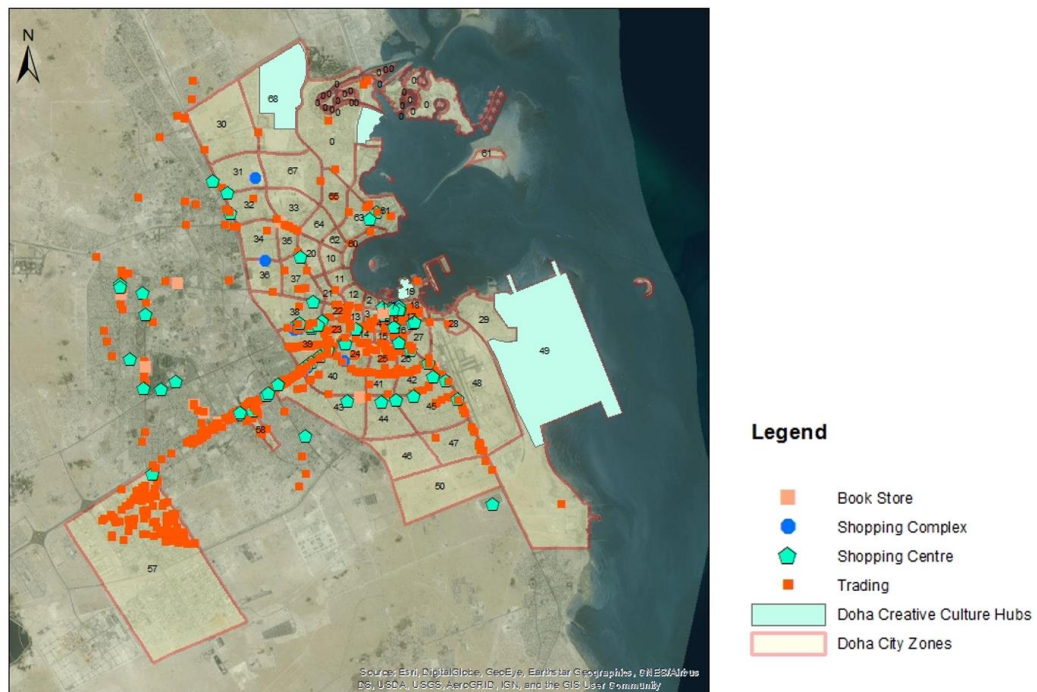


Figure 41: Doha Retail Amenities: Type & Distribution

- Sports amenities

Doha city as it is focusing on its cultural aspect it is putting a considerable attention to the sports aspect as it is preparing itself to host the world cup 2022 and before that, it hosted and still hosting many important sports events. The city is providing its sports amenities with a wide distribution and trying to reach to every neighborhood in order to spread the health and well-being culture as its vision priority, as seen in Figure

42. Moreover, from creative city perspective sports facilities is an attractive destination for the creative class that Florida claims they are into fitness activities (Florida, 2012).

The sample evaluated Doha sports amenities availability as 3.6 and from a place wise as being comfortable with a rate of 3.71. However, the city will be working on increasing accessibility toward the sports amenities and upgrade its service as part of the world cup legacy.

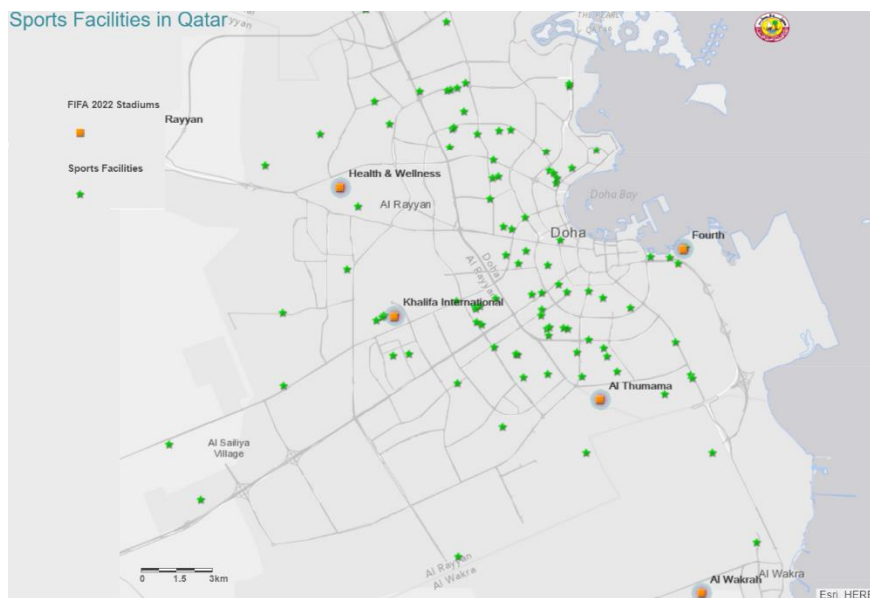


Figure 42: Doha Sports Amenities: Types & Distribution (Ministry of Development Planning and Statistics, 2017)

- Traffic System & Public Transportation

It is a primary comfortable indicator in a creative city. Due to the city lifestyle, people spend quality time commuting. Creative cities deal with this issue through eliminating the stress that is generated from a bad commuting experience and tries to provide not just a safe experience but rather an exciting experience through its streetscape planning. As mentioned in the policies section

Doha city transportation system is still under development and redevelopment initiatives. However, due to safety issue of high death rates by car accidents, moreover the environmental means of high levels of air pollution, and health issues of obesity, the city considerably put efforts to change the car-oriented culture to more sustainable, healthy culture of addressing and valuing the choice of public transportation. And started to invest in walkable streets and cycle pathways as an essential option in roads for safety, accessibility and most importantly sustainability measures. As it invested in public bus project to make it a comfortable choice yet it still not fully mature. Thus, the sample rated the transportation system in Doha as below average of 2.55 rating. While the streetscape as being safe with a rate of 2.48.

Doha future rail project is considered one of the country pride projects. Moreover, to ensure it delivers the meaningful level the State of Qatar Emir HE Sheikh Tamim declared that Qatari artists should be the ones responsible for designing all the project

paintings. As per that Qatar Rail initiated Metro Art project to creatively engage people in this vital transportation project through different means of art to educate people about the project and spread the culture of public transportation in a society that is car-dependent. Eng. Abdulla Abdulaziz T. Al Subaie, Managing Director, Qatar Rail, commented:

“Metro system throughout the world use art to make the customer experience more interesting and to celebrate the role of the system in the city, and we believe that this is something that we can achieve to its full potential here in Qatar. Metro Art is part of our commitment to deliver more than just a transportation system but rather a statement of our country and its people. As well as shining a light on talented Qatari artists, we are using this exhibition to reach out to the local community, and particularly the next generation to inspire them about the integrated railway project that is set to change people’s lives in Qatar forever”
(Al Subaie, 2016).

- Governmental Framework

It is another primary city comfortable aspects. Doha smart city initiatives of the e-government strategy and smart transportation system est. Aims to save people living in Doha the time and effort needed to create and be creative, through easing the regulation work. Doha city succeeded to cope with the digital era needs through transforming its

governmental institution services to an online system that saves the people time and effort and make it highly accessible from a virtual and reliable means.

It is by using this technology people get to make things happen and create more. Ali A. Alraouf emphasized that smart cities should not merely be the target of cities to develop, for it may only lead people to be disconnected from their surrounding and more connected to their smart objects. Whereas, smart solutions shall be a trigger for knowledge and creativity by enabling people to be more productive (Abd Alraouf, 2017).

D. Doha City Convivial Indicator

This indicator deals with the city physical environment beauty aspect, moreover, the landscaping and beautification effort that is made through enabling the city policies and urban framework. The sample rated Doha city physical beauty aspect as 3.13 which is an average. The city beautification efforts are concentrated in the capital center and the three supportive centers, moreover near the touristic destinations. But it's limited to personal and private efforts at the neighborhoods level which is encouraged by the public sector through an advertisement for the beneficial effect of landscaping efforts environmentally, and providing free agriculture and home gardening services such as tree trimming service, landscaping consultant as shown in the below Figure 43 (Ministry of Municipality and Environment [MME], 2017).

