

The role of Cultural Precincts as major tourism development initiatives in city centres.

Case Study: Newtown, Johannesburg City Centre.

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A research report submitted to the Graduate School of Humanities, Social Sciences and Education, University of the Witwatersrand, Johannesburg, towards the degree of Master of Arts by Course work (Cultural and Heritage Studies)

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ABSTRACT

As urban regeneration is increasingly taking place in many countries in the world, the question of developing inner cities through cultural tourism is acquiring more significance. Urban regeneration is capable of producing the economic benefits of the city. It also has the potential of improving the physical environment of the city, the image of the city and the welfare of the residents in the city centre. Hence many cities in the developing and developed countries have amongst other things adopted the cultural tourism led approaches to regenerate their cities. The development of cultural precincts in city centres with the intention of promoting cultural tourism has played a significant role in the development of local economic strategies. This research begins by examining how has the concept of cultural precinct been developed, how has it been implemented and how successful it has been in the so called 'best practice' model.

Secondly, the research focuses on the formation of Newtown Cultural Precinct and its role as a tool for urban regeneration in the Johannesburg city center. It also explores the criteria for cultural precincts in terms of international best practice and whether Newtown meets these requirements. The first two chapters look at tourism background, the methodology used to carry the study, the literature behind urban regeneration, cultural tourism, the formation of Cultural Precincts and lastly Tourist Policy and Organisation. The third chapter focuses on the formation of Newtown cultural precinct, its infrastructure and architecture, heritage and cultural activities, marketing and promotions of cultural activities and lastly nightlife in both cultural precincts Newtown and U-Street. The fourth chapter which is the core of the study discusses and analyses the findings of the research with regards to whether Newtown meets the criteria of the world's best practice model as a cultural precinct by making use of U-Street in Washington DC and Bristol in the UK as a measuring stick. The study concludes with some more general comments and recommendations in Chapter 5 as to how these goals can be realised through the implementation of Newtown Cultural Precinct, for the benefit of all sectors of the economy.

KEYWORDS

1. Urban Regeneration
2. Nightlife
3. Local Economic Development
4. Commoditisation of Cultures
5. Cultural Tourism
6. Cultural Precinct
7. Marketing Strategy
8. Domestic and International Tourism Industry
9. Cultural Activities
10. 'Best – Practice' Model

DECLARARTION

I declare that this research is my own, unaided work. It is being submitted for the degree of Masters of Arts by coursework (Tourism and Development studies) at the University of the Witwatersrand. It has not been submitted before for any degree or examination at any other university.

Nonhlanhla Florence Ngwenya

24th July 2018

Date

DEDICATION

This work is dedicated to all members of my family for being supportive throughout my years of study. This includes in memory of my late parents Magdeline Selaelo Ngwenya, my late sister Agnes Simangele Nhlapo and my late niece Thembi Magdeline Ramokoka. Burning midnight oil is never an easy thing but the rewards of it are very great and fulfilling.

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Attractions in Newtown

1. Mandela Bridge
2. Music Academy
3. Couch and Coffee bar Lounge
4. Moyo Restaurant
5. Dance Factory
6. Music Hall and Bassline
7. Bus Factory
8. Flea Market
9. The Workers Library
10. Museum Africa
11. Nikki's Oasis Pub and Restaurant
12. Shivava Café
13. Mary Fitzgerald Square
14. Sci-Bono Science Discovery Centre
15. Horror Café and the World of Beer (SAB)
16. Turbine Hall
17. Market Theatre Precinct
18. Gramadoelas Restaurant
19. Kippie's Jazz International
20. New Residential Development

LIST OF ACRONYMS AND ABBREVIATIONS

BCDP	: Bristol Cultural Development Partnership
BEE	: Black Economic Empowerment
DAC	: Department of Arts and Council
DEAT	: Department of Environmental Affairs and Tourism
DCCPW	: DC Committee to Promote Washington
DCHTC	: D.C. Heritage Tourism Coalition
DCCC	: D. C. Chamber of Commerce
FUBA	: Federated Union of Black Artists
GTA	: Gauteng Tourism Authority
JAG	: Johannesburg Art Gallery
JDA	: Johannesburg Development Agency
JMPD	: Johannesburg Metropolitan Police Department
JPC	: Johannesburg Property Company
JTC	: Johannesburg Tourism Company
LED	: Local Economic Development
MIDI	: Music Industry Development Initiative
NAC	: National Arts Council
NID	: Newtown Improvement District
NTO	: National Tourism Organisation
PPSP	: Public and Private Sector Management
SAB	: South African Breweries
SATOUR	: South African Tourism
SAHRA	: South African Heritage Resources Agency
SATI	: Southern African Theatre Initiative
SDI	: Spatial Development Initiative
TBCSA	: Tourism Business of South Africa
VANSA	: Visual Arts Network of South Africa

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Chapter 1 – Introduction Background

Urban regeneration is the process of improving the image of the city through local economic development initiatives. Different money generating programmes get implemented in the area and the money generated from those programmes is used to revamp the city so as to attract more investors and also boosts the confidence of local communities.

Cultural tourism in the city centre has been used as a tool for urban regeneration since the 1980's. The idea of developing city centres through cultural and urban tourism has gained popularity amongst city planners, cultural policy makers and city marketers. The tourism 'industry' is the entirety of all the productive activities that involve the provision of the goods and services required to meet the demands of visitors, and that are expressed in their consumption. Tourism is regarded as the commercial enterprise responsible for provision of goods, services, and resources including entertainment, sports facilities, travel, arts and culture, leisure accommodation, reception services and infrastructure which is the major element of urban tourism. It provides holidays for visitors, people in business, researchers and travellers. International tourism resources are a sub-set of leisure resources that also serve the requirements of local people, and include social clubs, local beauty spots and recreation facilities. The central point of this study is to assess the role of a cultural precinct as a major tourism development initiative in the city centre. In pursuit of this objective, the study compares the cases of two cities (Newtown in Johannesburg and Adams Morgan/ U-street in Washington, D.C) in their attempt to use Cultural precincts as instruments for urban regeneration.

1.2 Aims and Objectives

The aim of the study is to explore the role that Newtown Cultural Precinct play as a tourism and local economic development initiative in Johannesburg city centre.

Objectives

1. To understand the sectors of the population that are included in the target market
2. To find out how do various categories of consumers respond to this initiative?
3. To investigate the strategies put in place that ensures that this idea of a Cultural Precinct achieves its goals of regenerating Johannesburg city centre.
4. To provide recommendations for further development of Newtown as a Cultural Precinct that meets the criteria of 'best model' that will attract a huge number of local, domestic and international tourists at night.

The following questions are important for this research, but the study was unable to address them:

1. Is the idea of a Cultural Precinct and implementation of the Newtown Cultural Precinct succeeding or failing in meeting the policy goals of government and the private sector; that is, urban regeneration through cultural tourism?
2. What were the assumptions made by management stakeholders about 'culture', tourism, and about Johannesburg itself that informed the ideological and economic logic of their plans?
3. What precisely were the planners' objectives, and what plans were actually formulated in their pursuit? 4.

Research Rationale:

This determines whether what was planned for Newtown by government has been implemented successfully and, on the way, to achieving its goal. To measure this potential, I undertook a secondary comparative research, for a necessarily shorter but still intensive period, in the indisputably successful U-Street (Adams Morgan) District in

Washington D.C. Such a secondary site of research provides the illumination of what is widely perceived as a 'best practice' model for the analysis of the primary site in Newtown. It is there for its relevance to Newtown as a working model.

Johannesburg is a city that seeks to develop and regenerate itself via tourism, including the promotional festivals of culture and the arts, United Nations world summits, international athletic games, the creation of new public spaces, all of which are good strategies. Johannesburg does in fact have a lot to offer, even if it lacks mountains, beaches and villages. The city has six essential tourism areas. These are shopping malls, dining and entertainment, business infrastructure, outdoor activities, heritage, sports and events and arts and culture. There is always something for everyone when it comes to shopping. For example, handmade crafts and souvenirs can be bought from roadside vendors and visitors can browse at African curio markets and wander through flea markets.

Johannesburg is one of the cities in the country where one can buy quality African art, ranging from tribal masks to colonial watercolours and oils. There is great food too, including indigenous cuisine. For example, African dishes and homemade traditional beer. There is also French, Italian, German, Indian, and Mediterranean, Chinese and Thai food. There is a remarkable variety of entertainment- jazz clubs, traditional dancing, classical music concerts, and comedy clubs, poetry sessions, rock n ' roll, rap, Afro-rock, Kwaito, house music and many outstanding theatre productions.

Johannesburg has a vibrant mix of new and old, ancient and modern, indigenous and colonial: first and third worlds resonate in its artistically and culturally diverse space. "Life seems faster here than in other parts of the country, and it should be because Gauteng is the commercial, financial, and industrial hub of South Africa." (Mike van Graan, *Mail and Guardian* October 17 to 23 2003. Planners and decision makers of course seek to take advantage of this. As Steven Sack(one of the managers) mentioned

that the intention is to create a 24-hour city, particularly in Newtown Cultural Precinct. Based on the research I have undertaken so far, the crime was apparently relatively low in Newtown at night until in the past year where there has been robberies in some places in Newtown, for example at Shivava Café and Horror Café. The majority of middle-class suburbanites, however, are still under the impression that there is too much crime in the city therefore it is not safe for them to go there. This research report also looked at how has the Newtown Cultural Precinct been marketed and promoted through Newtown Improvement District (NID) to encourage suburbanites to come to the precinct. This research will add to the existing research about the role of cultural products in tourism development night. It will also provide valuable information as to why nightlife represents a significant attempt to attract tourists into the city, particularly the Newtown Cultural Precinct in Johannesburg and U-street in Washington, D.C. What do these two cultural precincts have to offer in order for people to visit them? The research will look at the prevalence and the importance of visiting Newtown at night. It will also endeavour to address the problems encountered in using nightlife to regenerate the Johannesburg downtown. The study will also explore the cause of closing down of some cultural activities in Newtown Cultural Precinct and the inability to bring people to the precinct.

Research methodology

Tourism has a major economic activity in city centres. For example, it brings more foreign currency than does exporting small things with less value. The purpose of this chapter is to show the relevancy of the methods used for my research, which include the survey, interviews conducted and participation observation regarding nightlife and its relevancy or contribution to tourism and economic development. "The positive contributions that tourism can make to development include the provision of hard currency to alleviate a foreign exchange gap and to finance imports of capital goods; increases in the numbers of full-time and part-time jobs, in gross national product and

personal incomes; and the provision of tax revenue for the government” (Sinclair, 1998).

Nightlife provision falls under facilities, one of the three basic components of the tourist product. According to Burkart, A. J. and Medlik, S. 1975. The facilities are those elements in the tourist product which do not necessarily provide the motivation for tourist flows but the absence of which may deter the tourist from travelling to enjoy the attractions. Facilities at the destination include accommodation, catering, entertainment, and recreation.

This chapter describes the methodologies employed to conduct this research. A qualitative research method was used to obtain in-depth information through interviews from Key Informants, semi-structured interviews with the public and personal observations.

Study Population

Participants were recruited from among individuals who live, work or visit or use services in Newton. Research findings are drawn from 10 questionnaires from business or venue owners, 5 Key Informant interviews, and 25 Semi structured interviews with the public and personal observations gained from over a period of one year, an average of 4 to 5 times visits per month. This information is gathered among a range of participants including key planners and developers, artists, crafts persons, local and foreign visitors. Most important were sets of semi-structured interviews conducted at the Newtown Cultural Precinct itself among a range of participants and social actors including artists, crafts persons, storekeepers, restaurant owners, venue managers and staff, local and foreign visitors. Amongst other people, I interviewed key people from the Johannesburg Development Agency (JDA) since the Newtown Cultural Precinct is one of their most important projects for urban regeneration.

Data Collection methods

The data that has been collected through the survey/questionnaires is sorted and analysed in the next chapter so as to provide a comprehensive explanation and a profile of the type of visitors to the cultural precincts, including demographic categories. The report will provide a picture of the visitors' perspectives on night safety, entertainment, cultural activities and ideas about Newtown, the value of cultural venues and activities. It will also give information about consumer satisfaction and management.

Study site

"In 1884, the centre of Johannesburg was a farm called Randjeslaagte. In 1885 gold was discovered. By 1887 Johannesburg was a town swarming with adventurers from all over the world. The place they met to buy and barter and find each other was the Market Square in the centre of the town. By 1916, Johannesburg had developed so extensively that a larger market was required. Newtown was chosen as its site". Fuchs, A. (1990, pp 37).

The current Newtown Cultural Precinct cannot be seen without looking at the past. Originally, Newtown was the site of the Johannesburg brickfields called Burghersdorp, the original power station and fresh produce market, also known as the Indian fruit market. The establishment of the Market theatre complex in 1976 led to the so-called Newtown Cultural space. This was the home of cultural production activities until big business decided to take their businesses over to the Northern side of Johannesburg.

Research on Newtown includes a careful analysis of reviews, articles from newspapers

and other popular literature about the events happening at the Newtown Cultural Precinct.