Environment & Agriculture Sector Services

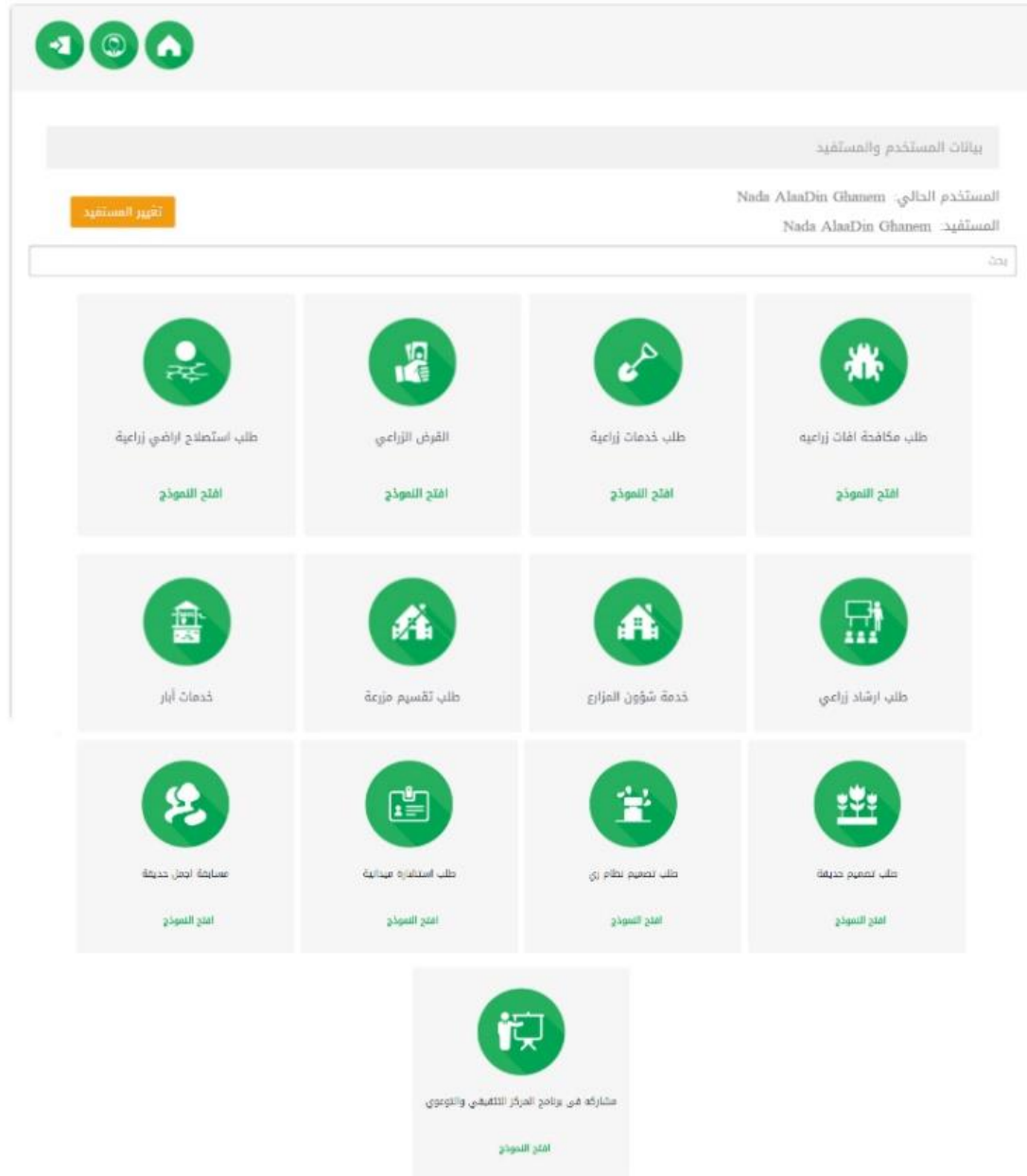


Figure 43: Baladiya Website Agriculture and Landscaping Services (Ministry of Municipality and Environment, 2017)

E. Doha City Interesting Indicator

This indicator deals with the city aspects that adds to its citizens or visitors fun experience as expressed by Peter Kageyama mainly through installing engaging and interactive public arts in the city public realm (Kageyama, 2011).

Qatar Museums public art installations overall Doha city public realm is to enrich the understanding of culture for people in Qatar without the need of visiting museums or galleries for that purpose as it is available in different locations in the cityscape. Moreover, these installations have got its educational and inspirational purpose for creative people in the city of Doha as it exposes them to different types of art modes, for the forward-looking aim of developing the city local sustainable art and cultural identity. Al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson of Qatar Museums stated that “It is our utmost obligation to showcase artworks from different parts of the world, but never at the expense of our cultural and religious sensitivities- we are very proud of the kind of exhibitions we have shown- and will continue to do so” (Al Thani A., 2017).

Doha contains more than 30 artworks distributed in its public realm, as seen in Figure 44. Although it is considered limited in its place distribution and quantity, it is efficiently chosen to respond to the city climate conditions. Furthermore, each is placed to interpret a specific purpose depending on the surrounded area characteristic. For example, near the waterfront area which is the focus to promote the city cultural identity.

Moreover, in the city cultural hubs to illustrate local and international artistic fineness. While in the recreational places it is placed to add joyful elements for people that can be experienced. Additionally, few public art takes place in the city streetscape to be unique wayfinding elements.

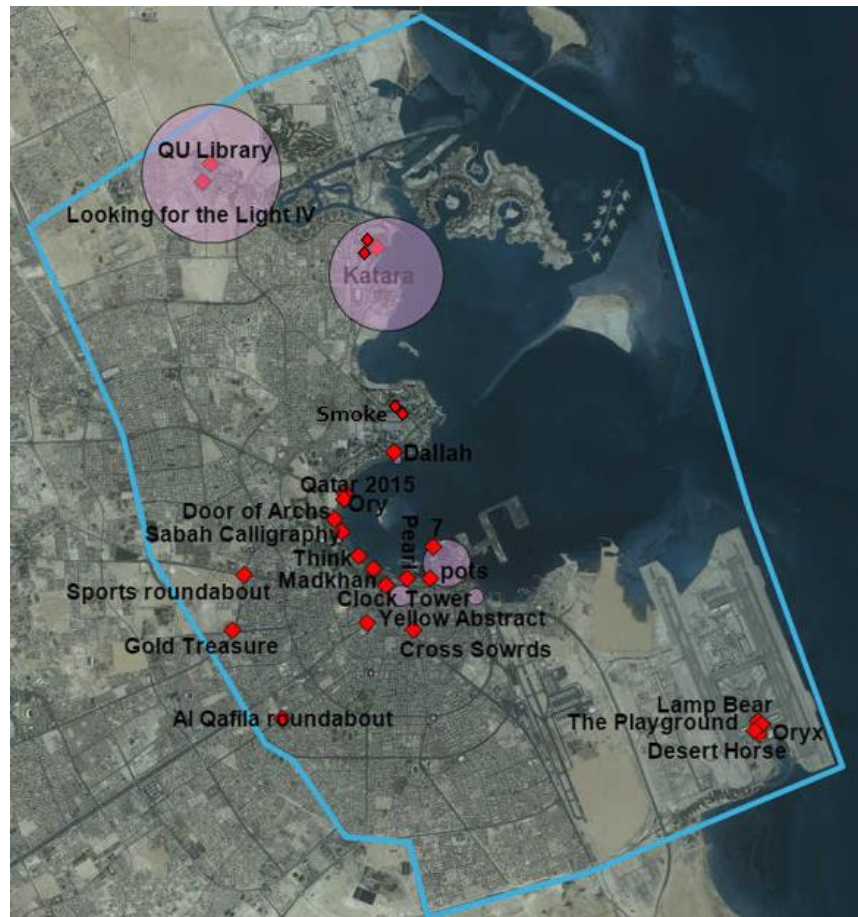


Figure 44: Doha Public Art Distribution Map

Lately, public art was used as an element for public participation and community cohesion in the recent political event of the blockade as seen in Figure 45, of the gallery of 40 murals from all over the city displayed in the Islamic Art Park to showcase the message of unity (Qatar Museums Authority [QM], 2017).



Figure 45: Public Art for Community Cohesion (Source: Qatar Museums Authority, 2017)

Moreover, individual initiatives took place in Al-Sadd area to present local artist work of art in their neighborhoods and the below Figures 46 show an example of locals interacting with some of these public arts.



Figure 46: People Interacting with Street Art in Doha City (Source: PhoneArtQatar,2017)

Through this, Doha city public art thrived to deliver the purpose of it as discussed in the previous Chapter 5, in more than one policy but further specified in policy BE12 regarding the enhancement of the city public spaces.

F. Doha City Meaningful Indicators

This indicator deals with a further value of a city culture that is not merely for beautification or fun as mentioned in the above sections but instead to deliver a meaningful message or reflect a deep-rooted tradition that people can relate to it. It deals with the city identity, the city buzz of reflected positive feelings shared in a place among citizens. Moreover, the overall city people climate and how well are they enabled, valued,

can express themselves uniquely and share a trusting feeling (Florida, 2008; Kageyama, 2011).

- City Buzz

Buzz is an intangible aspect of the city form, yet its a critical indicator of a creative city. It is placed in the city that provides citizens with positive energy is a happy and productive place. It can reflect the success of place-making through the rate of visitors to that specific place.

Although Doha is a small city that used to be calm, nowadays it is developing this positive buzz through hosting events that would enrich its city life and expose people to more life meaningful experience. A place that is amenity rich is not by default a creative place unless it is buzzy with life (Kageyama, 2011). Although the city still ranks as the average of 3.04 according to the sample surveyed, the result reflects the progress.

- Doha City Identity

The city identity is represented by city buildings and the urban fabric that consists of how the city grew. Thus, the modern buildings in Doha present the city's current needs, while the old buildings present the history. As stated by IM Pei, an international

architect, “Architecture is the very mirror of life. You only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place, they are the reflection of society”.

Recently, the city of Doha approached downtown gentrification projects by rebuilding the past through a contemporary perspective to adapt to the city’s demands and aim to achieve architectural sophistication. It is not an easy task to maintain a historical building, not to mention the effort of maintaining a whole downtown area. This is why Doha city’s gentrification approach underwent a demolishing and rebuilding process in order to preserve the city’s unique urban identity through a different way, which was criticized sustainably.

The city of Doha is focusing on putting city branding efforts through building iconic buildings by internationally well-known architects in order to form the city skyline, with a particular focus on the waterfront area, for example, in IM Pei’s Islamic Art Museum and Jean Nouvel’s Qatar National museum buildings. Also, these iconic buildings form the city’s urban character. Although the overall rating of authenticity ranked a little below average with a 2.83 rating, those who rated Doha city’s authenticity was rated higher (15%) than those who thought that the city has a high authentic value and reflects a unique character.

6.1.3 Doha City Creative People Climate

The creative city theory adopted by this thesis argues that every individual in the city is a potentially creative; cities should be capable of harnessing and developing this creativity. For it will develop the creative human resources that are capable of leading the city gentrification. After investigating the city policies and urban features, it is essential to investigate how people perceive the city of Doha as a place that meets their potential, and allow them to express and implement their creativity, not merely as place consumers but rather as contributors.

The qualitative sample overview on Doha city produced a number of findings. Overall, 93% were satisfied with the lifestyle that Doha offers. Only 7% of the respondents tried to make a difference to the city of Doha or in their neighborhood. For example through, “Encouraging people to keep the neighborhood clean and to enhance the look of it by planting green in front their homes.” Also, by taking the opportunity to do “urban design exercises, contact local media, and raise issues through education and research, especially regarding the landscape and outdoor areas,” as stated by two of the female Qatari respondents. Moreover, a respondent proudly stated her achievements in developing the musical scene, since it is insufficient. Moreover, she went on to explain her role in creating better publicity as to what is happening in Doha with regard to cultural activities. This 7% indicate the city contributor to the sum of the population,

highlighting the need to encourage citizen to engage productively in their city development. The following section will further investigate Doha city people climate to highlight its strengths and weaknesses.

A. Doha City Overall People Climate

In order for creativity to flourish, people living in the city of Doha should feel valued, their talents nurtured, and implementation channels support their ideas. That happens when a place enjoys cultural diversity creativity, and innovative ideas are more to be generated. However, diversity should not only exist but should rather be encouraged. Further, people of different cultures should feel valued and have the ability to express themselves; as argued by the three authors Florida, Landry and Kageyama. (Florida, 2012; Kageyama, 2011; Landry, 2000)

Regarding this indicator, the questionnaire result showed that Doha city scored a fair average of 3.3 in the overall people climate indicator, as seen in the following results:

- Rated 3.39 in terms of tolerance.
- Rated 3.35 in terms of people climate and the sense of people value.
- Rated 3.34 in terms of self-expression.
- Rated 3.37 in terms the feeling of trust among people.

B. Doha City Creative Professional Employment Pool

The employment opportunities in Doha, especially in the creative jobs sector should be good to attract the creative workers. In our study, the rating result weighted 2.84; although this represents a low score, it is closer to the satisfying rate. Also, regarding ease of forming a professional networking and its level of engagement, Doha city rate was ranked 3.11, which is considered a fair average. Moreover, professional development opportunities in Doha, which are brought about through diverse learning opportunities, scored a rating of 3.05, as shown in Appendix E.

In the creative culture sector in Doha, 18 Qatar museum employees graduated from the “Qreation Generation” 8-month program, which was designed to qualify the future professional artists and cultural leaders in Qatar and the region. The program graduated 13 local creative leaders whom were exposed during the program to international artist work and reflected on the inspiration they gained through this experience in terms of their own artwork, which was presented in the local gallery afterward. This indicates the start of the city’s approach to enriching the creative sector with qualified and well-educated local workers (Qatar Museums Authority [QM], 2014).

6.1.4 Doha City Reporting and Research & Development Strategy

The fourth main pillar is the reporting, in addition to the research and development strategy in the city. Reflecting on it ensure a sustainable creative city as this pillar provisions the city with the needed data and analytical reports to support the progress and the development of the intangible creative and cultural sector. Hence, it instruments delivering the city vision in return.

A. Doha City Reporting and Statistical data

The reporting element provides the statistical data of the creative sector contribution to the city. It assesses the working population, urban form and economic through annual data. The urban form data deals with measuring the progress of the creative infrastructure in the city. It defines the creative urban fabric of the city and reflects on its success to attract the number of visitors and encourage creative activities, most importantly its contribution to the creative production as a creative city platform. Whereas, the population data highlight the change in the percent of the creative workers in the city to compare it with the economic contribution they offer the city as they are the unlimited and main city resources. The statistical data is important to justify and direct the investment in the creative city sectors.

In Doha, the Ministry of Planning Development and Statistics (MPDS) is dedicated to collecting and publishing periodical statistical data and analytical reports that cover the State's different aspects. Although the creative and cultural reports are still limited and lack consistency, with left data gaps that interrupt the assessment of the progress of the cultural sector. The Ministry of Culture and Sports, as well as the Katara foundation and Qatar Museums Authorities, separately publish their yearly achievements reports. The only full cultural analytical report that was published by the MDPS in 2014 included data varied in years from 2007 to 2012, then recently followed it a second version report published recently in mid-2017 regarding the data collected in 2012 to 2015. The lack of sequential, up to date data was mainly a result of the changes made in the public sector of emerging ministries early in 2016 and is still ongoing. This report highlighted some important cultural statistics however it lacked others that reflects the same vitality. Such as the data regarding the reading activity and books, are limited to the number of libraries, the number of their yearly visitors. Moreover, the number of the books it contains and the number that was borrowed yearly. Hence, this data is not enough to reflect on the development of the national contribution on this sector in the city cultural scene. Toward efficiently assess creative cultural production development; It is important for cultural reports to include the annual national production if it helped to increase the number of interaction between library users as an assessment for a main cultural facility in the city.

The cultural scene in Doha city is fastly evolving, and many efforts by different organizations are taking place to form the cultural contributions in the city. An assessment report that combines the overall effort is needed to measure the outcomes of these efforts. Most importantly, such reports should investigate the local cultural industries production and how it contributes to the economy. Rather than presenting the consumption rate of cultural commodities that are not locally produced. This would assess the actual city progress in all the means of creative cultural production, moreover, the number of population that contribute to this sector progress.

B. Doha City Research and Development

The R&D ‘research and development’ element intend to continuously refine the city approach. Discuss the outcomes critically and pursuit different ways to enhance it. For the reason that data alone will not sustain the creative approach, thus, research and development is needed to give value to the static data. Moreover, provide creative solutions to boost the city outcomes.

The city of Doha is developing its research and development strategy under the national framework that implements the State of Qatar’s holistic spatial vision. As supported by QNDS, “A national plan will be prepared to accelerate the achievement of Qatar’s research and development target of 2.8% of government revenues. To promote the

development of the knowledge economy and knowledge businesses,” (Qatar General Secretariat for Development Planning, 2011)

6.2 Framework Assessment Result

The assessment framework focused on investigating the four pillars of the creative city. First, the formation and enabling of the creative city vision. Through examining a qualitative sample perspective on the Doha city leadership guidance, public engagement, private sector role in forming and implementing the city vision. Moreover, the results displayed the average of the vision pillar between 2.7 the lowest stands for the poor relation among the public and private sector in the city. While 3.24 the highest stands for the city decisive leadership.