Selection of participants

The initial recruitment of participants was undertaken through the help of the Gauteng Tourism Authority. Negotiating, obtaining, and maintaining access within the Newtown community and tourists was fundamental to the success of this study. Participation on one on one interview with Key informants and joining in social activities where necessary was fundamental. The strategy has involved firstly engaging in conversations with the participants about the work-at-hand, moving secondly to discussions of individuals' experience of the wider community living, and then thirdly to negotiating meeting individuals in any setting that they will feel comfortable with, i.e. either at home or their work place and not forgetting to observe other settings of importance to them. As a result, this process required significant time to carry out so as to achieve the study's intended aims and objectives. Importantly, all research has been undertaken openly and with participants' awareness and consent. Participants were selected from different venues in Newtown. The minimum number of key informants though not limited, was set at 5 and the number of semi structured interviews with the public was set at 25 participants and 10 questionnaires from venue owners. First contact was done first through a telephone to request the key informants or venue owner's permission for an interview with them. Finding participants for semi structured interview was done at random, i.e. approaching any of the tourists and set up an appointment with them, if they were going to leave the same day; permission was asked if I could conduct a 15-minute interview with them. The total number of key informants interviewed was 5, public 25 and the total number of venue owners was 10, all together was 40.

Interviews were conducted with key people such as Graeme Reid, the then CEO of the

Johannesburg Development Agency, Tshepo Nkosi: Former Executive: Marketing and Communications: JDA, Steven Sack, the Arts and Culture Director in the Gauteng Province, the Department responsible for the cultural activities happening in Newtown. Jacques Stoltz from Gauteng Tourism Authority: Marketing Section, this is the body in charge of providing information to the people with regards to available opportunities for involving them in tourism industry. Siphon Hotstix Mabuse Owner and manager at Kippies Jazz Venue (Newtown), John Kani, former Managing Director at The Market Theatre, David April, Head at the Dance Factory and Frank Ledimo, The Bus Factory Manager. Rebone Sizoko from South African Tourism (SATOUR): Marketing Section: This is the statutory body mandated with the marketing and promotion of tourism in South Africa. It also has representative offices in the international market place. This body does not operate provincially anymore; it has been replaced by Provincial Tourism Organisations (PTO).

3.3. Observation

Tourists come here, in part, to meet and engage with local people, and I was one of them as a participant observer. Attending events at the precinct and talking to people informally in order to get the feel of their nightlife was most rewarding. I did not use focus groups because it would be on a practical level very difficult to constitute out of casual, short-term patrons of the precinct. More importantly, focus groups in the entertainment field are notoriously unreliable and overly influenced by the stronger and more assertive personalities among the group. For these reasons, I preferred the vitally important method from the anthropological kit the 'participant-observation'. I spent extended periods of time attending events, investigating organisational and creative processes and situations, observing social interaction, and constantly listening to and eliciting informal commentary on all aspects of activity at the various venues in the precinct.

I concluded that these research methods are the most appropriate to producing the discriminating results needed to begin to shed light on the important issues involved and questions posed by the study. My own pilot research and some of the field research conducted by my supervisor suggest that individual interviews designed and conducted at various levels of structure are most rewarding, productive and indeed feasible. Structured interview schedules will not work well as important role players must be engaged in a more dialogic matter and at far greater length.

On a practical level, patrons who visit the precinct for their own leisure time enjoyment are less likely to respond positively to an impersonal written questionnaire, than to a personalistic approach of a student researcher asking them to comment thoughtfully on aspects of their visit, however I got a positive response from using questionnaires because some of the questionnaires were done during the day and it was appropriate for me to administer a simple questionnaire to the various kinds of people in Newtown in order to discover in practice what kind of value such instruments may have for addressing issues raised by my study.

1.8. Limitations of the study

This section addresses issues that contributed to the limitations of the study. For example, In spite of the well conducted research I realised that, although Newtown and U Street share some similarities and that U Street provides the illumination of what seems to be a working model, I found it a bit challenging to make a comparison of the two because they are in two different countries with very different public cultures, as well as in different levels and stages of development. U Street is already established, and Newtown is still developing itself. Now there are not too many things happening in Newtown because the development is dragging, in some instances is due to lack of funding or where to relocate certain venues and because some people feel that certain areas are not up to standard.

The findings of the research conducted show that there seems to be some uncertainty

as to which direction to take because of lack of information. The other limitation was that, interviewing people at night was a bit awkward because most of them were already drunk and to get their attention was no easy task. Nevertheless, I did manage to spot the ones who (still) looked sober and get some sensible answers from them or I arranged to meet with them during the day. Conducting interviews in music venues, pubs and restaurants with managers, pub owners and staff members could not work very well at night because of the noise and managers or pub owners were in a hurry to attend to patrons, yet they were the ones who suggested the time for the interviews. They said that during the day it was not possible as they would be resting or running some errands. This is an eye opener for a future research.

Challenges

1. Unreliable participants.
2. Working across multiple sites and multiple individuals, particularly given the need to work on participants' schedule, especially key informants and to be able to reach them.
3. To dedicate sufficient time to produce detailed field results.
4. Locating some participants who periodically lose contact with the researcher and connecting services causing the delay to data collection.

Strengths

1. Inclusion of various participants added strength to the study: Those who visited Newtown during the day and those who visited Newtown at night.

Chapter 2 – Literature Review

2.1 Commoditisation of cultures

“Commoditisation” is a process by which things and activities come to be evaluated primarily in terms of their exchange value, in a context of trade, thereby becoming goods and services; developed exchange systems in which the exchange value of

things and activities is stated in terms of prices for a market". Cohen, E. 1988. Pg. 10

Admittedly the tourism industry invents, reifies, alienates and commodifies traditions or cultures, necessarily foregrounding the self-conscious performance of cultural practices in the name of an 'authenticity' that vanishes in the very process of re-presentation. On the plus side, however, commodification may provide images and enactments that are rather more predictable and comfortable for tourists while in practice protecting the performers' internalised markers of cultural identity from the profaning tourist gaze. Some theorists believe that tourism leads to commoditisation, that through the impact of tourism, cultural, social, religious values are being compromised. Some people argue that tourism and commoditisation have jeopardised cultural products/activities and human relations. Cultural activities are performed for artists and are decorated to look original. (Graburn 1967, Pg 74).

Theorists such as Greenwood 1977, in his studies of the commoditisation of culture through tourism, argues that cultural products which are commoditised lose their authenticity, importance and meaning for the local communities and that these people lose passion for producing them. Greenwood argues that as soon as the public ritual of the Alarde in the Spanish-Basque town of Fuentarrabia became a major tourist attraction, the authorities in the area declared that it should be performed twice a day to cater for many tourists, then the local participants suddenly lost interest in it. Therefore, the municipal government considered paying the participants. Greenwood believes that once the people start getting paid the meaning behind this cultural activity is gone, because the ritual performance has become a staged performance, a cultural commodity.

On the other hand, Cohen counteracts Greenwood's unqualified statement that as soon as a cultural product is commoditised it loses its meaning. Cohen argues that it appears

to be over generalised. He gives an example of folk musicians who perform for money to an external audience. He says that these musicians maybe excited by the opportunity to present their art and they are proud to express themselves through music. Cohen substantiates his statement by saying that there is no reason for assuming that the music has lost all its meaning for the musicians just because they have been paid for the performance.

By extension and not less important, commodification can bring about the revival of the dying culture, in a sense that commoditisation only hits a culture when it is declining not when it is flourishing. It is because of the emergence of the tourist market that facilitates the preservation of a cultural tradition and encouraging the local people to maintain a meaningful ethnic identity which they could have lost. For example, folk arts and craft which were declining in the third world, replaced by industrial goods, are now revived for the tourist market. It is important to capitalise on our cultural products and activities because they increase flow of visitors, which will enhance revenue and investment, widen the visibility of the locale, and increase accessibility, development, infrastructure, and transport services for all.

Commodification also increases the potential for the entrepreneurship and private investment. Additionally, tourist businesses increasingly market a range of ordinary consumer products that can also be found (with less pretension) in the ordinary retail economy. Lastly it is not always the case that commoditisation destroys the meaning of cultural products be it for the tourists or for the local communities; old meanings become subtle, they acquire new meanings such as becoming a driving force for self-expression and a symbol of ethnic identity. Commoditisation in tourism serves as an instrument for local economic development and helps communities to preserve their cultural identity against the powerful influences of the modern-day world.

In developed countries tourism is regarded as a major source of income generation.

For example, in Washington DC tourism is the second-largest employment sector, generating 100,700 jobs and visitors spend \$3.48 billion in the city per annum. Tourism is the fastest growing industry in developing countries or third world countries hence it is used as a development strategy because it generates jobs; it provides entrepreneurial skills and resources. In South Africa tourism is the fourth-largest industry. It employs an estimated 7% of South Africa's workforce, and is regarded as potentially the largest provider of jobs and earner of foreign exchange. It is projected that by 2010 the South African tourism economy will employ more than 1, 2 million people directly and indirectly. "Tourism as an industry is not a single functional entity in the conventional sense. Rather it is a variety of activities or components which taken together form the tourism product group" (Britton 1982:231).

2.2 Urban Regeneration and Tourism

For several years in the past authors such as Law (1993), Page (1995), McCarthy (1998), Pierce (2001) and Edward et al (2008) have observed that there has been a limited research study regarding urban tourism. They argued that urban tourism is one of the most misunderstood industries. According to Rogerson and Visser (2007a:1) urban tourism has not received much recognition in tourism research and yet it has a large market. Tourism is a multi-dimensional product; not just sea, sand and sun. It is not only rural; in fact, in the cities there are more cultural activities than there are in rural areas. "Urban tourism is defined as the whole of activities that result from the travel to and from, and sojourn in, other than the municipality whereby the traveller belongs to and live permanently." (Chadwick, cited in Jan van der Borg, 1991). In South Africa, the regeneration of the post-apartheid city is a central project of government that has highlighted the importance and potential of the cultural sector. It is vital to this project to bring about cultural regeneration, and in the process to create revenue by attracting tourists.

‘Cultural tourism is a niche form of tourism that emphasises the cultural dimension’ (Craik 1997, page 17). It is in the inner city where cultural sites, cultural events and nightlife activities are marketed as primary tourist experiences. By grouping together cultural activities such as public art, theatre performances, restaurants of different traditional cuisines and live-music performances in one place, it is believed that nightlife can help significantly to revive the city centre.

Coming from a performing arts management background with expertise in public art, I have come to realise that the concentration of these activities in a designated, self-advertised district, properly managed and controlled, would indeed help to revive the economy of the downtown area, because through the provision of entertainment at night, social and economic development will be driven by the cultural precinct.

As part of this initiative, one aspect of urban regeneration is the construction of a new picture of the city and a new image; this is done through good marketing and promotion of the area. In this case, the focus is on improving the reputation of the city and making sure that tourists feel comfortable in visiting cities at night. For example because of the deterioration of the city centre, Glasgow shifted from being an industrial/suburban city to being an attractive site for living by introducing integral revitalisation projects, projects that stimulated city marketing, festivals and tourism development of arts and culture.

There is much to enjoy in South Africa that could be used as part of nightlife in the city centre. For example, Theatre productions, Movie Cinemas, Book launches, exhibitions in art galleries, opening of museums till late, concerts and festivals. To promote Newtown as a cultural capital, a well-structured and well-coordinated cultural supply is important. Bodies such as municipal and cultural services should work together to provide this. The older buildings that are part of historical Newtown are thus an important element of the tourist product. Many of these historical buildings need to be restored to their former

glory or transformed to serve other cultural or business purposes which will generate income and still maintain the uniqueness of the city centre. A good infrastructure for monuments, museums and art galleries can respond very effectively to the international market in city centres because that is where tourists experience the particular character of the city.

Several aspects of tourism such as accommodation, transport, business tourism, most importantly the tourist policy and organisation are integral parts of tourism development in the city centre. Newtown as a developing tourist attraction could do well with the increasing accumulation of hotels and Bed & Breakfasts. The development of Newtown as a cultural capital, hopes to supply the tourists with a generous amount of activities that will encourage even those in business tourism to utilise the same infrastructure for their congresses/business forums. Since Johannesburg is a city of Gold, for example, people in the mining industry from around the world come for their meetings on the Witwatersrand. After a long day of discussions, instead of driving back to the north, perhaps they could make use of facilities in the Newtown area, hence good accommodation and tight security for the tourists to feel safe in the city centre is very vital.

Finally, the city provides active forms of tourism such as arts, culture and entertainment. The city centre is more appropriate for a short visit or holiday. There are several reasons why tourism is important for the city centre. Firstly, it provides jobs for those in the low-skilled labour market who find it difficult most of the time to find employment; secondly, tourism creates a positive image of the city because of its business nature; thirdly it encourages the city to supply cultural activities and thus enhances the city's living atmosphere; and lastly, tourism expands and strengthens the economy.

2.3 The Cultural Strategies, Tourist Policy and Organization.

This section explores the experience of cities considered to have succeeded in re-

imaging and regenerating themselves through cultural activities. It also reflects on the notion of cultural planning and its potential as an integrated alternative to urban cultural policy, and offers recommendations for further development for Newtown Cultural Precinct.

Several cities have decided to use a culture-led approach to revitalise the urban centres. This is used to improve the image of the city to gain international recognition and to attract investments to create jobs. The focus is put mainly on the arts to create the cities' prestige and publicity. "There is a widely held view that culture is a social good and that civic life can be enhanced by its production and consumption. In fact cultural policies, closely linked with urban tourism and urban heritage concepts, have proved a fertile area for cultivating alliances between the local political system and the business community." (Whitt, 1988; Urray, 1990; Hendon and Shaw, 1987). This improves the relations amongst arts organisations, political leaders and developers in terms of sharing the same desire to revitalise the downtown areas, using arts venues such as art galleries, museums, concert halls as a means of adding life to offices, houses and retailers in the city centre.