Second, the creative urban city form was investigated to seek the distribution of the creative infrastructure and hubs in the city. Furthermore, the cultural presentation and integration in the city public realm. The result of the observation, local media search, and the qualitative sample results showed the effort made so far in the city public realm to enforce creativity. Highlighting Doha urban city form according to the scale of the ‘city-making hierarchy of needs’ resulted as per the below chart Figure 47, that the city of Doha rating is the average of three mostly which reflect the comfortable level. Although, it scored in the quality of safety and security higher than the average with a result of 4.35.

Followed by the availability of different convivial retail options in the city rating 4. On the other hand, Doha scored below the average in the housing system deficiency with a score of 2.05. Also in the city transportation and streetscape, the score of 2.48 and 2.55 emphasized the lacking of efficient, diverse transportation systems and adequate streetscape in Doha. Besides, the value of authenticity in city-planning Doha scored 2.63 due to gentrification projects that took the demolishing approach rather than the sustainable re-use process. Preserving city authenticity urban projects should be more than just trendy, and should take their time in developing high-quality standards that are sustainable to ensure their satisfactory value under the test of time. In doing this, such urban projects will not experience a decline after a trend passes.

Third, the investigation of the people climate in the city of Doha showed a satisfying weight for the rating results. The highest rate was for the overall city openness, acceptance of population diversity and feeling of trust with a weight that varies between 3.39- 3.34. However, the city lowest rating in this pillar was the indicator of the city job market with a weight of 2.84, demonstrating the limitations in this part.

Fourth, the investigation of the research and development process which is vital to close the loop of the creative city planning approach. Through the city annual reports and data provided by the creative and cultural sector. This should efficiently evaluate the city creative stream through its productivity, how it contributes directly and indirectly to the

city economy, moreover, assess the outcomes of the creative infrastructure in the city public realm. Lastly, aspire to reach a step further in the scale of the 'city-making hierarchy of needs' from 1 to 6.

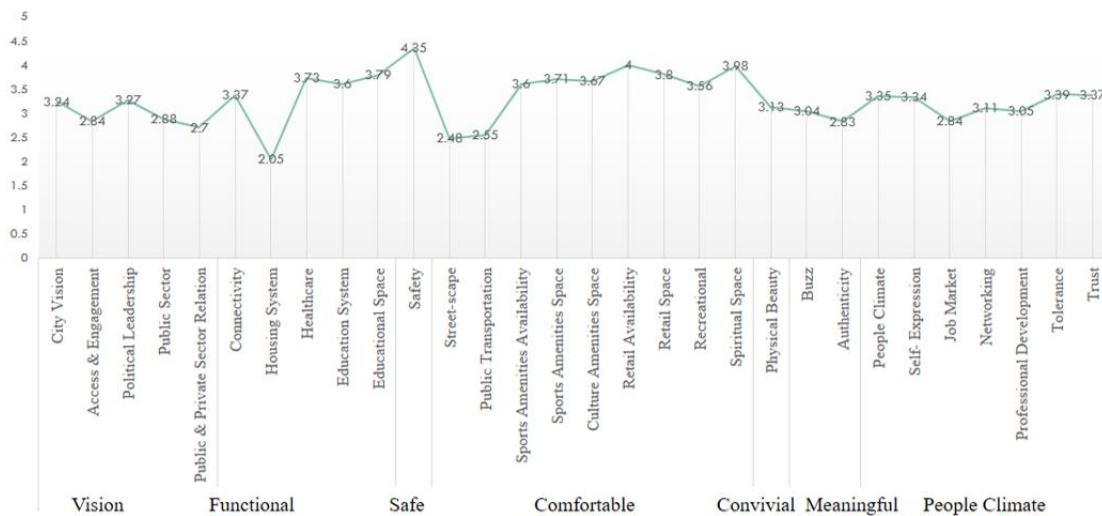


Figure 47: Doha Assessment Results Chart

This sums the results of the creative city assessment framework on Doha according to the scale from one to six. The assessment tool successfully assigned Doha creative statuses with the progress it managed to fulfill during this five years period from (2011-2016) and up-till recently. It thoroughly covered the creative city fundamental aspects and place-qualities yet at the city-scale level. It highlighted the city main

strengths and weaknesses. Despite the fact, that the city development policies emphasized on these weaknesses with suitable action plans that integrated cultural solutions, at the same time, reflect the city identity. Such as the economic and urban policies mentioned in Chapter 5 regarding the following: Encouraging the involvement of private and local developers to contribute to the city job market, housing options, Enhancement of the urban form, Enriching livability and vitality of city street and public areas. The five years period could not fully meet the implementation goals in a certain percentage. Although, the city has witnessed progress as demystified previously in this chapter. This thesis framework justifies the reason; to the limitation in the employment, development opportunities in the cultural creative sector, Moreover, the lack of consistent annual reporting on the actions taken in the city development plans to support the research and development of the progress, despite having a clear city vision, strategy, and framework, efficient, creative infrastructure and emerging creative industry.

In conclusion, The adapted framework evaluated the cultural creativity within the city-scale, due to the limitations of the data offered at a neighborhood level from the city baseline data or the sample questionnaire data. Future research may focus to sufficiently evaluate the neighborhood cultural centers and the city creative facilities to measure the role it plays as a creative infrastructure in the progress of creative production within the detailed level.

CHAPTER 7: CONCLUSION

This chapter concludes the thesis study with closing discussions, a summary of findings, the thesis contributions to knowledge, and finally the future opportunity for further research on the topic of creative cities planning approach.

7.1 Conclusions and Discussions

This thesis hypothesis was accurate in its argument that the approach to creative cities is mandatory for cities to move forward in an evolving globalized economic era, which values the culture of enriching ideas and knowledge-based industries. At the time when some creative city theories argued that technology be the core of creative cities economy, others argued that the place value and cities distinctiveness come from its people and cultural qualities. Thus, cities should be equipped with the creative infrastructure and engines to facilitate the new approach of enabling creativity in people, as they are the sustainable and renewable city resource. As quoted by Journalist Herb Caen “A city is not gauged by its length and width, but by the broadness of its vision and the height of its dreams” (Caen, n.d.).

Culture not only aims to preserve the past values and traditions but rather it seeks to shape the future of the city. As stated by Charles Landry, when he was part of the creative city nation panel in the Art for Tomorrow conference: “the question is not of the

value of culture, it is really, what is the cost to a society of not being creative?” (Landry, 2016). Culture allows citizens to master their possibilities, resources, and circumstances productively and creatively.

Consequently, the main positive aspect of creativity is that it targets the value of uniqueness and distinctiveness. Therefore, cities, especially those in the same region, even if they do face the same challenges; it is essential to approach them from a local and different perspective. Regarding cities, different strengths and resources should help to avoid the negative competitive process, and in turn, look forward to approaching a completion process to help one another to prosper. Also, taking note of the facts of testing and learning from other cities’ approaches is important. Hence, the reporting back and research and development stage is vital. According to the Qatar National Development Strategy, this is Qatar’s strategic approach, which takes place through enhancing creative productivity (QNDS, 2011).

7.2 Summary of findings

The adapted framework for assessing creative cities stand for four main pillars in city planning: city vision, urban form, people climate and research & development. The absence of one of the pillars can highly risk sustaining the creative city planning approach, as verified in the international case studies chapter.

Since 2008, Doha's city vision and the applied plan is to become a global cultural hub that presents the Islamic and Arabic culture to the world, while at the same time welcoming the exchange of global cultures in its city. In doing this, it aims to integrate culture as a central pillar in its city planning as seen in Appendix B; culture is a goal and enabler in city's different sectors such as the economy, environment, education, healthcare, population and social sectors. In order to develop and inspire its local community by offering worldwide cultural creativity presented within the city of Doha public realm.

The thesis second hypothesis argued that the urban city form indicate the successful implementation of the city vision plans. Therefore, chapter 5 and 6 highlighted the cultural presentation in Doha city sectors besides evaluating the distribution of the creative amenities which has a role in enhancing the urban city form quality and characteristic. The assessment resulted that Doha urban city form is comfortable with a high percentage of satisfaction, yet the current efforts are targeting and willing to shift the city to the convivial and interesting levels.

The thesis emphasized on the city's urban form; to reflect and at the same time energies creativity through an engaging public realm that is functional, safe, comfortable, convivial and at the same time aims to provide a meaningful experience, which is unique

for city users. The integration of cultural values within the urban city form and public realm should advance the development of the cultural sector in Doha city. Moreover, facilitate the city with a high degree of place-quality which is essential to attract the creative class and most importantly, flourish the city locals creativity.