Thus, creating the city centre as a tourist attraction is vital for the economic development of an area. However, there are problems encountered, this includes coming into terms with the government regarding the cutting of budgets. Secondly, the private sector does not see any convenient mutuality between the retailing, arts and leisure provision. "They argue that the commercial pressures on multiple retailers-increased competition, turnover, growing advertising and marketing costs are so acute that other considerations, such as the cultural use of city centre, providing a variety of amenities, are simply a distraction from the harsh imperatives of showing a return on development costs. They believe that the interest of the retailers must come first." (Bianchini, F. et al. 1988, pg 44.) As much as the building of retailers is important and is needed in the city centre it might not be in the best interest of the communities

regarding the maintenance of their sense of identity.

The temporal economy of the cultural precinct is divided into two, determined by the type of cultural activities offered there. For example, retailers and other cultural activities such as museums, galleries and libraries operate in the morning until the afternoon. These could be open in the evening as well to attract customers after work to increase economic activity and to boost the image of the city at night. The opening of cinemas, performing arts centres for night performances attract a limited number of people because of the limited means of transport. These activities only help restaurants, wine bars, pubs and nightclubs because some people visit such places after the performances. Cultural retail activities such as book and record shops are also important for nightlife development. These shops could stay open till 8p.m. or even later. Obviously, this type of strategy could combine well where the residential places are not far, where transport is not a constraint and where there are attractive activities at night.

The last challenge is to make sure that there are no duplications, for example where you find that the nearby town, city or mall has the same activities. In this case the authorities must make sure they work together well. It is important for each town or city to identify the kind of lifestyle and the expectations of its community because arts and culture on their own do not guarantee the success of the economy of the city unless there is so much investment that the arts serve as the anchor element of revitalisation. For example: "In Glasgow or Newcastle, or in Baltimore in the United States, the success is marked both by enhanced quality of life and in the boost to jobs and the economy." Bianchini, F. et al. 1988, pg 45.) To promote a city as a cultural precinct requires an extensive effort at cultural promotion, for example in Antwerp it took a whole year to promote it as a cultural capital of Europe in 1993. This included large scale exhibitions, theatre and ballet performances, a strong musical programme and many more mass productions.

"Cultural products are not only commercial entities that create jobs, generate income and contribute to the local tax base; they also convey values, ideas and worldviews" (Mike van Graan, 'ARTWIT' *Mail and Guardian* Friday October 17 to 23 2003). It is important to protect local cultural products and practices to benefit both local people and international visitors. While there is a considerable literature on issues of arts, culture and tourism management, little attention has been given to nightlife in Johannesburg, the area where my study has done an extensive research on and will make a significant contribution.

Sharon Zukin's work, *Cultures of the City* (1999) discusses the role of restaurants in New York City, an aspect that my study has also explored in Newtown and U-Street with reference to the contribution of restaurants to nightlife. Zukin maintains that restaurants, nightclubs and pubs are a very significant aspect of nightlife in the sense that they keep the city alive at night especially in so far as people have developed the culture of eating out mainly on weekends. Restaurants are places of meeting with your friends and socialising. Crime rate decreases where there is life especially at night.

Due to its historical background, heritage and lively lifestyle, Newtown in Johannesburg has decided that it should be a centre of such activity. That is, it should be seen as the country's cultural capital. In elaborating how well this goal has been achieved, I have drawn upon the excellent studies published in Bianchini and Parkinson's edited collection *Cultural policy and urban regeneration: the West European Experience* (1993). Each of the authors focus, in various ways, on what the editors call the 'art of regeneration: urban renewal through cultural activity'. These studies draw on successful international examples such as New York's Madison Square Garden, and Liverpool and Leeds in England, where planners and investors have attracted tourists back into once decaying inner cities. In the case of Newtown Cultural Precinct, information has been gathered from the Blue IQ Policy documentation for Newtown, and Spatial Development Framework for Newtown on issues of urban regeneration, nightlife,

entertainment and tourism.

The results of my very limited research and observation in Washington D.C. revealed that Washington is a significant case of successful inner-city tourist development and urban regeneration. It has similarities with Johannesburg in a sense that it has also gone through the bad stage whereby people moved away from the city centre 'middle class flight' because of crime and lack of security, particularly in U-Street and the neighbourhood Adams Morgan. Currently the strategy used to develop Washington is working because people are moving back to the city, and the U-Street development is both popular and successful. The research was done through the DC COMMITTEE TO PROMOTE WASHINGTON. This committee is a non-profit, 501(c) 6 destination-marketing organisation that attracts investment, industry and tourism to the nation's capital. The research was also done with the help of relevant departments at the University of Maryland and at Howard University in Washington D.C.

As indicated in my research aims, my study will examine the marketing strategy of both cultural precincts. In attempting to address this issue, I will draw upon writers who have investigated and understood the idea of marketing tourism as cultural production. (Seaton and Bennett, July 1996) I will also draw on Craik's work on marketing and advertising, because as she puts it: "Most important is the ability to translate the site, historical figure, remembered activity, or experience into physical, durable and portable mementoes, which can serve as tangible reminders of the visit, through T shirts, key rings, fridge magnets, posters, figurings, reproductions or art craftwork" (Craik 1997, p.25). The study will identify bodies or agencies through which Cultural Precincts are marketed and how they are marketed. Additionally, the study will briefly address the role of Newtown in South Africa prior 1994 and the history of Newtown and what it represented, drawing on the work of David B. Coplan (1985) on black show business in Johannesburg, and that of Anne Fuchs (1990). Due to Newtown's proud history, the ANC government decided that Newtown might function as an engine of inner city

regeneration. Before they can achieve this aim, the planners clearly have a very long way to go. Thus, my project is studying the Cultural Precinct at its beginning stages, in comparison to Washington, where development is advanced. This is the essential feature of the contrast between U-street, which is already established and happening, while Newtown has still to establish itself.

Cultural Precincts stimulate and promote development of activities both within their bounds, and in the surrounding urban area. The main aim of the precinct is to attract new groups of both domestic and international tourists. 'Cultural tourism consists of customised excursions into other cultures and places to learn about their people, lifestyle, heritage and arts in an informed way that genuinely represents those cultures and their historical contexts'. Craik (1995b), cited in Craik, (1997 p6). Thus, it is important for this study to encourage international visitors to come and experience these cultural activities themselves and as a way to sell Johannesburg globally.

2.4 Cultural Precincts Formation and Management

As a concept, 'Cultural Precinct' has very little in the way of dedicated literature, no universally agreed definition and hardly any theorisation. Yet it is widely used in the discourse of cultural development. As a working definition, I would propose that a 'cultural precinct' refers to a concentration of cultural resources and activities in a bounded urban district, whose developmental purpose is to regenerate the inner-city as a whole through the attraction of tourists to cultural districts/precinct during the day and at night. "Cultural districts have been deliberately planned as area based urban regeneration schemes, frequently in run-down but historic inner or central city areas." (Bianchini (1993, Pg. 3). I will make the definition 'operational' through an investigation of how it has been applied by urban planners. Deborah Stevenson, in her work *Cultural Policy and the 'Creative' City* (1998), maintains that since the arts have taken center stage in the policy agendas of city and regional administrators, the planning of cultural

precincts are among the most significant local policy innovations of the present era, involving nothing less than the wholesale re-imagining of a city. All of which is an effort to revitalize decaying urban landscapes, respond to economic decline, and mark localities as 'different'.

Cultural Precincts stimulate and promote development of the main creative cultural activities (music, performing arts, visual arts, craft and food) and commercial activities within the precinct. Furthermore, they provide work and places to stay for performing artists, fine artist and media people and also make available the working space such as theaters, cafés, bars, art galleries, book shops, cinemas, film and video centers for workshops. Tourists will have an opportunity to participate in the cultural and the entertainment life of the city center. Cultural Precincts promote identification, regional distinctiveness, creativity, nurturing and positive marketing of the place. “Despite its significance, however, there has not been any systematic analysis of cultural planning undertaken” (Stevenson, 1997, p.19). Craik (1997) mentions that one challenge for a cultural site is to maintain distinctiveness while developing a commercially viable enterprise.

Drawing on the work of Calantone and Mazanec (1991, p. 18), the study will discuss the factors involved in cultural regeneration; this includes partnership, ownership, community involvement, multi-disciplinary approach, on-going developments and sustainability, adequate funding and tangible benefits. Given the diverse nature of cultural activities and their use as a regeneration tool, the study will look at the responsibilities of different controlling bodies, for example, the government, the public sector and private-sector stakeholders. It will also look at what is being offered, that is the tourist product and how these products are managed and marketed? The public sector refers to public organisations ranging from national government, local government; tourism departments and government business enterprises. The government plays a major role in tourism management mainly for economic reasons.

“Tourism is seen as a major industry and a boost to the economy generally, partly through the results or ‘flow on’ of the multiplier effect”. (Elliott 1997, pg 153). The government is an integral part of tourism management because of the ability to provide political stability, security, legal and financial structure. National government are the only bodies which can negotiate and make agreements with other governments on issues such as migration procedures, flying over and landing on a national territory.

James Elliott confirms that “Governments can assist tourism by the provision of services; they can also control the industry and its activities in order to ensure that activities and safety standards are maintained in the public interest”. (Elliott 1997, pp 4). These activities have to be carried out efficiently by the elected bodies for the benefit of the public. For example, the Public Sector Management (PSM) which includes all managers in all governments and public organisations whose duties affect tourism. Properly managed tourist products and all duties performed well will attract more visitors, the inflow of the economy and thus improve the living standard and quality of life for local communities.

Tourism is a vulnerable industry; it gets easily affected if duties are not carried out appropriately. This could risk destruction to fragile tourist attractions. Hence Public Sector management plays an important role here to support the public interest.

“Tourism is affected by changes in public policy and public perceptions”. (Elliott 1997, pp4). Tourism is dynamic and competitive as a result leaders of Public Sector Management should make it a point that they keep up with its ever changing status. They should guard against too much control in terms of rules and regulations and too much intervention because it will have a negative impact on tourism development.

The government, be it the national, provincial and the local is mainly involved in tourism management for policy making and principles. According to Elliott, J. (1997, Pg. 4) these

principles are public interest, public service, effectiveness, efficiency and accountability. The government must meet its tourism responsibilities such as infrastructure, the environment and management. The public sector managers have a limited freedom as compared to their private sector counterparts. This means that the public sector is restricted by the above-mentioned principles even though managers interpret these principles according to their own administrative systems.

Private Sector Management is mainly profit-oriented; this includes businesses such as tour operating companies, bed and breakfasts, pubs and restaurants, hotels and some media companies. In the public sector tourism groups such as non-governmental organisations are not into profit-making. Their responsibility is to focus on issues such as social, economic, environmental and moral problems within the community. It is not easy to separate politics and power, they are linked together "Politics is about striving for power, and power is about who gets what, when and how in the political and administrative system and in the tourism sector". (Elliott 1997, pp 4). Principles are there to ensure that appropriate and efficient duties are executed, and objectives are met. Thus, the Public Sector Management concentrates specifically on managing within the political sphere. They must operate within the political culture, even though they still have control over resources, to advise and to influence ministers and the policy.

It is important for managers to deliver because they are always under inspection and sadly they are accountable for any discrepancy that could happen. "The real significance of PSM can only be assessed by an evaluation of its performance within the context of the political administrative systems". (Elliott, J. 1997 pg 4). It is vital for Public Sector Management to make sure that they rise above challenges and problems facing tourism management and that they can maintain a sustainable tourism environment.

To illustrate the importance of PSM, I will specifically look at the role of a Public Sector Management Organisation called The Colonial Williamsburg Foundation at Colonial

Williamsburg in America. It is a non-profit organisation, with educational commitments to the public. “Colonial Williamsburg is an outdoor museum, one of the greatest in America. Originally, Colonial Williamsburg is a very small city in the state of Virginia, which in the eighteenth century was the capital of the British Colony of Virginia” (Burkart, et al. 1975). According to Burkart (1975), the volume of visitation in Williamsburg has grown about 6 per cent over the past fifteen years. To maintain growth and sustainable tourism in Williamsburg more limits were set, old methods of interpretation were upgraded and the initial procedures for controlling the inflow of tourists were transformed. The foundation improved the image of Williamsburg. It enhanced the environment for the community and tourists. The foundation works as an example of how historic areas and tourism work together for the benefit of the public.

Lastly, people visited Williamsburg not only for educational and cultural values but also for its resort and recreational facilities. This confirms that through the responsible Public Sector Management such as The Colonial Williamsburg Foundation preservation of historical buildings offers meaning and beauty in a controlled environment. It becomes a multi-purpose space. Furthermore, it gives respect for the land, for the environment and most importantly it inspires hope for the brighter future and enthusiasm among younger generations who are the leaders of tomorrow.

Chapter 3: Development and Management of Newtown as a Cultural Precinct

3.1. Historical Background of Newtown

“In 1884, the centre of Johannesburg was a farm called Randjeslaagte. In 1885 gold was discovered. By 1887 Johannesburg was a town swarming with adventurers from all over the world. The place they met to buy and barter and find each other was the Market Square in the centre of the town. By 1916, Johannesburg had developed so extensively that a larger market was required. Newtown was chosen as its site”. Fuchs, A. (1990, p.

35).

The current Newtown Cultural Precinct cannot be seen without looking at the past. Originally, Newtown was the site of the Johannesburg brickfields called Burghersdorp, the original power station and fresh produce market, also known as the Indian fruit market. People gathered in Newtown, not only South Africans, White and Black, but fortune hunters from Europe and America, Indian and Chinese labourers and traders, and Jews from the ghettos of Eastern Europe. There were also farmers with their fruit, vegetables and flowers. Cattle and sheep were driven past to the abattoirs. Indians who lived nearby, in Fordsburg sold colourful, aromatic spices and curries.

Newtown had a great deal of commercial life, centred on the produce market, and for this reason the Municipality was afraid that the site might seem too far for white housewives, so they gave them free tram rides and a brass band that entertained them on their arrival. "For close on sixty years the Newtown Market served the people of Johannesburg — sophisticates in limousines, housewives in hairnets, Zulu women in blankets and beadwork, hoteliers, nuns, farmers, hawkers, urchins on the scrounge—the market fed them, enlivened them, made some of their fortunes" Fuchs, A. (1990 p. 35). Over these years, Newtown has been at the heart of different dynamics of change in the re-creation of the Inner City of Johannesburg. This includes the urban culture, commerce, urban property cycle and politics.

This historic area was developed during the 1970s as a kind of multi-purpose cultural space where black and white South Africans used to mix, something one not usually find in other parts of Johannesburg. A jazz club, several theatres, and restaurants occupied the former 'Indian market' buildings. Thereafter the well-known Market Theatre area played an important role during the apartheid era with its protest and resistance theatre. John Kani, one of the most famous actors during those times and up until recently the managing director of the Market Theatre, played a significant role in the

cultural struggle against apartheid. Following from its place in the resistance culture of the 1970s and 1980s, remains a landmark of a great historical resonance.

However, by 1994 there had been a decline in business in Newtown. The place was not attracting people because of the abandoned, insecure atmosphere surrounding the Theatre. Further, in the post-apartheid era, white theatre and concert-goers have not felt the need to make a political statement by risking a trip to the melancholy Market. Most recently, White people and the black middle class has left the city centre and moved further north of Johannesburg. After taking power more firmly in Johannesburg in 1999, the ANC revisited the Democratic Party's previous plans for the revival of Newtown, and the area was designated a cultural precinct; a home to museums, theatres, music halls, dance centres, craft markets, and restaurants.

3.2. Resources and Development:

3.2.1. Infrastructure:

Newtown is supposed to become Johannesburg's - and Africa's - creative capitol. It is presently one of the largest projects of any kind in Johannesburg and is being funded at the expense of other, less visible initiatives. Rooted in the heart of Johannesburg City Centre, Newtown is said to be a dynamic, vibrant, sophisticated and cosmopolitan district offering best cultural activities in Africa. This project, together with six others, is funded by Blue IQ, an economic development think-tank of the Gauteng Provincial Government. The project is backed by R300 million in private sector investment.

It is the purpose of the project to create a safe, secure, attractive and stimulating public environment. For example, the old parking lot has been refurbished as Mary Fitzgerald Square, situated in the middle of Newtown. President Thabo Mbeki opened it at a Jazz concert attended by 20,000 people on the 17 December 2001. But since that glorious inauguration, it is not evident that the Square fulfilled its promise as a self-sustaining 'multi-purpose public cultural space'. The Metro Market, a multi-modal transport centre, aka the Bree St. taxi rank, as well as the Nelson Mandela Bridge, have been built

to improve accessibility to Newtown, catering for 150,000 daily commuters. This market has both formal and informal retail Centres. It was opened in July 2002.

Access to the M1 Highway South is convenient from the Mandela Bridge, although there is, curiously, no access from or to the M1 North without winding one's way through Braamfontein. Even so it does make it somewhat easier to reach the precinct and remove the need to go through town when driving to the precinct. The Nelson Mandela Bridge, South Africa's largest cable stayed bridge was opened on 18th July 2003. Now one might forgive the black kombi taxi drivers for thinking the Bridge was built specifically for their benefit, as few private cars use the Bridge to negotiate the poorly marked way to the half-developed Newtown Cultural Precinct.

The destruction of derelict structures and the removal of the open-air taxi park have left a vast expanse of disused, empty space now; the space that the planners insist will soon be filled by the Precinct. Nevertheless, even if the Mandela Bridge physically links only Braamfontein to the taxi rank and the southern rather than northern suburbs to Newtown, the political symbolism linking of South Africa's greatest liberation hero to a district historically renowned for connecting that struggle to the performing arts cannot be missed. Related to the precinct project in accordance with its 'multi-use' rationale is a development of 2,200 new housing units catering (at least in theory) for a range of tenants. Already more than 800 units are fully let. This is considered another way of bringing social life and activity to the shabby warehouse and wholesale/retail district surrounding the precinct.

Graeme Reid from the Johannesburg Development Agency mentioned that these units cater for 35% of the underpaid. At the end of the day if there are 2200 new units facilitated, 35% of those will be in the subsidized market, in other words people who earn R3500 or less and the rest will be for all sorts of people. He said that one of the new developments that have been improved is the offer of Penthouses at over a million

rand a piece. “So, you start to get a proper mix of people. The first thing we need to do is to increase the number of people living in the city centre to sustain retail. And also because of the access to job opportunities, etc. so we have a distorted development in the CBD because people were either forced to live in areas like Soweto, or chose to drive out to the suburbs, so we have to reverse that. The other thing is we need to change the profile of people living Downtown- it simply can’t be just rich people nor poor people, it must be a mixture. The two most important things are “the increase in the number of people and mix the profiles then you’ll have a healthier environment”. Says Graeme.

Whether the largely working-class residents will stroll the 500 unsafe metres to the Market Theatre to buy show tickets, hear jazz at Kippies, or dine at the two gourmet eateries at its entrance is difficult to say. The bar restaurant catering to Johannesburg’s working-class black patrons in the area, the popular Nikki’s Oasis, does not meet the standard that the planners have set for venues in the precinct, and is threatened with closure. That noted, there is little question that more resident, visible humanity at any hour will encourage more human visitors from elsewhere. This is certainly the case with Washington DC, where the residential character of Adams Morgan – like Melville in Johannesburg – encourages patronage at the local shops and restaurants. The intention at Newtown is to create a mix of commercial and retail developments with cultural offerings and entertainment and to make sure that these two are balanced.

My research also examined other case studies, through the available literature (Malbon 1972; Zukin 1995), for comparative purposes. Washington D.C. is a first world capital and is integrated in a different manner and degree into the national and global economy. Cultural tourism there involves residents and visitors to the District of Columbia who seek immersion in the rich political and architectural heritage and culture of that unique city. Johannesburg does offer at least some of Washington’s cultural attractions, such as museums, public transport, entertainment venues, restaurants and

theatres.

The U street Cultural Precinct shares most of the activities with the Newtown Cultural Precinct in terms of the rich heritage and culture. It is not surprising that the marketing strategies of the two Cultural Precincts are not the same, firstly because Washington D.C. is a highly developed, prosperous city in a first world country. The process of development at U Street has been going on for a long time and it has the best available levels of financial backing and management. There are significant differences in the composition and organisation of tourism in these two cities. The D.C. Committee promotes Washington as a safe, clean and fun cultural capital and vacation destination, something that is not yet the case with Newtown Cultural Precinct, which after all is still under development. With regards to the issue of marketing all the enterprises/businesses in Newtown Cultural Precinct, Graeme mentioned that there is no specific body that is responsible for marketing the precinct or businesses down there.

Graeme Reid: They are responsible for themselves. We may support them in some ways like placing the businesses in the general brochure. We support the process; we don't run their businesses for them.

The U street Cultural Precinct attracts a wide socio-economic range of people at night, from the rich to the most budget-minded tourist. Those of modest means are catered for in the evening because of the superb subway train system that runs regularly until midnight. Those who stay near the area can walk safely to their homes or hotels. In the evening, Newtown Cultural Precinct attracts the middle class, self-sufficient people who have their own cars for transport. Greatly improved transport is essential if Newtown Cultural Precinct is to find ways of attracting various classes of people in at night. With lots of students living in Braamfontein who would like to visit Newtown at night but because of lack of transport they cannot go there and surely, they could contribute to the growth of business in Newtown if they all had easy access.

Furthermore, Newtown is a big area and if one wants to move around from dance factory to the market theatre at night to meet their friends for drinks, they have to use their cars and drive there or take a risk and walk there because there is no linkage made yet to these places. Considering the number of tourists or business people who visit the country, they settle in the hotels in the Northern suburbs. If there was enough money put in the linkage between those hotels and the theatres and other places in Newtown, then they wouldn't have to stay in their hotels for the whole day. An implementation of a transport system that takes tourist from the northern suburbs to come experience Newtown's pleasures is essential.

Graeme Reid: Public transport is still a big issue. But the creation of something like Metro Mall is significant in the enhancement of access by public transport and taxis to Newtown but it's still not adequate. For one to find ways of accessing the CBD at night is not as easy as one does in the afternoon. In my days as a student we walked. Braamfontein is not far from Newtown. Of course, one has to consider the dangers of walking at night, but if security is tight then there's no reason why one should deprive themselves of the joys of Newtown.

Steven Sack: "It'll kick in by 2010, the Gautrain coming in and all other things. Then there is a problem in regulating the taxi industry and surprisingly the taxi industry is the most cost-effective industry. So, there are ideas being played around with improving the area and the transport system.

Even though the Johannesburg Development Agency is the body responsible for developing Newtown or any other area, the agency is not based there permanently. It is only there for a fixed-period of time and they are just development managers.

Graeme Reid: It is for The Gauteng District legislature to provide an improvement district to run the area. This legislature will describe the course of improvement in Newtown. For example, the Gauteng District legislature pays a business or raises funds

and then provides additional management. In other words, the businesses in Newtown will determine the way Newtown is run in the future. We hope to have fully operational improvement districts by the end of the year. If all milestones are met, we will withdraw from the area by end of 2006.

Since Newtown is still undergoing regeneration, there are a number of developments taking place.

Steven Sack: The development can take about five years. We are sitting right here, and as you can look outside to this building over there, this is the Science museum, this is a future development, which is going up right now, and right there, is a hotel, then an apartment block, entertainment area, retail etc. It is a massive development, private sector development. We are concentrating on this side here possibly to relocate the Johannesburg Art Gallery. Across the road is that big, red roof, which is the museum Africa and the Market theatre. In front of the worker's library there will be a hotel. The old Turbine Hall is where want to put our art gallery. As soon as all these places are up and running we hope to open them till late to keep Newtown alive.

3.2.2. Heritage and Architect

Heritage and historic buildings are the most important elements that identifies a cultural precinct. "Internationally most cultural precincts have a heritage and historic aspect, for example New York is all about old buildings converted into for cultural spaces. The preservation of Newtown's heritage is not only in the restoration and reuse of its beautiful buildings it is about preserving history. It is about the nostalgic and sentimental approach to history that deals with the superficial appreciation and preservation of buildings and history, rather than telling the real and difficult stories. The Turbine Hall is a case in point where what is celebrated is the building and its architecture rather than the stories of the homeless who were moved out to make way for the restoration, or for that matter the story of the thousands of lives lost in the

mines owned by AngloGold Ashanti. Although there has been an emphasis on preserving the old buildings that remain in Newtown there have also been very real efforts to tell the difficult stories, for example, the new Workers' Museum pays tribute to the stories and lives of migrant workers in southern Africa.

Newtown has some valuable historic buildings, including but not limited to the original Victorian Park Station sitting on a concrete plinth on Carr Street; the Edwardian toilet next to the Market Theatre parking; the Potato Sheds; the Market Theatre and Museum Africa building; the Turbine Hall; the Workers' Compound; and Sci-Bono Discovery Centre building

3.2.3. The role of nightlife in the Cultural Precinct.

- The provision of nightlife in Newtown: The use and regulation of night time spaces

Nightlife in cultural precincts plays a major role in tourism development. Many cities have decided to implement cultural tourism as part of urban regeneration in their strategies in order to uplift the image of the city, to attract more tourists- domestic and foreign - to improve the economic status of the area and to keep the city streets populated and well-lit at night, which helps also to reduce the crime rate. Nightlife provision is mainly entertainment, it is made up of pubs and restaurants, night clubs, theatres, book launches, poetry, comedy nights, films/cinema and music shows, including tourism services, pointing out a few, that is public transportation, accommodation, tour operators and travel agents.

It is unfortunate that the main sector of tourism supply and the use of night time spaces in this case is limited because there is no appointed body which is responsible for marketing and promoting Newtown Cultural Precincts as an icon for cultural and leisure tourism.

This could have a negative impact on the Cultural Precinct and the whole idea of a cultural precinct might not be achieved as intended by its planners. An effective and creative marketing strategy is an important factor in the development of Newtown as a Cultural Precinct. The marketing and promotion of Newtown as a Cultural Precinct and as a safe and secure tourist attraction, especially at night requires a coordinated and structured approach that applies across the precinct and the entire city centre, as Landry argues:

“Cities have always needed creativity to work as markets, trading and production centres, with their critical mass of entrepreneurs, artists, intellectuals, students, administrators and power-brokers. They have mostly been the places where races and cultures mix and where interaction creates new ideas, artefacts and institutions, and they have been the places which allow people room to live out their ideas, needs, aspirations, dreams, projects, conflicts, memories, anxieties, loves, passions, obsessions and fears” Landry, C. and Bianchini, F. 1995 . pp3.

The main reason behind the formation of cultural precinct is to develop an artistic, cultural and entertaining life in the city centre, to revitalise the city centre through cultural activities and to improve the daytime and night time economies of a precinct. Nightlife is a large sector comprising of music concerts, theatres and theatre workshops, dances, pubs and restaurants with live music, bars and night clubs, book launches, poetry sessions and workshops, video and television workshops and production, visual arts galleries, recording studios, record shops, photographic galleries, photographic darkrooms and training, public sculptures, writers’ workshops, regional TV stations, films and cinema. In this environment, there are no mountains, San paintings or African villages, but there is nightlife.