Subsequently, assessing the development of Doha as an emerging creative city is essential to guide the city planning and reflect on its weaknesses to promote future opportunities and growth. Although Doha has succeeded in creating a strategic vision, and satisfying comfortable urban form, the most significant challenge is to assess policies implementation that direct creative initiatives. Thus, establishing annual creative culture reports that would encourage the research and development sector to create channels to listen to its broader public voices upon their city to give chances for creativity to flourish. On the other hand, advocate culture and harness creativity within the urban city form. As erudite as the Singaporean case-study of the art population census example. Most importantly to evaluate the creative class vital contribution to the city economy, as per the third hypothesis argument.

7.3 Contribution to Knowledge

Studying the creative city theory through the literature review highlighted three main knowledge gaps that the thesis could contribute to it. First, rephrasing the creative

city theory of the two authors Florida and Landry from an urban planning point of view; in order to come out with the theoretical creative urban framework. Moreover, supported it with applicable assessing criteria that rate the creative urban form on a hierarchical scale.

Second, the thesis focused on the analysis gap of knowledge in the creative city theory which describes the cases of the Middle East and North Africa region as it has a unique Arabic and Islamic culture. This requires different evaluating tools that match the characteristic of this area. Thus, adjusting the creative city assessing framework was required.

Third, Doha city creative visionary action plan lacked implementation assessment framework. Thus, adapting a framework was mandatory to direct the implemented development and assess the current progress which is the main outcome of this thesis.

7.4 Opportunity for Further Research

The thesis assessing framework succeeded in evaluating the overall city performance in the creative city planning approach. The next step would be interpreting on the neighborhood level that has the same planning vitality in enabling the value of creativity. As supported by Alraouf, who asserts,

“The process of constructing middle eastern creative cities should be shifted from focusing on creating isolated and separated creativity centers to a process by which a knowledge and creative networks are established and shared by different sectors of the community” (Alraouf, 2017).

This will require the assessment to study different criteria such as the accessibility of the city cultural facilities and examine the effect reflected in the surrounding neighborhood. Assess neighborhood facilities in detail such as schools and cultural centers; in order to reflect on the role it facilitates in flourishing creativity, and directing it to production and implementing channels. Most significantly, concentrating on the creative production that results of investing in both the human resources and the creative infrastructure. To assess its contribution to shifting the city economy toward the creative economy.

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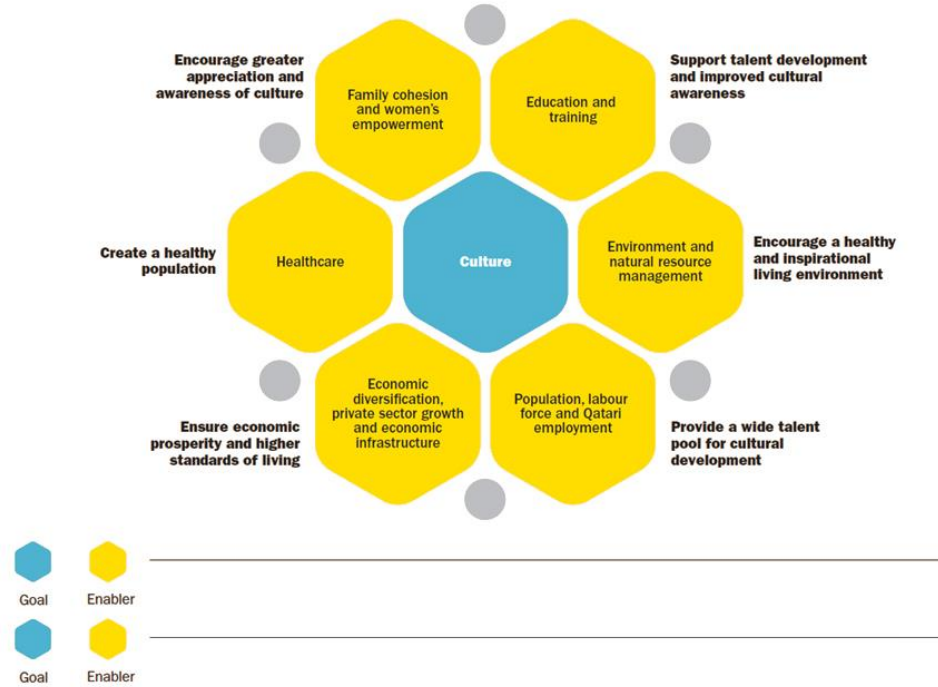
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APPENDICES

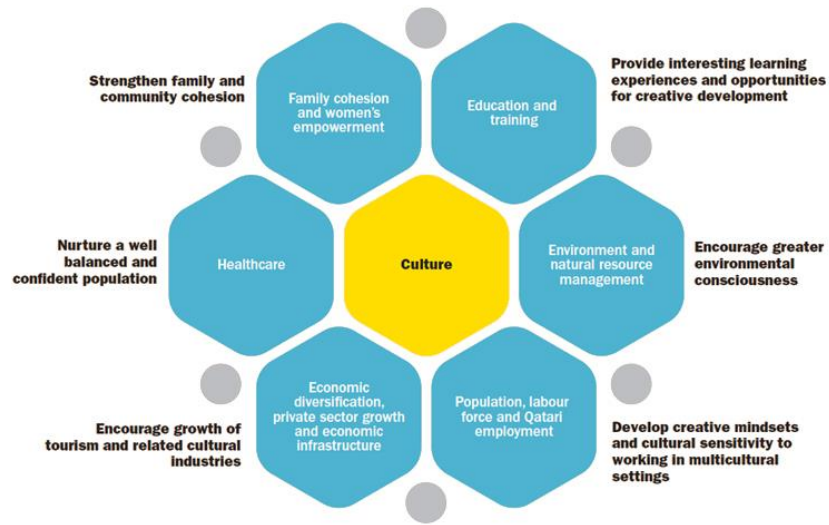
Appendix A: Culture in Qatar National Vision 2030

Figure 5.22 Culture is both a goal and an enabler to achieve the aspirations of Qatar National Vision 2030

Other sectors as enablers for culture



Culture as an enabler for other sectors



Appendix B: Qatar National Development Framework 2014, Creative Culture Polices

Policy LC6	Living in the Community: Community Facilities		
	Purpose: coordinate & equitably distribute community facilities to improve accessibility & quality of life for residents		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Create a community facilities task force to plan, coordinate & implement the provision, location & co-location of community facilities consistent with the mixed-use, mixed density approach and the projected needs of each community. 2. Task Force work: <ul style="list-style-type: none"> • Revise location standards sites for community facilities • Identify & provide sites for community facilities in accordance with the revised standards • Implement innovative ways to deliver such services at the local level 	Short-Med	MMUP, MoCAH, Q2022, QMA, MAIA, PHCC, HMC, QGBC, SCH, SEC
Policy LC14	Living in the Community: Community Recreation & Leisure Opportunities		
	Purpose: Enhance active & passive recreation & leisure facilities to improve quality of life of all residents		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Introduce supporting uses including small scale retailing & local amenities into existing recreational facilities to sustain vitality & viability. 2. Applications for costal waterfront development will not be permitted unless they provide direct public access & facilities such as: walkways, bikeways, public art & so on along the foreshore 	Short-Med Immediate	MMUP, Ashghal, Kahramaa, MAIA, MoEF, QMA, SEC
Policy ENVI	The Natural Environment: Sustainable Planning & Development		
	Purpose: mitigate the effects of human activity to promote & protect the natural environment & resources for the benefit of current & future generations		
	Policy Actions	Time framework	Stakeholders
	<p>Monitor & report on the following impacts of change:</p> <ol style="list-style-type: none"> 1. Water & energy usage 2. Greenhouse gas emissions 3. Air, water and noise pollution 4. Urban development & transport impacts 5. Biodiversity & habitat conservation 6. Climate hazards risk, coastal erosion, sea level rise, and storm events 7. Scenic & landscape amenity 8. Open space & recreational amenities 9. Cultural & historical values & amenities 	Short-Med	MMUP, Ashghal, MoBT, MoE, QD, QMA, QF, QRail
The Built Environment: Livability & Vibrant centers			