Investing in arts projects and selling nightlife to tourists assists in transforming the

image of the city and it is an integral part of city regeneration. “Many community arts projects, such as jazz, folk and dance studios, draw audiences and participants from a wide geographic area. Such a mix of arts activities of all scales will have an added benefit of ensuring that city centres, in the evening, are used by people of all ages and income groups”. Bianchini, F. 1988. Pp52. In places such as Bristol, New Castle, New York, and most relevant to this study, Washington D.C. the idea of using cultural activities at night seems to be working very well. It is important to make use of such working models – what is often referred to as ‘best practice’ to enhance the contribution of nightlife in Newtown area.

In this chapter I will look at nightlife in Bristol as my British example. “In the early 1980s Bristol was considered one of the country’s ‘sunbelt cities’ mainly based on the presence of buoyant industrial sectors such as defence and financial services and good quality of life”. Boddy, et al. 1986; and Griffith, 1995. Bristol has enjoyed relative economic prosperity with above average incomes and one of the lowest unemployment levels in the country, with youth employment opportunities remaining high. The city centre has become a prosperous and vibrant place to live, work and consume over the last 10 years. The city’s nightlife has developed tremendously, and this poses a challenge to the authorities as to how will the city manage tensions between residential, entertainment uses and different groups of consumers in the city nightlife.

While the city was slow to adopt a policy of the 1990s Bristol followed many other Bristol developed an innovative cultural strategy, especially through key organisations such as the Bristol Cultural Development Partnership (BCDP). Bristol has developed several flagship public- private partnership projects such as Millennium Square and @Bristol which aim to increase the city’s national and international reputation. It has also gained recent fame for its innovations in popular culture with Bristol appearing on the map within British youth culture as a mecca of ground-breaking, innovative music and vibrant clubs to compete with the likes of Manchester. Bristol is a diverse and a

vibrant city. It is because of its multi-ethnic character and creativity which have added greatly to its music, cultural and arts scenes.

Due to the City Council's desire to see Bristol as a cosmopolitan, 24-hour European city and their liberal attitude to licensing, a vibrant late night economy has flourished since the mid 1990's. Bristol has been at the forefront of issuing 24-hour licenses to night clubs and extending drinking hours in pubs and bars. As a result, there has been a rapid increase in bars, themed pubs and branded café bars in the centre along with nightlife spaces outside the city centre such as 'the strip' in Clifton and Gloucester Road.

In conclusion, for the precinct to provide and sustain a vibrant nightlife, it is very crucial to balance both the corporate supply of night time activities and the local cultural activities. This means that the City Council would have to work together with all the interested parties in the night time economy, and not allowing sectional interests and the profit motive to solely influence the types of nightlife growth. In such a situation, there is a need for the local authority to play a stronger role in the development of the night time economy, especially to strike a balance between commercial and local need and the interests of corporate capital and users of the precinct. Trying to attract major pub franchises and ignoring regional and local operators would kill the precinct's creativity and spontaneity because smaller, locally owned nightlife spaces will continue to be squeezed and marginalised, and the precinct or the city will continue to lose its uniquely alternative flavour, and there will be little local infrastructure to build on.

On the other hand, the city council, other authorities, venue owners and other regulators could be more radical in their course and could begin to actively promote local nightlife cultures, emphasising diversity, creativity and social cohesion. To encourage this model, mechanisms would need to be established to favour certain types of nightlife activities, encourage many more opportunities for local entrepreneurs and massage property markets in their favour. This would need a more inclusive urban

realm, encouraging the intermingling of different age groups, mixed night time activities in which alcohol consumption on its own played a much smaller role. The bodies in charge of developing the area must capitalise on the overall strength of precinct, that is, its diversity and provision of strong local cultural scene.

3.2.4. Marketing and promotions of cultural activities in the precinct

There is as well a small body of literature that theorises cultural tourism, cultural regeneration, marketing and the sustainability of tourism products. Jennifer Craik (1997), for example, provides a theoretical framework for the analysis of the nature of tourism and its impacts. The culture of tourism entails increasing tourism products, redefining tourist experiences, addressing the cultural impacts of tourism and lastly dealing with the changing culture of the industry itself. Drawing on Craik's research, we may identify

cultural tourism as a niche form of tourism, focusing on marketing cultural sites, events, craftwork, music and entertainment as primary tourist experiences. In utilising Craik's concepts, I will focus on the cultural products which are relevant to the selling of nightlife; that is, marketing cultural activities such as music, theatre productions, food and entertainment. It is here in Cultural Precincts that these indigenous products are sold.

Any country that genuinely seeks to benefit from tourism economically should ensure that it pays attention to the needs of the tourists and implement effective ways to meet those needs. What tourists need is good value. It is essential for a tourist destination to have a good marketing strategy. It is the sole responsibility of the marketers to see to it that a particular precinct is well marketed so as to build the place confidence and to be able to attract private sector investment. For example, Sydney is promoted as the most beautiful, the most exciting, and friendly city in the Pacific. "The act of promoting the glossy image of the spectacle silences alternative 'stories' or 'readings' of Sydney,

particularly about the city's disadvantaged people". Waitt, G. 1999. An attractive slogan such as that one of Antwerp "experience Antwerp" puts a place in the limelight. This is an important aspect of place marketing.

It is important not to sell one aspect of the tourist product but to also focus on the infrastructure and entertainment in the area. There are three basic elements of the tourist product. The first one is the attractions of the destination. According to James Elliott, attractions are those elements in the tourist product which determine the choice of the tourist to visit one destination rather than another. These could be site attractions related to the natural or built environment or attractions related to events. The second element is accommodation, transport and recreational facilities. The role of facilities is to complement the attractions, in some cases they are not necessarily the sole reason for tourism. The third element is the accessibility. This is the most important element because if one does not have access to a place it is pointless to visit the area. Accessibility refers to the mode of transport to the destination, the distance and the attitude of the people in the area, be it the owners or the community.

Well conducted market research for a tourist destination is vital in order to know and understand the needs of the people visiting the destination. Market research involves a systematic gathering, recording and analysing information about opportunities and problems related to the marketing of tourism services. There are five most common types of tourism marketing research activities. The first is: Determining the characteristics of the market; Secondly: Measurement of market potentials; thirdly: Market share analysis; the fourth is sales analysis and the fifth, studies of tourism business trends. A well-structured marketing plan should also be produced and be implemented appropriately. This will result in an effective demand for the product through promotional activities such as publicity and general provision of entertainment facilities.

A research done in the past shows that marketing tourism at provincial level is still in disarray because provincial authorities have created a situation whereby provinces are doing their own marketing. Unfortunately, it is said that this situation creates confused destination images and perpetuates inefficient use of resources and the missed opportunity to reinforce South Africa's name in the international market place. It is very crucial to develop inclusive and effective structures at both provincial and local level for the development, marketing and promotion of tourism products in their areas.

Questions must also be raised concerning the marketing of the 'new look' Newtown Cultural Precinct as a social and entertainment destination. Is the marketing strategy effective? Are there any other ways of letting people know about the development happening in Newtown? Some people are concerned about their safety when they think of visiting Newtown. In the past few years, so much entertainment has moved to the northern suburbs of Johannesburg, and to get people to come back to town requires good marketing and promotion of Newtown as a safe and entertaining place to visit. How do the attractions and marketing of Newtown compare to the other entertainment centres near the city with which they must necessarily compete?

The more local productions and exciting events scheduled in the precinct, the more people are going to come to Newtown. It is essential for this study to address the issue of the decline of local productions at the Market Theatre. How, we may ask, can Newtown bring suburban visitors to local productions at the Market Theatre in the evening from the comfort of their homes and hotels? The days when the 'liberal' middle class attended events at the Market Theatre as an expression of support for political and artistic freedom are long over. This research will also answer the question of what really motivates people to go to Newtown. Do they come to the cultural precincts to watch local productions or do they just come to see the place, eat in the restaurants and go back home?

Based on the research I have so far undertaken, I have discovered that tour organisers and guides do not often bring tourists to the city at night or encourage them to attend live shows and jazz concerts in Newtown at night. The fact that there were times when The Market Theatre was not doing that well shows that there is not sufficient audience numbers to keep the place going. What is the Market Theatre audience development unit doing about it? How can domestic and international tourists be encouraged to come to the downtown areas of cities at night to watch local productions at the theatres, to attend music concerts, dance classes, book launches and to eat in the restaurants? This study will try to answer the question of how nightlife can help sustain the precinct and regenerate downtown Johannesburg through comparisons with cultural precincts in other cities, such as Washington, D.C., that have proved successful.

The study is one of cultural precincts as a kind of development for the provision and marketing of cultural resources. South Africa needs products to sell, and one of the most marketable might be the country's expressive culture. I will also explore effective ways to expose these local resources and productions to the global market.

Another issue the study explored involves the role of nightlife in contributing to the economy of the area through the benefits of urban regeneration. After comparing the two cities, this research makes suggestions for further research as to how the notion of cultural precinct can be made to work well in a developing space such as the Newtown Cultural Precinct.

After the first democratic elections in South Africa several international tourists increased. Visitors came to South Africa, among other reasons, to sample products not available in their countries, and cultural performance is one of these products. Cultural tourism is regarded as "experiential tourism" (Craik 1997, page 21); something only the truly local can make available to the global market. It encompasses displays, enactments, representations, and public entertainments of every kind that can provide outside visitors the sense of experience of the local. Cultural tourism also provides for

exchange amongst diverse cultural identities. In the city centre, particularly in Johannesburg, Newtown is the primary venue for the marketing of performative cultural resources. It is essential to find a way for these resources to be better utilised by the local public and outside visitors.

Little research has been done to determine what cultural activities tourists like. Relevant questions include: Who are the tourists? Why would they visit a Cultural Precinct? What do they purchase and what cultural activities do they like most? What needs to be done to prolong the visitors' stay or increase their frequency? What is the perception of Johannesburg among international tourists regarding their safety and security and crime? What is the perception of Newtown by local people since its (prospective) re-development? Do the locals engage positively with the outside tourists? What is the target age group of people visiting Newtown Cultural Precinct at night? In answering these and other questions the study will be able to provide valuable insights into the motivations of people in coming to the Cultural Precinct.

From a number of interviews, I have conducted with venue, tourism, and marketing managers there emerged the belief that tourists need to be motivated and encouraged to overcome impressions of inner-city decay and visit Newtown once again. Proper marketing and advertising of cultural activities, local productions are essential. Managing bodies must consider new approaches to cultural development. As Craik puts it, "The culture of tourism is changing as cultural dimensions are incorporated into its very terms" (Craik 1997, page 23).

Thus, the research will advance our understanding of what could be done to promote and market Newtown as a cultural hub of the county and to attract tourists to enjoy our cultural activities such as experiencing African cuisine, South African music, local theatre productions and a variety of African traditional and contemporary dance productions.

To conclude this introduction and move in the direction of my research focus, my project has explored to what extent nightlife can best contribute to urban regeneration and tourism development in the so-called Newtown Cultural Precinct. Is the precinct serving its purpose, and achieving its stated goals, and if not why not? Before we move to sites of investigation, this includes the Market Theatre complex, Newtown Music Hall, Museum Africa, Dance Factory, restaurants and nightclubs, the next chapter will look at the literature behind the study.

Chapter four – Findings: Data Presentation and Discussion

Data Analysis

The strength of my research findings and the overall thesis lies in the growing significance of a cultural precinct as a tourism initiative and its total contribution into the country's economy. This section will provide information as to what is happening in Newtown? It will also provide a profile of the type of visitors to the cultural precincts, including demographic categories; it will give us information on the nightlife providers, a picture of the visitors' perspectives on night safety, entertainment, cultural activities, ideas about Johannesburg and Washington D.C. by night and lastly the economic value of cultural venues, their products and the management.

I begin this section by analysing information provided by some of the key people who play the dominant role in running Newtown. For example, Graeme Reid mentioned that nightlife in Newtown is not dominated by any one operator and nobody owns the night time economy. He said that it depends who wants to be in Newtown, regarding venue ownership. In Newtown ownership is mainly characterised by one person per venue, who are small independent local or regional operators. The Johannesburg Property Council is responsible for issuing out land to entities who want to operate in Newtown. JDA does not own the whole of Newtown land, they do own some of it and in case they

would want to rent or sell land, they do it in terms of their policies, for example, promoting Black Economic Empowerment. They support small and medium enterprises; they make the people aware of the existing opportunities.

Newtown's nightlife is also connected to other entertainment areas close by such as the near suburbs of Melville, Rosebank, and other parts of the city centre. Even though these areas are separate nightlife areas, they also act as feeder areas into Newtown with its distinctive nightlife intention. The nightlife providers in Newtown's case are for example, venue owners, DJ's, musicians, artists, consumers, developers and those who make the alcohol people drink, that is the South African Breweries (SAB). Amongst other cultural activities are a national craft centre, providing design, manufacturing, retail and training space for master craftsmen and apprentices. This centre was opened in April 2002.

Other entertainment places which have been refurbished include Mega Music Warehouse, now re-named the Newtown Music Centre. It has two big music venues and six rehearsal rooms, the Bassline and another one called the Intimate Room. This place opens from 9 in the morning and closes at 5 in the afternoon except on Fridays, it closes at 4p.m. Bassline is a music venue and it has a sitting capacity of 1000. Then the Intimate Room's sitting capacity is 250. It is mainly used for workshops and conferences. Bassline has been moved from Melville to Newtown. Bassline hosts both international and local musicians. The charge fee is approximately R100 to R200 at the door or you book at computicket. The amount charged depends on the performing group or artist. Bassline caters for different age groups ranging from 18 to 60, depending who are performing at that time and the kind of music performed.

The Market Theatre, this space serves both domestic and foreign tourists with outstanding local performances. It has four performance spaces. That is, Nelson Mandela Theatre, the biggest of them all, as well as the Laager theatre, Barney Simon

Theatre and the Market Theatre Lab. Acting workshops and the showcasing of up and coming directors' work are being held at the Market theatre lab. It is important to market these productions to tourists out there in their hotels in the Northern suburbs. This could also work well for 2010 World Cup. I'm very certain that not everyone would want to go back to their hotels after watching a soccer game, be it domestic or foreign tourists. Going to a theatre would be a better way to while away time before they go to sleep.

The Dance Factory used for dance performances, dance lessons and workshops. It opens for only few hours a day from 5.30 in the afternoon until 6.30. On Saturdays it opens from 11.30 in the morning and closes at 12.30. This place is facing the cosy Shivava Music Café. Shivava Café is one of the most vibrant pub and restaurants in Newtown and has been running for the past four years. It caters mainly for 23 year olds and older, black and a few white middle class patrons, up and coming entrepreneurs and students. Its theme is very African. They play strictly African music, and this is where you can experience South African (English and African) cuisine.

The main reason people go there is because of its music, food, to socialise and to drink. Even though people dance to the music, but it is quite a relaxed place. It is also affordable even though some people feel that it is expensive. One can get a beer for R10, a glass of wine for R12, ciders cost between R10 and R12. The most expensive dish is about R70. They also cater for live performances for up and coming artists on Thursday nights, poetry sessions on Tuesday nights and sometimes stand up comedies. Sometimes they host shows for both local and international artists. The fee charge at the door when there are shows is about R50 and on normal Friday nights is R40 for men and free for ladies. The place opens from 4p.m. and closes at 2a.m. on Fridays and Saturdays and it closes at 12a.m. or before that on week days depending on the number of customers. On busy nights the place accommodates more or less 500 people because of the open space outside. International tourists visit Shivava though local tourist

companies but not in large numbers. During our interview with Mikiya, one of the co-owners of Shivava, when asked about regeneration that is taking place in Newtown and how will it affect them? This is what he said:

Mikiya: *“Of course regeneration is affecting us. They want to move Shivava to the market theatre area, because the Gauteng Department of Education wants to develop the area around Sci-bono museum further since that area belongs to them. We are not happy about it because of the limited space in the Market Theatre area. We won’t have the outside area. Apparently, we will occupy some space on the first and the second floor. The reason why we are still here is because the negotiations are still going on to raise R30 million to develop the area, as soon as they get the money we will be forced to move from where we are now. We do not want to be an expensive, uptight, enclosed space. We are worried about our clientele. I don’t think they will like that space as much as they love it here. If we do move we will try to reproduce what we have at Shivava to maintain our character. We do our own marketing. Yes, we do have problems with unruly patrons who do not want to pay their drinks when they get drunk. We do have our own bouncers to sort them out. We had a security guy, but he was taken away by the JDA to patrol the Mandela Bridge. We do experience some crime and the police are supposed to play a major role in this instance. We would like to see Shivava being an internationally acclaimed restaurant.*

Across the road is the South African Breweries Centenary Centre and the Horror Café, best known for its different character because of the Ragga nights on Thursdays, stand-up comedy shows on Wednesdays and for hosting private parties mainly for Indian youth on Fridays or Saturdays. The charge fee is R40 on Wednesdays and Thursdays. When there are no private parties on Fridays and when there is a DJ available to play the music the charge fee move up R50. Now the place is threatened with closure because the SAB owns the place and they want to bring in Newscafe. Newscafe is a chain bar catering for middle class people living in the Northern suburbs except for those in Braamfontein, Rosebank and Campus Square in Auckland Park. These ones are mostly frequented by black upcoming middle class and students. The one in Rosebank is

threatened with closure because they have taped music and allow dancing, and apparently there is too much noise there for the patrons in other restaurants in the vicinity. Furthermore, it has been said that the standard is low compared to the ones further north. All over South Africa this is always said about any venue outside the black townships where black people are drinking and making a 'joyful' noise.

Andy (*Radio Personality and DJ at Horror Café on Thursdays*): *I do not understand why they want to close down Horror Café because it brings vitality, creativity and uniqueness to Newtown.*

Then there was the closing of Kippie's, Johannesburg's two-decade old jazz mecca, because it was found to stand on an underground river as a result was marked for demolition. No evidence of architectural instability had appeared over its twenty-year history as an entertainment venue however. Some people including the owner Siphon Hotstix Mabusa felt that the closing down of Kippie's was in contradiction to the value of South African Heritage that is preached by Government. Finally, in 2006 Kippie's reopened in a new, more attractive venue in Newtown.

Tucked behind The National Arts Council Offices is the Couch and Coffee bar and restaurant. Neither couches nor coffee is readily available, and this down-at-heel venue is where men and women who like their beer go drinking. In the Market theatre foyer is the upmarket Moyo restaurant which caters mostly for the 'rich and famous'. It is one of the most expensive restaurants in town, not a favourite for ordinary people, but ideal for the multi-racial bourgeoisie. Next to Moyo is the Gramadoulas, the French restaurant, beautiful and stylish; ideal for gala affairs. Adjacent to Nikki's Oasis is Mary Fitzgerald square, which serves as a parking lot during the day and a concert space whenever there is a need. There is also Xara book shop, specialising in local and African literature, opposite the parking space, where book launches are held every Thursdays for up and coming writers. Kaya FM and Gauteng Tourism Authority also moved their offices from Rosebank to Newtown, joining the foresighted French Institute of South Africa. Some years ago, the Citizen Newspaper had applied to move their offices to

Newtown, but despite agreement and support from the JDA, the Municipality could not advance the bureaucratic process required to make this happen.

These are samples of views on what respondents felt were the best and worst aspects of going out in Newtown. The best aspect of Newtown nightlife comes under the question: What do they like most about Newtown? About 30% of the sample suggested that the atmosphere in Newtown is the best aspect. Newtown is diverse and caters for different cultural backgrounds and people are interacting with each other very well. They are friendly, unpretentious and most importantly know how to have a good time. The best way to express this is to quote from some local people:

Tony (35years): *Most people in Newtown are excited about the place, for what it is turning into, a cultural hub of Johannesburg. You get a lot of good people you know, you can just stand and have a good chat with them and a good time and everybody tries to be happy.*

Dineo (28 years): *You go out for a good night out in Newtown, you are with a couple of friends and everyone wants to have a good time as well. You just join in with them and they join in with you and everyone just have fun.*

Regarding the worst aspect of going out in Newtown, a few general feelings emerged. 20% mentioned a lack of alternative night time provision. 10% mentioned violence as a problem. A further 10% mentioned that the restaurants are too expensive. A 15% said that overcrowding in one place is a problem since there are no good clubs. With one or two exceptions, it was felt that Newtown's club scene is very predictable and does not cater for the variety of musical tastes and dance cultures that exist. 15% cited crime as the most appalling thing about Newtown, lack of transport, lack of security and lack of lights in some of Newtown streets.

Included in my questionnaires are questions about the quality of service they receive on nights out. I asked the respondents to provide a score ranging from very good, good, average, below average and poor. This is to indicate the level of service they experienced from various personnel involved in the night time economy. Included within these groups were bar managers, bar staff, doormen, taxi drivers and the police. Except for pub and club managers, taxi drivers, metro staffs were the group least likely to receive any response from our sample. Many stated that they had no contact or dealings with the management or those managers were not visible on nights out.

While this might be a positive endorsement of the effective running of bars and clubs, a number of people commented that they would like to see more transport at night and managers circulating more amongst the clientele. This invisibility may indeed have something to do with the lack of taxi regulation, safety and security for drivers and their mini buses. On nightlife service satisfaction this is what some of the people said:

Ntando (30): *They tend to be a bit indifferent to the customers because at times there are floods of people waiting. I know people who have been owners as well as managers and of course they seem to be far better than their waiters and waitresses. They're the people who are the best host and hostesses.*

Lucy (19): *Actually, the places I have been in, the managers have always been nice, like the Shivava and Horror Café.*

Lwazi (25): *I like Newtown because it is not uptight like Moloko, Divine Lounge and Capitol in Rosebank or Fashion TV in Sandton. They make me sick there because they don't let people in with training shoes on or t-shirts.*

I also asked visitors where do they live and how did they get to Newtown? 10 % of the respondents said that they come from the Northern suburbs that is, such areas as Randburg, Sandton, Midrand and Alexandra Township. 20% come from the Southern

suburbs, that is, South Gate area, Ridgeway, Winchester, Bassonia, Southdale, and also massive Soweto. 35% come from the nearby Newtown, Braamfontein and Fordsburg. The remaining 25 come from Hillbrow, Berea, Yeoville and Eastgate area. More than 80% of these groups of people used their own cars except the 5% of people who live around Newtown. They either walk alone or come with their friends. Most respondents came without their wives, husbands, parents or children. The age group ranges from 18 to 50 years mostly single black middle class, men and women. All groups prefer coming to Newtown on Fridays and Saturdays between 8p.m. and 10p.m. and leave around 2a.m. More than 50% of them said that they come straight from work, having drunk a number of beers because it is cheaper for them to drink at work in their pubs after work on Fridays than to spend a lot of money in Newtown. 3% of them go to Shivava on Thursdays for a live band. Shivava is the most frequented pub and restaurant in Newtown because of its kind of music, good food and the atmosphere. Both students and working people feel comfortable at Shivava even though some of them feel that the prices are high. Sundays are not popular because there is nothing going on in Newtown.

Mpho (25): *I do not see the reason why I should come over here on Sunday because the place is so dead. Can't they do something about it? You know clubbing on Sundays is an in thing"*

90% of the respondents said that the sole reason for going out to Newtown at night is to have fun, meet people and to listen to good music. The most frequented places are pubs and restaurants. Five percent of these groups are students who live in Braamfontein who came with their friends who got cars. One percent would use public transport; maxi taxis of which they feel are too expensive. The number of students is less because there is no public transport to take them there at night, yet they live less than five kilometres away from Newtown. They feel that the place is not safe for them especially the Mandela Bridge and Queen Elizabeth Bridge where there is too much street crime. Many students feel that they would rather buy drinks from the bottle

stores and sit in their rooms and drink because the places at the precinct are too expensive.

Respondents suggested that there should be more activities happening in Newtown. The younger ones (18-25) suggested more night clubs and other groups cited more cafes' and more shows at night. Most importantly respondents wanted to feel more secure; they want to see more police, more lights and CCTV in the streets. Transport should always be available . Some commented that the precinct is not attractive enough to the tourists. Lastly the respondents feel that the development in Newtown is dragging. They felt that the people in charge must not bring too many offices in the precinct because offices close at night and they make the place look dull, moreover offices do not generate income at night. They would like to see more eating places, places to relax at especially when the clubs have closed after 2 in the morning.

Most students suggested a cinema, up and coming artists suggested more recording studios. Tourists suggested more sleeping places such as a hotel, guest houses or bed and breakfasts. Many people said that they would like to see a more involved, creative cultural precinct with music shops, film and video shops, art galleries, jazz performances, live bands, for example, pop, hip hop, jazz, kwaito, rock and roll and traditional music of course. They need to see more groups of people using the precinct in the evening. Visiting pubs, bars and clubs at night is a core element of young people's lifestyles.

Furthermore, the role of drinking alcohol has changed in society from a community-based to a lifestyle activity. Johannesburg has a variety of nightlife centres, each with their own tempos, clientele including tourists and different atmospheres. It is also characterised by a strong 'eating out' culture and clubbing scene. There are a number of wider social trends to be observed in Johannesburg.

Firstly, **Mainstream Nightlife** is to be found along the boisterous 7th Avenue and 4th Street in Melville. This area is characterised by a profusion of alcohol-oriented pubs and bars, many of which offer all-evening entertainment packages through food, drink and entertainment. Such areas provide fun, commercially oriented chart music and a hedonistic atmosphere for people who want to have a good time. Consumers here are characterised by their dress styles, musical preferences and traditional motivations for a night out such as sexual encounters and high levels of alcohol consumption. Mainstream nightlife continues to play an important role in the Melville's culture and economy as people seek a place to relax and have fun from the stressful world of work. Patrons belong to all ethnic groups, as well as tourists, and Melville remains one of the most integrated multi-racial entertainment areas in South Africa.

Style Nightlife: Johannesburg like many other cities, has witnessed a style revolution in its nightlife, especially in Rosebank, Sandton, Parkhurst and Melrose Arch. Around the Bank City area in town, there is also a growing market of exclusive, style bars in the city centre which cater for professional service workers. While such venues can be highly designed, innovative and creative, it should be recognised that they are also expensive and exclusive and do little to encourage social cohesion or wider participation.

Alternative Nightlife caters for particular identity, subculture and music groups such as gay and other subcultural groups. **Suburban Nightlife** and neighborhood drinking is a strong element of Newtown's and down town's nightlife. It has grown further in recent years as the city centre has become saturated and entrepreneurs search for new profit areas, cheaper venues and less restrictive licensing. Such areas are characterised by young professionals, affluent students and black and white middle class groups.

Student Nightlife, students leave a significant imprint on the city. For example in

Melville, students from The University of Johannesburg, the then Rand Afrikaanse Universiteit (RAU) and the Wits Technikon contribute a lot to the economy of that area especially when the university is open. Much student nightlife is focused around suburban areas, especially Melville and Rosebank. Many students also increasingly stay and settle in Melville, Auckland Park and Braamfontein and lately in Newtown due to the strength of the regional economic base, but also because of the strong and varied cultural infrastructure. One of Newtown's strong characteristics is its alternative nightlife that is, the music scene based. However, Newtown suffers from negative perceptions associated with crime. Gentrification of parts of this area continues to take away its 'alternative vibe.