Policy BE8	Purpose: promote an efficient structure in terms of distribution of built form & open space that recognized the value of permeability and movement in defining urban space & character		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Encourage the use of horizontal & vertical elements in mixed-use developments. 2. Establish a street block typology that promotes circulation & pedestrian permeable. 3. Develop a block structure that promotes activation, visual interest & urban vitality. 4. Promote perimeter block design, including traditional courtyard forms, in the centers as a means to: <ul style="list-style-type: none"> • Define both public & private spaces • Accommodate different density of developments required for the different centers. • Promote strong public facades that physically define and socially address the urban space. • Promote permeability through the block 5. Ensure convenient & sheltered pedestrian connectivity between individual buildings through innovative site layout & building design. 	Immediate	MMUP, MoE, MoCAH, MP
Policy BE1	The Built-Environment: Managing Urban growth		
	Purpose: defining urban spatial structure by establishing a hierarchy of centers		
	Policy Actions	Time framework	Stakeholders
	Create Capital City Centers at the West Bay, Downtown Doha, & Airport City as distinctive & specialized mix use centers that focus on business, commercial & cultural, & high-tech knowledge uses respectively.	Short-Med	MMUP, MP, MoCAH, MP, MoE, QRauk, QD, QMA
Policy BE14	Built Environment: Landscape Design of streets		
	Purpose: create an appropriate & attractive scale & character of soft & hard landscape design within the public realm		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Create & implement Landscape guidelines to ensure minimum levels of appropriate landscaping are provided: <ul style="list-style-type: none"> • Promote the principle of landscape urbanism • Positively contribute to the overall city & urban realm image • Ensure seamless integration of utility infrastructure features into the public realm • Enhance pedestrian & cycle areas to encourage usage • Ensure pedestrian & cycle areas are free of barriers & steps • Frame buildings & add interest to blank facades & walls • Maintain human scale & define walkways & public spaces • Promote the use of durable local plant species & introduce other complimentary species • Clearly define features such as main building entrances, boundaries, public art & signage, & street furniture • Stabilize embankments through the use of hard & soft landscaping techniques • Promote the use of native, regional & climate adaptive plan 	Immediate	Ashghal, MMUP, QMA

	<p>species appropriate for use within an urban environment</p> <ul style="list-style-type: none"> • Promote the landscape treatment of street rights of way as part of open space network • Ensure the landscape design contributes to physical safety & comfort of pedestrians & cyclists • Use landscape treatment to distinguish different levels in the street hierarchy • Use street trees to unify areas & neighborhoods with distinct character • Use landscape to create human scale enclosure where existing building heights dominate the streetscape • Use landscaping to direct views & provide wayfinding the streetscape • Use special paving to give distinctive accents to areas with unique identity • Ensure that a variety of planting has been used to heighten & enliven the users perception of change in color, light, ground slope, smells, sounds, & textures • Promote activity & vibrancy through the integration of public art within primary streets identified within the street hierarchy • Use public art in streetscapes to brand & create identity 		
Policy BE15	Built Environment: Landscape design of Open Spaces		
	Purpose: ensure open spaces are vibrant & visually interesting		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Use indigenous & regionally or climatic appropriate plan species & introduce an arid landscape typology in the design of open spaces 2. Ensure that the design of open spaces recognizes the cultural preferences, within the same open space 3. Ensure that open space is efficiently integrated with the wider public realm, through barrier-free open space & the provision of pedestrian and cycle routes through open space areas 4. Identify strategies for providing open space in neighborhoods & urban centers that are appropriately scaled & useable day & night throughout the year 5. Use public art in open spaces to create a sense of joy & delight, stimulate play & creativity, promote communication amongst viewers & reinforce a sense of place & aid in way-finding 	Immediate	MMUP, Ashghal, Kahramaa, MoCAH, MoE, Mowasalat, SEc QF, QD, QMA, QTA, Qp
Policy BE16	Built Environment: Heritage & Conservation		
	Purpose: protect, enhance, and make accessible the cultural heritage of Qatar to contribute to the national tourism strategy		
	Policy Actions	Time framework	Stakeholders
	<ol style="list-style-type: none"> 1. Prepare & implement a National Heritage Strategy & a Cultural Master Plan that identifies, protects & allows for controlled redevelopment of nationally important archaeological, cultural & historic buildings, sites & 	Immediate	MMUP, QMA Ashghal, Kahramaa, MoCAH, MoE,

	<p>contextual areas</p> <p>2. Based on the national inventory establish Conservation Areas to protect traditional villages, forts & other buildings & artifacts of cultural heritage. The following locations will be considered for priority designation & protection:</p> <ul style="list-style-type: none"> • Downtown Doha (Zones 4 & 5, Al Asmakh & Al Najada) the original intricate street & sikka pattern, built-to-lines of continuous building facades & building heights • North west coastline of Qatar from Zubara fort and villages along the coastline <p>1. Applications for development within conservation areas will need to include developer commitments to the retrofitting or reuse of listed buildings that preserve their historic or culture character rather than comprehensive redevelopment</p> <p>2. Within & outside of proposed conservation areas, adopt best practice conservation measures when retrofitting or reusing buildings</p>		<p>Mowasalat, SEc QF, QD, QTA, Qp</p>
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Appendix C: Statistics of Social and Service Buildings In Qatar 2015



عدد المنشآت و المشتغلين حسب حجم المنشأة و النشاط الإقتصادي الرئيسي نشاط الخدمات الإجتماعية والشخصية

NUMBER OF ESTABLISHMENTS & EMPLOYEES BY SIZE OF ESTABLISHMENT & MAIN ECONOMIC ACTIVITY SOCIAL & PERSONAL SERVICE STATISTICS

Table No. (3)		2015						جدول رقم (3)
رمز النشاط Activity Code	Main Economic Activity	المجموع Total		المنشآت ١٠ مشتغلين فأكثر Establishments with 10+ Employee		المنشآت أقل من ١٠ مشتغلين Establishments with <10 Employee		النشاط الإقتصادي الرئيسي
		مشتغلون Emp.	منشآت Estb.	مشتغلون Emp.	منشآت Estb.	مشتغلون Emp.	منشآت Estb.	
4521	Maintenance and repair of motor vehicles (Garages)	18667	1806	13096	496	5571	1310	اصلاح صانعات السيارات (الكراجات)
4522	Washing and polishing motor vehicles	1845	139	1387	63	458	76	غسيل وتلميع السيارات
4529	Other activities for the maintenance and repair of motor vehicles not listed above	832	80	540	10	292	70	النشطة الأخرى خاصة بصيانة واصلاح المركبات ذات المحركات لم ترد فيما سبق
4540	Sale, maintenance and repair of motorcycles and related parts and accessories	269	45	130	5	139	40	بيع وصيانة واصلاح الدراجات النارية وقطع غيارها وملحقاتها
8511	Pre-primary education	5913	239	5710	204	203	35	التعليم قبل الابتدائي (رياض الأطفال)
8512	Primary education	1482	33	1482	33	0	0	التعليم الابتدائي
8513	Preparatory education	384	4	384	4	0	0	التعليم المتوسط (الاعدادية)
8514	Multi-stage education	13709	116	13709	116	0	0	التعليم متعدد المراحل
8521	General secondary education	179	4	179	4	0	0	التعليم الثانوي العام
8530	Higher education	2323	12	2323	12	0	0	التعليم العالي
8541	Sports and recreation education	28	6	0	0	28	6	التعليم في مجال الرياضة والترفيه
8542	Cultural education	174	11	141	5	33	6	التعليم الثقافي
8543	Language instruction and conversational skills instruction	596	43	485	24	111	19	معاهد تعليم اللغات ومراكز المحادثة
8544	Automobile driving schools	1087	7	1087	7	0	0	مدارس تعليم قيادة السيارات
8545	Computer training institutes	1134	85	841	30	293	55	معاهد التدريب على الحاسوب
8548	Other education n.e.c	875	55	711	25	164	30	أنواع الأخرى للتعليم والتدريب لم ترد فيما سبق
8610	Hospital activities	2956	5	2956	5	0	0	أنشطة المستشفيات
8621	Specialized medical clinics, except for the teeth	1782	63	1592	19	190	44	العيادات الطبية المتخصصة ما عدا الأسنان
8622	Centers and dental clinics	1891	98	1666	44	225	54	مراكز وعيادات طب الأسنان
8623	Non-specialized medical clinics	2536	114	2326	64	210	50	العيادات الطبية غير المتخصصة
8690	Other human health activities	1105	61	979	38	126	23	الأنشطة الأخرى في مجال صحة الإنسان
8810	Social work activities without accommodation for the elderly and disabled	302	6	302	6	0	0	أنشطة العمل الإجتماعي دون الإقامة لكبار السن وذوي الإعاقة
9000	Creative, arts and entertainment activities	419	18	384	8	35	10	الأنشطة الإبداعية والفنون والترفيه
9103	Botanical and zoological gardens and nature reserves activities	2523	12	2523	12	0	0	أنشطة الحدائق النباتية والحيوانية والمحميات الطبيعية
9312	Activities of sports clubs	9212	55	9033	15	179	40	أنشطة النوادي الرياضية
9319	Other sports activities	54	9	10	1	44	8	النشطة الرياضية الأخرى
9321	Activities of amusement parks and theme parks	317	14	288	8	29	6	أنشطة مدن الترفيه ومدن الألعاب
9329	Other amusement and recreation activities n.e.c.	3044	118	2766	58	278	60	أنشطة الترفيه والترفيه الأخرى الغير مصففة في موضع آخر
9411	Activities of business and employers membership organizations	154	4	154	4	0	0	أنشطة المنظمات ذات العضوية لرجال الأعمال وأصحاب العمل
9500	Repair of computers and personal and household goods includes(Repair of footwear ,furniture and household appliances and home and garden equipment n.e.c.)	2190	380	1086	30	1104	350	اصلاح أجهزة الحاسوب والسلع الشخصية والمنزلية وتشمل (الأحذية والآلات ومعدات المنزلية والحدائق)
9601	Washing and (dry-) cleaning of textile and fur products	3637	621	1634	54	2003	567	غسل المنسوجات ومنتجات الفراء وتنظيفها (الجلب)
9602	Hairdressing and other beauty treatment	7412	1193	2864	122	4548	1071	تصفيف الشعر وأنواع التجميل الأخرى
9609	Other personal service activities n.e.c.	1099	81	811	30	288	51	أنشطة الخدمات الشخصية الأخرى غير المصنفة في موضع آخر
Total		90130	5537	73579	1556	16551	3981	المجموع