Newtown is developing a strong eating and restaurant culture, and this should now be merged with pubs and bars and as a result, café bar culture based around eating and drinking should boom in the city. Much of this is related to the growing prosperity amongst professional service classes who are increasingly using city centres as places of work, play and entertainment. However, there is also evidence of a backlash against the trendier, stylish bars and branded, chain outlets in favour of more traditional, community pubs.

Another factor is that Newtown's identity is faced with conflicting images of rurality and urbanity. While some perceive the neighbourhood a run-down, backward working-class commercial area, others see it as a cool, trendy part of the city with a potential of a thriving nightlife and an unbeatable alternative and festival scene. Historically, it is not a place generally used to selling itself, but the precinct remains quietly confident with its understated nature part of its 'charm'. It is to be hoped that Johannesburg businesses will rapidly tap into Newtown market and realise the opportunities for new nightlife ventures. One of the most distinctive elements of Newtown's identity is its multi-racial nature, its diversity of provision and strong local cultural scene which contributes

greatly to the cultural precinct's nightlife. Some people have stated dissatisfaction with Newtown's nightlife in comparison to other areas, where there seems to be a prevailing feeling of satisfaction.

There is also recognition of a changing customer base towards more female-friendly and a less drink-orientated environment. However, one common complaint about Newtown's nightlife concerns the price of 'going out' and the general growing affluence of city centre consumers. In spite of Newtown's obvious strengths in musical creativity, it has long been stated that Newtown suffers from the lack of transport, varied venues, pubs and restaurants, clubs and other recreational places, which marginalizes it on the local circuits of vibrant nightlife. In spite of the late-night licenses, there are, however, the Market Theatre venues that offer a more sober environment, without conspicuous drinking and loud music.

Finally, one apparent contrast among Newtown patrons that between those predominantly interested in having fun and being out with their mates and dates and those who are in pursuit of a cool, stylish atmosphere and specialist music. Many young people employed in the city centres service sector are going to late drinking venues to have fun and relax from the stresses of work, especially with friends and work colleagues. While this is nothing new, it is a source of concern as many young people are going out to get excessively drunk, rather than engage with a range of creative activities. While having fun, hedonism and drunkenness has long been a motivation for a night out, we have to bear in mind that new stylish chain bars are more geared towards profit and encouraging alcohol sales and do little to offer opportunities for creativity and dialogue.

There are number of issues to look at for a safer and secure nightlife. To understand the regulation of nightlife one must acknowledge a number of aspects. For example, the

legal aspect which includes an entire series of laws and legislation put down to regulate nightlife activity. The technical element includes the use of CCTV and radio-nets to monitor behavior. The economic aspect includes pricing policies of drinks, door entry and payment of staff. Lastly the social and cultural regulations include more informal aspects such as musical taste, youth cultural styles and dress codes, the latter being clearly enforced by door staff.

The Police play a major role in reinforcing the law and guarding against unruly behavior of the visitors to Newtown. They have generally supported the promotion of the 24-hour precinct. They are welcoming to spread out closing times and licensing liberalisation. There are some though who showed a concern that further growth would put pressure on existing police resources. As a result, police looked for alternative ways to police the city, especially through more professional door security, radio links, CCTV and surveillance equipment and multi-agency initiatives with the nightlife industry. They are keen to get pub companies and brewers to shoulder some responsibility, especially financially, for nightlife problems. It is said that even though there are certain crime hotspots, especially around the centre, recent crime figures are reasonably stable.

The main purpose of these interviews was to investigate their strategic plan to revive Newtown and re-create the area as a Cultural Precinct. From the White Paper on the Development and Promotion on Tourism, 1996, the main problem facing the South African tourism industry is the poor involvement of local communities and previously neglected groups in the industry. The majority of South Africans have not been involved in the planning, decision-making, investment, development or promotion of the tourism industry. Local communities have neither been consulted nor involved in respect of major investment decisions and developments proposed for the areas where they live in. This is because of the previous Government's policies. It is imperative for the current government to reverse this situation in order to improve the standard of living for the

previously disadvantaged people. This could be done by providing several unique opportunities for involving them in the tourism industry. Newtown Cultural Precinct serves as a good example in this instance.

4.4. Secondary Research: U Street in Washington D.C.

The information gathered in this section is about the U Street Precinct of Washington D.C., a richly historic part of the city. The central point of the research visit was to assess the role of nightlife in cultural precincts as a major initiative in tourism development. That is the principal means through which the whole idea of nightlife is being sold to tourists. The research questions include how the planning and implementation of U Street has been designed by its managers and developers to attract tourists into the city through the inner-city regeneration.

I decided to undertake the secondary comparative research in the indisputably successful U Street District in Washington D.C. I perceive the visit to U Street as a secondary site of research as it provides the illumination of what is widely perceived as a 'best practice' model for the analysis of the primary site in Newtown. It is there for its relevance to Newtown as a working model. The research examined specifically the role of nightlife in the successful development of cultural precincts. I decided to look at U Street from the positive idea and to find the good qualities it shares with the Newtown cultural precinct and suggested recommendations for Newtown Cultural Precinct.

The methods used in Newtown Cultural Precinct are different from those that are used in U Street, partly because Newtown is still developing, and U Street is already established. In U Street the methodology concentrated primarily on semi-structured interviews. I interviewed the developers; that is, the D.C. Committee to Promote Washington. These include the Director of Marketing, Melanie Suggs, Finance and Operations Manager Liz Grant, Program Coordinator Alan T. Overly, and Troy Hall, a lecturer in tourism theory at the University of Maryland.

I investigated their concept of the character and structure of a cultural precinct. What is their marketing strategy for the cultural precinct? What measures have been taken to attract tourists into the precinct at night? How did they manage to revive the U Street precinct after its decline? I also interviewed a few people from the community living in the neighbourhood around U Street (Adams Morgan) and outside tourists about their perceptions about crime and night safety.

U Street is regarded as the pulsing heart of (black) culture and entertainment in Washington D.C. as Newtown is supposed to become for Johannesburg. Both places have rich cultural heritage. The two places are going through gentrification which is hoped to bring about development and improve domestic, national and international tourism. Presently, construction is still underway in U Street and in the nearby neighborhood. "The area is the subject to many plans. This part of the city is said to be in transition", says Marya, one of the interviewees. Therefore, I would say this report is directed to those who are forces of change, that is, the developers, planners, politicians and community members. This report hopes to bring about life into the dilapidated and unused buildings but still preserve history, heritage and offers alternative visions of the future.

4.5. Historical Background of U Street

The greater U street Historic district as it is called is a Victorian neighborhood developed largely between 1862 and 1900 designed by the L'Enfant Plan. During early 1860's, part of the area had been cleared for orchards and fields, the cleared area would be used for three major Civil War encampments. Because of Washington's role as the capital city, this kind of interdependent relationship between the city and the national affairs is a part of what makes the city's history unique and complex.

4.6. Resources and Development:

-U Street Cultural and Entertainment Infrastructure

Construction in U Street area began shortly after the Civil War, as the city population grew rapidly. In 1867, Howard University was established at 7 and U Street as a seminary for training African-American preachers, with the first building being completed in 1869. North O and U Street, the Freedman's hospital was built in 1868. These two places both played a role in bringing African Americans in U Street.

Historian Paul Williams writes: "Census records from 1880 reveal that blacks, whites, and mulattos were often intermixed throughout the neighborhood, although African-American residents tended to be clustered in groups of labor-class dwellings farther away from the improved streets and trolley lines. The area continued to attract both blacks and whites of lower-to-middle income levels, and remained a social, economic, and racially diverse neighborhood until the beginning of the 20th century". By the end of 19th century, the transportation corridors along 14 and 7 Streets had developed as neighborhood-based commercial areas. Most of the district's brick Victorian-era architecture remains intact along its residential streets and commercial corridors.

In 1902, the True Reformers Hall, the Howard Theatre, and the 12th street YMCA were constructed. This changed the face of U Street in terms of race. The neighborhood started to be seen as a place for Washington Blacks, including professionals, businessmen, and entertainers. By 1910, U Street had completely received a shift in both race and class, becoming a predominantly middle-income African-American community. Years later, the Portner Flats were converted to the Dunbar Hotel, named in

honor of local black poet Paul Dunbar, and catering to the black entertainers performing nearby. In the 1920's, U Street became known as the Black Broadway, with venues such as Booker T, the Republic Theatre, and Lincoln Theatre. At the same time U Street was still home to the poor and working-class residents, unskilled laborers and housekeepers, and included passage dwellings without water or sanitation.

On the 4th of April 1968, just weeks after the Kerner commission hearings, Martin Luther King, Jr. was killed. The assassination triggered riots around the country. In Washington, rioting was heavy on 14 and U Streets, resulting in fires, looting, and eventually, much abandonment of the heavily damaged neighborhood. The effects were devastating and were felt on U Street and throughout the city for decades. Attempts to revitalize the U street neighborhood in the 1970's met with limited success; the remaining citizens, most of whom stayed because of poverty and lack of options, could not support local businesses. Crime, unemployment and drug use became neighborhood concerns. In 1986, Frank D. Reeves center was built at the intersection of 14th and U Streets, signaling the city's commitment to the redevelopment of the area. In 1991, after several years of business-damaging construction, a metro station opened at 13 and U Streets; only two local businesses, Ben's Chili Bowl and Lee's Florist, survived construction.

Today, the U street is booming, and prices are rising. The African-American civil war Memorial and Museum is in place. True Reformers hall has been listed on the national register of historic places and renovated by public Welfare foundation. The Lincoln Theater has been renovated and reopened. Businesses are thriving and new ones opening. The city has awarded a main street designation to U Street, which will undergo improvements. But concerns go hand in hand with revitalization. A senior complex has been converted to condominiums that cost \$400,000 each. Rents are rising, and local businesses complain that they are not having their leases renewed. New residents are moving in, interestingly, they are young, white, and often gay. And U Street is being

marketed. Dr McQuirter is a native Washingtonian and works as a consultant with the Humanities Council of Washington, D. C. on U Street, talks about some of the issues arising from the changes:

Dr. McQuirter: *“Main street... there kind of this tug between- on the one hand, the people who know and are invested in the history and want to let people know about the history and in some ways want to market that history... (market this place as special, as important, then that also ties into the tourism industry.., then the people involved in tourism says, OK, the hook is, this romantic history of African-Americans. At the same time we also want those tourists to feel safe, whatever that means, and we also want them to- well, we want them to go to Ben’s chili Bowl, but we also want them to see 7-11, a subway, a Starbucks- have them feel grounded, at the same time. Even though people talk about the history of U Street I think that when you think about things like history and you think about memories, people really see them though, through the prism of the present. The reason people are interested in these topics in the first place ... that neighbor at that moment... I think that, often, and gets forgotten. Essentially, because there’s a whole lot of anxiety and concern and fear about African American neighborhoods, and issues around gentrification, this means that there is a crisis, in some ways there is a desire to look back and find something when an where the community worked...”*

4.7. Provision of nightlife in U Street:

The use and regulation of night time spaces in U Street

Nightlife and revitalization of cultural precincts form the core of this report. Since the mid-1990 the U Street corridor has been transformed from blighted urban neighborhood to one of DC’s hottest nightspots. The changes taking place on U Street

were first reported by the Washington Post in 1993 with the article, “U Street: A U Turn to Renewal”. The article begins with the assessment, “From Funky coffeehouses to ethnic cuisine to theaters and galleries and nightclubs. The article mentions that it is entertainment venues that had the greatest impact in changing the feel of U Street. The entertainment-oriented direction of the “New U” was also aided by zoning designations that stipulated that developers must devote half of their ground level space to shops, restaurants, or other arts related activities since the arts play a major role in U Street. For example, the Lincoln Theatre has been important to African Americans in the past, presently and will more than likely be of great significance in the future.

During my visit I conducted several interviews and immersed myself in participant-observation. I asked questions such as how do people view night time in U Street? How has it evolved and what are their hopes for the future of the area? I decided to look at four restaurants, pubs and clubs. The venues are: The Bohemian Caverns (located at 2001 I Street), Kaffa House (located at 1212 U Street), Bar Nun (located at 1326 U Street), and State of the Union (located at 1357 U Street). I also looked at theaters around the area that is the Lincoln theatre, the True Reformers Hall, the Howard Theatre, and the 12 street YMCA.

In selecting these venues, I wanted to look at places that people go to specifically for entertainment and relaxation at night, be it a live jazz band, a DJ spinning, hip hop, open mike poetry reading, watching plays at the theatres, eating and drinking in restaurants. I also wanted to choose places that shape up the identity of U Street and have a high degree of visibility both within the immediate community and within the Washington DC metropolitan area as a whole. I went to places I have heard a lot about on a radio, newspapers and through word of mouth. I wanted these venues to present a broad view of entertainment on U Street in terms of types of entertainment offered, clientele and response to changes in the community.

U Street has a rich history as the entertainment mecca for DC's black community, but some blacks fear that white control over U Street will separate the community from its historic roots. Despite criticism of the "New U," there are some people who believe that revitalization of the area does not have to mean gentrification. They also tend to view diversity as one of U Streets greatest assets, and want to build a multi-ethnic, multi-class community. One of the interviewees, **Lou Jones**, the bartender and manager of the nightclub, State of the Union is excited about revitalization of U Street. In the last four years the since club has been on U Street he has seen a drastic improvement in the infrastructure of the area and has seen an increase in the number of amenities offered in the area. He has also seen the area become more affluent, but from a businessman's point of view this is a positive change. When asked about what attracted him to the area?