Appendix D: Creative Class Questionnaire



College of Engineering
 Department of Architecture
 Master of Urban Planning & Design

Creative Class Questionnaire

This questionnaire is designed to be instrumental in the scientific study under the title of “Toward Creative Cities: Assessing the Emerging Creative Doha City- Qatar” aims to evaluate the city according to the creative city vision, targeting the creative group of people working in the city of Doha. The Questionnaire is combined with the (place finder survey) in Richard Florida book: Who’s your city? That aims to define the best place that fits people depending on their personal needs in order to ensure their ability to live and work creatively. Moreover, the creative city index of Charles Landry & Jonathan Hyams that specified the indicators of the creative city. This questionnaire is for scientific use, so information will be kept confidential and not published. Your participation in this study is voluntary; you may skip or withdraw from the study at any time. If you agree to participate, please answer the following questions. Thank for your cooperation.

Basic information					
(1) Age:	18-25 years	26-35 years	36- 45 years	46- 60 years	60+ years
(2) Nationality:	(3) Level of Education:				
(4) Home location (Area or Zone no.)	(5) Work location (Area or Zone no.)				

(6) Occupation:		(7) Skills or hobbies:			
(8) Monthly Income:	less than 10,000 QR	10,000-20,000 QR	21,000-30,000 QR	31,000-40,000 QR	More than 40,000 QR
(9) Do you think the city where you live is fulfilling your desires in work or lifestyle?				Yes	No
(10) If not is it urging you to help to change what you don't like about your city?				Yes	Not in my capabilities
City Basic Services				City	Level of
Rate each category on a 1-5 scale, where 1 is the lowest and 5 is highest.				Current	Priority
				Condition	
(11)	Education	Does the Place offer educational options that meet the needs of you and your family?			
(12)	Health Care	Does the place meet your criteria for healthcare?			
(13)	Safety & Security	Does the place meet your criteria for safety?			
(14)	Housing	Does the place have housing that you like at a price you can afford?			
(15)	Traffic System & Public Transportation	Is the place connected with a traffic system that allows smooth commuting, or a stressful commuting? Is it accessible with different means of transportation?			
(16)	Connectivity	Is the place globally & digitally connected in the way that matter to you?			
(17)	Physical Beauty	How do you rate the physical and natural beauty of the place?			
(18)	Amenities	Does the place have the art, lifestyle and			

recreational amenities?				
Place Values			City	Personal
Rate each category on a 1-5 scale, where 1 is the lowest and 5 is highest.			Current	Level of
			Condition	Priority
(19)	Buzz	Do you feel the place gives you positive energy?		
(20)	Authenticity	Is the place reflecting a unique character?		
(21)	Tolerance	Is diversity of people and different cultures welcomed in the city?		
(22)	Trust	Is there a trust feeling between people in the city?		
(23)	Self- Expression	Can you be yourself there?		
(24)	People Climate	Are people valued in the city?		
Opportunity			City	Personal
Rate each category on a 1-5 scale, where 1 is the lowest and 5 is highest.			Current	Level of
			Condition	Priority
(25)	Economic Conditions	How is the city economic condition? Is it diverse, doing well?		
(26)	Job Market	Is the Place offering in your field good jobs and salaries?		
(27)	Professional Development	Is there diversity in learning opportunities for people in all ages?		
(28)	Networking	Is it easy to access or build a professional network?		
Strategic leadership, Political framework & vision			City	Personal
Rate each category on a 1-5 scale, where 1 is the lowest and 5 is highest.			Current	Level of

			Condition	Priority
(29)	Public sector	Is the public sector proactive, transparent, is it strongly linked with the private sector?		
(30)	Political leaders	Are the city leaders inspiring and empowering to others?		
(31)	Access & Engagement	Is the decision-making process open & engaging different disciplines?		
(32)	City vision	Is there a sense of vision to the city that is clear to everyone and achievable?		



Qatar University Institutional Review Board
QU-IRB

December 27, 2016

Ms. Nada Alaa Din Ghanem
Graduate Student Project
College of Engineering
Qatar University
Tel.: 55770651
Email: nq082873@qu.edu.qa

Dear Ms. Nada A.D. Ghanem,

Sub.: **Research Ethics Review Exemption / Graduate Student Project / MUPD760-29367**
Ref.: **Project titled, "Toward Creative Cities: Assessing the Emerging Creative Doha City - Qatar"**

We would like to inform you that your application along with the supporting documents provided for the above proposal, is reviewed and having met all the requirements, has been exempted from the full ethics review.

Please note that any changes/modification or additions to the original submitted protocol should be reported to the committee to seek approval prior to continuation.

Your Research Ethics Approval No. is: **QU-IRB 708-E/16**

Kindly refer to this number in all your future correspondence pertaining to this project.

Best wishes,

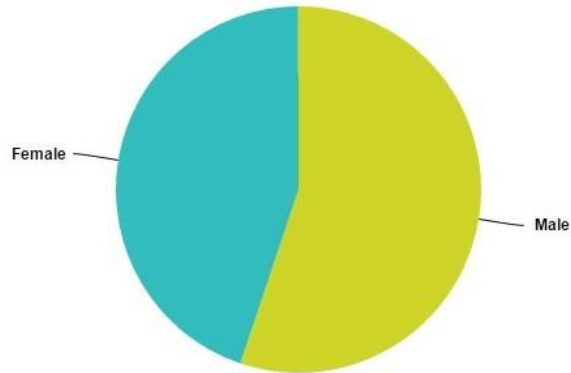
Dr. Khalid Al-Ali
Chairperson, QU-IRB



Appendix E: Creative Class Questionnaire Summary Results

Gender:

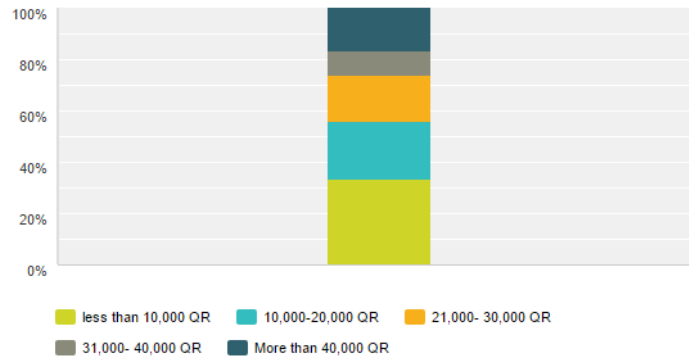
Answered: 107 Skipped: 0



Answer Choices	Responses	
Male	55.14%	59
Female	44.86%	48
Total		107

Monthly Income:

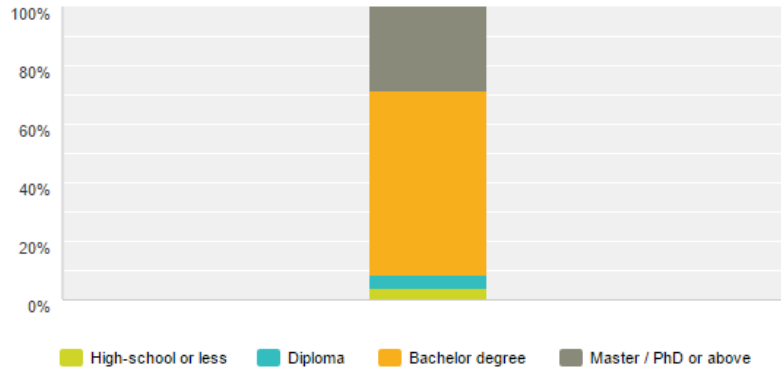
Answered: 96 Skipped: 11



Answer Choices	Responses	
less than 10,000 QR	33.33%	32
10,000-20,000 QR	22.92%	22
21,000-30,000 QR	17.71%	17
31,000-40,000 QR	9.38%	9
More than 40,000 QR	16.67%	16
Total		96

Level of Education:

Answered: 106 Skipped: 1



Answer Choices	Responses
High-school or less	3.77% 4
Diploma	4.72% 5
Bachelor degree	63.21% 67
Master / PhD or above	28.30% 30
Total	106

Public sector: Is the public sector proactive, transparent, is it strongly linked with the private sector?

Answered: 77 Skipped: 30

	1 Poor	2	3	4	5	Total	Weighted Average
★	10.39% 8	16.88% 13	51.95% 40	15.58% 12	5.19% 4	77	2.88

Public & private sector relation: Does public sector collaborate with private sector?

Answered: 80 Skipped: 27

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	11.25% 9	22.50% 18	53.75% 43	10.00% 8	2.50% 2	80	2.70

City vision: Is there a sense of vision to the city that is clear to everyone and achievable?

Answered: 82 Skipped: 25

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	9.76% 8	15.85% 13	32.93% 27	23.17% 19	18.29% 15	82	3.24

Political leaders: Are the city leaders inspiring and empowering to others?

Answered: 79 Skipped: 28

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	7.59% 6	15.19% 12	39.24% 31	18.99% 15	18.99% 15	79	3.27

Access & Engagement: Is the decision-making process open & engaging different disciplines?

Answered: 79 Skipped: 28

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	13.92% 11	18.99% 15	45.57% 36	12.66% 10	8.86% 7	79	2.84

Connectivity: Is Doha physically & in different media means connected in the way that matter to you? If yes, please rank its degree of connectivity

Answered: 83 Skipped: 24

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	3.61% 3	4.82% 4	53.01% 44	27.71% 23	10.84% 9	83	3.37

Job Market: Does the city have opportunities for good jobs in your filed and good salaries?

Answered: 85 Skipped: 22

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	12.94% 11	21.18% 18	43.53% 37	14.12% 12	8.24% 7	85	2.84

Q26

Customize

Export

Professional Development: Do you think, Doha has diverse learning opportunities for people at all ages?

Answered: 84 Skipped: 23

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	4.76% 4	25.00% 21	41.67% 35	17.86% 15	10.71% 9	84	3.05

Q27

Customize

Export

Networking: Is it easy to access or build a professional network?

Answered: 85 Skipped: 22

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	7.06% 6	17.65% 15	43.53% 37	21.18% 18	10.59% 9	85	3.11

Connecting Facilities: Please rate Doha airports, ports, and other connecting facilities?

Answered: 85 Skipped: 22

	Functional	Safe	Comfortable	Convivial	Interesting	Meaningful	Total	Weighted Average
★	5.88% 5	4.71% 4	15.29% 13	14.12% 12	35.29% 30	24.71% 21	85	4.42

Housing system: Does Doha City have housing that you like at a price you can afford?

Answered: 85 Skipped: 22

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	36.47% 31	32.94% 28	22.35% 19	5.88% 5	2.35% 2	85	2.05

Educational space: Please rate Doha educational facilities?

Answered: 85 Skipped: 22

	Functional	Safe	Comfortable	Beautiful	Interesting	Meaningful	Total	Weighted Average
★	2.35% 2	5.88% 5	38.82% 33	24.71% 21	20.00% 17	8.24% 7	85	3.79

Education: Does the City of Doha offer educational options that meet the needs of you and your family? Please rank it is strength

Answered: 85 Skipped: 22

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	3.53% 3	11.76% 10	24.71% 21	41.18% 35	18.82% 16	85	3.60

Healthcare: Please rate Doha healthcare facilities?

Answered: 86 Skipped: 21

	Functional	Safe	Comfortable	Convivial	Interesting	Meaningful	Total	Weighted Average
★	9.30% 8	9.30% 8	27.91% 24	20.93% 18	17.44% 15	15.12% 13	86	3.73

Safety & Security: Does Doha City meet your criteria for safety?

Answered: 85 Skipped: 22

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	1.18% 1	1.18% 1	17.65% 15	21.18% 18	58.82% 50	85	4.35

Amenities: Does the City have the art, sports, lifestyle and recreational amenities you desire? Please rank the strength of the following amenities that meet your desire:

Answered: 86 Skipped: 21

	1 Poor	2	3	4	5 Excellent	Total
Sports : clubs, playgrounds, walking cycling tracks...	2.33% 2	12.79% 11	34.88% 30	25.58% 22	24.42% 21	86
Culture: public library, cinema, theater, cultural centers...	4.71% 4	17.65% 15	35.29% 30	29.41% 25	12.94% 11	85
Retail amenities: diverse shopping experience	2.35% 2	2.35% 2	20.00% 17	42.35% 36	32.94% 28	85
Recreational : parks , open space, cafes...	2.33% 2	15.12% 13	27.91% 24	26.74% 23	27.91% 24	86
Spiritual: masjid...	0.00% 0	3.53% 3	8.24% 7	28.24% 24	60.00% 51	85

Amenities space: Please rate Doha amenities and public realm

Answered: 86 Skipped: 21

	Functional	Safe	comfortable	Convivial	Interesting	Meaningful	Total	Weighted Average
Sports	5.88% 5	16.47% 14	21.18% 18	21.18% 18	28.24% 24	7.06% 6	85	3.71
Culture & Art	8.24% 7	9.41% 8	29.41% 25	17.65% 15	30.59% 26	4.71% 4	85	3.67
Retail	7.23% 6	9.64% 8	24.10% 20	22.89% 19	27.71% 23	8.43% 7	83	3.80
Recreational	7.06% 6	8.24% 7	37.65% 32	20.00% 17	22.35% 19	4.71% 4	85	3.56
Spiritual	7.06% 6	3.53% 3	32.94% 28	17.65% 15	18.82% 16	20.00% 17	85	3.98

Transportation system and street-scape: Please rate Doha transportation system?

Answered: 86 Skipped: 21

	Functional	Safe	Comfortable	Convivial	Interesting	Meaningful	Total	Weighted Average
★	26.74% 23	27.91% 24	24.42% 21	12.79% 11	8.14% 7	0.00% 0	86	2.48

Traffic System & Public Transportation: :Is Doha traffic and public transportation system efficient?

Answered: 86 Skipped: 21

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	22.09% 19	26.74% 23	31.40% 27	13.95% 12	5.81% 5	86	2.55

Comments (0)

Physical Beauty: Please rate the city-scape and natural beauty of Doha city?

Answered: 86 Skipped: 21

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	8.14% 7	11.63% 10	51.16% 44	17.44% 15	11.63% 10	86	3.13

Buzz: Do you feel the place gives you positive energy?

Answered: 84 Skipped: 23

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	10.71% 9	15.48% 13	42.86% 36	21.43% 18	9.52% 8	84	3.04

Trust: Is there a trust feeling between people in the city?

Answered: 83 Skipped: 24

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	8.43% 7	7.23% 6	37.35% 31	32.53% 27	14.46% 12	83	3.37

Self- Expression: Can you be yourself there?

Answered: 84 Skipped: 23

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	9.52% 8	8.33% 7	29.76% 25	40.48% 34	11.90% 10	84	3.37

People Climate: Are people valued in the city?

Answered: 83 Skipped: 24

	1 Poor	2	3	4	5 Excellent	Total	Weighted Average
★	7.23% 6	15.66% 13	28.92% 24	31.33% 26	16.87% 14	83	3.35

Authenticity: Is the city reflecting a unique character?

Answered: 84 Skipped: 23

	Poor	(no label)	(no label)	(no label)	Excellent	Total	Weighted Average
★	13.10% 11	26.19% 22	36.90% 31	11.90% 10	11.90% 10	84	2.83