Lou Jones: *"Economically speaking this is a great neighborhood. A recent study showed that the average income is around \$75, 000 a year. This is what I like about U Street. Diversity is the community's greatest strength. This is the melting pot for real. You have people of all ethnicities both working and living in the area".*

However, **Elias Zeleke**, owner of the coffeehouse\bar Kaffa House and **Kerry**, owner of Twins' jazz club is less optimistic about the changes taking place on U Street. Elias and Kerry view themselves as one of the pioneers of the U Street revitalization. Zeleke said that when he opened the venue in 1995, *"The only other door open on U Street was Ben's Chilli Bowl"*. Ben's Chilli Bowl is one of the oldest restaurants in U Street. Zeleke is aware of U Street's rich history as the centre of entertainment for the black community and wanted to see some of the history return. He started hosting 'open mic' poetry readings and occasional Reggae shows soon after the venue opened, and now Kaffa House features live entertainment seven nights a week. He is extremely concerned about how the changes on U Street will affect his business, *"New audiences will push for*

change, when we started this area was undesirable, you couldn't attract anybody but youngsters. Now, the system is putting pressure on us to change". As a member of DC Ethiopian community, Zeleke is particularly worried that U Street will become like Adams Morgan. He said, "Ethiopians, we are entrepreneurs, we come here and build up neighborhoods, only to be pushed out. The same thing happened in Adams Morgan".

Although the business people interviewed viewed the changes on U Street very differently, they were both concerned about how the gentrification of U Street might have an impact on entertainment. Jones described the situation as, *"A Catch-22. When a neighborhood is struggling, your business is an asset to the neighborhood because it brings in money. When you get more affluent residents, the people who live in the neighborhood will want to regulate. Both businessmen said that they fear clashes between their venues and residents over "quality of life issues like noise, traffic, and the sale of alcohol"*. Zeleke also commented that more affluent residents will create a demand for fine dining restaurants and upscale entertainment, which could pose a threat to music venues that cater to a predominantly young, black and the working class.

At present music is the primary form of entertainment offered by all four of the venues. The type of music offered in those venues is Reggae, Hip-Hop, and Jazz being the most popular genres. In addition to music three out of the four venues, Bohemian Caverns, Kaffa House, and Bar Nun, also host weekly spoken word\poetry events. All these venues hold liquor licenses and three are primarily bars. The only exception, Bohemian Caverns, is a fine dining restaurant as well as an upscale jazz club. Despite the similarities in the types of entertainment offered, each of the venues under consideration of this study targets a specifically different market\audience and plays a unique role within the U Street Community.

The average cost of a night's entertainment is the most significant difference among these four venues. Bohemian caverns rank as most expensive venue, charging a \$5 cover charge as well as a \$12 drink minimum for the least expensive night of the week (poetry night every Wednesday) and as much as \$50 to \$60 for tickets to a jazz performance. On the opposite end of the spectrum is Kaffa House, which never has a cover charge or a drink minimum. State of the union and Bar Nun fall somewhere in between, typically charging a \$5 to \$10 cover charge depending on the night. As a result, the Bohemian Caverns caters to an affluent demographic, while Kaffa house attracts a primarily working-class demographic. State of the Union and Bar Nun attracts a combination of college students, young professionals, and working people from the neighborhood. Two of the venues under consideration, Bar Nun and Kaffa House, attract an almost exclusively black audience during most of the week.

However, punk shows at Kaffa House and Bound, a weekly fetish\S&M themed night at Bar Nun, attract mostly whites. Bohemian Caverns attracts a racially diverse crowd, although a slight majority of the audience is black. State of the Union is the only venue that consistently attracts a multi-racial crowd, although demographics of the audience vary slightly depending on the night. Three out of the four venues, Kaffa House, Bar Nun and State of the Union, cater primarily to young adults, with the majority of audience members falling in the 21-35 age range. At Bohemians Caverns, the majority of the patrons are over 30.

All four of the venues have opened within the past six years, a time span that roughly corresponds with the revitalization of the U Street corridor. Although each of these venues has played a major role in shaping the identity of the "New U", each of them has responded differently to the changes that are taking place in the neighborhood. Looking at one of the developers of the area, 'Manna', the Community Development Corporation, offers programs and workshops which focus on four different areas:

-Community Leadership Development.

-Affordable housing.

-Community Economic Development

-Youth Training and Development.

These programmes are designed to assist the community in educating itself and others about the benefits of homeownership and entrepreneurship. In collaboration with the D.C. Heritage Tourism Coalition (DCHTC) and the D. C. Chamber of Commerce (DCCC), Manna has produced two tours that highlight the African-American history of the District. One is a four-hour bus tour, which tours the historic sites of the U Street area and ends at the historic Whitelaw Hotel, which was built during the Golden age. The second tour is a two- hour walking tour along U Street, which enables people to get an up-close look at landmarks and utilize some of the businesses in the community.

Manna is an important organization in the contribution of the future of the U Street community and in sustaining an African American presence in the U Street community. The work of this development corporation is to give African American and other minority families the opportunity to maintain residence and gain new residences in the U Street area. Diedre Lee, the Coordinator of the organization's small business development, leads the economic development programmes offered by the organization. Her job includes supporting the retention and start-up of businesses to the community, developing networks, creating jobs for the residents by providing technical support and aiding business and most importantly generating cash flow to businesses. In an interview, Diedre gave more insight on Manna's role within the community, its perspective of the community's history and residents, its definition of the U Street area, and its projects on the future of the community and how the organization fits in that

future.

Finally, I learnt a lot about aspects of nightlife on U Street, that is, nightlife provision, the use of night time spaces and that the revitalization of U Street did help in tourism development especially on the entertainment side, the infrastructure of the area, safety and security and it has helped in the economic development of the area. For example, Zukin (1995, 1998, pp 825) notes how gentrification led to the development of spaces of urban consumption which in turn are inextricably linked to 'new patterns of leisure, travel and culture. I think that this will definitely provide the illumination of what seems to be a working model to other places especially in case of Newtown Cultural Precinct as my primary case study.

However, Dr. McQuirter expressed concern and hope for U Street. She describes a place at risk of losing its complexity, diversity, and a sense of being a unique place in the city. Her hope is to see all three of those elements, which have been created by the history of the area, carried forward into the future. I also share the sentiment that if you lose the richness and complexity of the community's landscape and memory of areas such as U Street and Newtown Cultural Districts, the history is no longer told, and becomes effectively lost despite all the revamp and revitalizations. I think that the history of these Cultural Districts is an important lesson to the coming generations and to people coming to visit the area, be it domestic or international tourists, thus it is important to preserve the history as it should play a large role in the future of Cultural Districts. Also, I believe that the community on U Street added to the growth and the development of the district. These efforts and contributions should not be forgotten in the revitalization process of the city.

Chapter Five

5.1 Conclusion and Recommendations

The importance of this study focused on analysing the operation and discourse surrounding Newtown and U Street as cultural precincts. This study has helped us to see the importance of cultural tourism. It has also helped to address the importance of nightlife in developing the local economy. The use of these findings is to help to see how the precinct idea can be made to work productively as imagined in the prospectus of the planners. The data collected in accordance with literature review, theoretical framework help to see as to how the idea of a cultural precinct has worked in other cities in developed countries.

Looking at the central questions of this report, how has the planning and implementation of Newtown Cultural Precinct and U Street been designed by its managers and developers to attract tourists into the city through inner-city regeneration and nightlife? The findings from the study illuminate the role of the concept and the realisation of “cultural precincts” in the development of cultural tourism in marginalised inner-city districts. So far, the planning and implementation of cultural precincts and the use of nightlife in the so-called the ‘best-practise’ model has proven to be effective.

The Newtown Cultural precinct initiative is in line with the world city discourse with regards to the creation of cultural districts and the support of the cultural activities in them. However, I believe that even if the Newtown initiative meets the criteria of a cultural precinct it still does not have that actual or proper cultural precinct vibe. The city planners have tried to combine the environment of cultural activities with that of formal business which in a way detracts the precinct from what is intended to be. Creativity needs character and some dark side to flourish. Johannesburg does not have natural attractions; it has only a few heights, no dramatic vistas, and indeed is the only major metropolitan area in the world that is not built upon or near any body of water.

But the city has an abundance of nocturnal cultural “wildlife” and entertainment attractions that form the basis of a potentially thriving tourist industry, one that is already larger in rand terms than that of Cape Town. This revenue is a product of after-hours nightlife in Johannesburg. The cultural precinct concept is not unique to the city planners of Johannesburg but has been developed previously in other economically distressed urban centres, including specifically the comparative case of the U Street Cultural Precinct in Washington, D.C. whereby nightlife plays a major role in its economic development.

The findings of the research conducted shows that nightlife is not purely a frivolous way of passing time, it has become more central element in the construction of creative cities and how they should be used. The main emphasis is on the economic restructuring through cultural consumption in the city.

In the case of Newtown, it is clear that its nightlife vibrancy depends not only on the success of its regional economic strategy, but one that encourages urban development which does not exclude those already living in marginalised communities. The community in Newtown precinct and those who lived there before should not be sidelined in the development process of the precinct, because of their social status and because of the perception that some people have about Newtown that it is rural and of the lower standard.

Issues like crime, violence against women, lack of transport, racism and homophobia all point towards policies necessary to broaden and increase secure access to the precinct for women and students. According to young adults themselves, various nightlife services should be improved. The City Council should go easy on licensing regulations. Providing people with alternative venues should be strongly considered especially when clubs close at 2 a.m. then people who still want to relax can go to other pubs and restaurant that are still open after 2 a.m. This will also help those who do not have their own transport to while away time there until such a time that buses and taxis start to operate from 5 a.m.

A major problem at present is the lack of affordable transport. The opening of places such as Museum Africa, Workers library, and the Craft Centre at night could also encourage people to go to Newtown because this could provide other attractions in addition to dining and concerts. In the next few paragraphs I will give an outline of a marketing plan as an example that could be used to promote a place as a tourist destination. Some marketing tools are more relevant to apply during the day and some at night. This strategy could be applied in the case of Newtown to market and promote its cultural activities.

Marketing Plan

Image marketing is promoting the 'sense of place'. Destination marketing is selling 'the tourist product'. Marketing can only be successful if it can sell the place and land the tourist, for the tourist to make a buying decision. It is important for him to like the place. Easy access of the place plays a major role. For sleeping over tourists, they should know where to stay, how much it costs, what to do and how to get around. Marketing and Promotional strategies, programs and projects will help attract more visitors to the area. It is important to have valuable tools for managing and conveying important messages to the tourists. Tourists need to be educated about the important resources around the area. Tour guides should be able to watch the resources and that the resources are not being abused by tourists. Good management and conservation of these resources is vital.

Marketing and promoting a place as a tourist destination can result in direct economic benefits to a place such as Newtown. If there are more travellers into the area this will obviously encourage shopping and more revenue generated by sales. Promotional strategies should amongst other things be aimed at existing businesses, restaurants, shops and book shops, libraries and galleries. Marketing plans should involve the public as much as possible. This will include interested citizens, local businesses, public agencies and special interest groups. It is important to notify all the groups involved of

the Public Precinct meetings, inform them on the progress of the project and make sure that their input is invited on each step of the way. The plan should be funded and ensure that there are cost effective ways of delivering the efforts and there is no duplication of duties. Marketing and Promotions Plan must have marketing objectives and aims, general and specific marketing strategies.

It is also important for marketing and promotions tools to reach the target market. Funding is also important. Marketing objectives should include creating partnerships, collaborations and cooperation between Communities. The intention to continue relationships with existing efforts to promote the precinct, to develop new efforts to use the events net or a website showing what is on in a precinct and to encourage public and private partnership in tourism planning and economic development. Brochures, maps and interpretive guides should be developed as a primary promotional piece. It is also important to generate and identify funding opportunities for marketing and promotional activities. Organizations such as Gauteng Tourism Authority, South African Tourism, Johannesburg Tourism Company and the Department of Environmental and Tourism Affairs must cooperate with each other to encourage public and private interests to maintain the long-term viability of this plan. Partnerships with local schools and involve students in programs and projects that will help in achieving the plan's objectives and strategies. This is more relevant to promoting the cultural precinct at a local level.

For example, the marketing and promotions team can include these points in their aims and objectives: To organize an annual event to promote Newtown, including extending invitations to business men, local and state politicians and submit grant proposals to generate funding in order to implement the identified projects and support the current initiatives beyond 2006\7. To seek funding from the existing businesses, organizations and local governments for short term projects. Plans should be made to sustain the

cultural precinct momentum, to establish contacts with the Gauteng Transport Department to identify possible partnerships and funding opportunities. It is important to promote Newtown as a business place, with its restaurants and pubs, nightclubs, bars and shops. The marketing team must make sure that there several recreational facilities are increased for a livelier nightlife, this means more restaurants, and more plays at the theatre and a cinema.

Additionally, Wits University could be used as one of the attractions, with its 12 Museums, the Planetarium, art galleries, theatres and historical Papers- one of the biggest independent archives outside the state more so that it is on the way to Newtown and it forms part of the Cultural Arc. It is important to know the number of visitors who are coming at a date so that they could be well dispersed to other parts of the precinct to relieve congestion. This will require proper coordination amongst the precinct entities. To target and promote the shoulder season, that is the busiest season in the precinct. This means that, which time of the year does the cultural district get many visitors? Does the Precinct get more visitors during summer months or should it be promoted as a year-around destination? Museums should be promoted for educational purposes, theatres for entertainment and other recreational facilities. The most important thing is for visitors to feel safe and secure when they are around town. Marketing and promotions tools including Interpretative Plans should be provided for visitors. To find out about if there are any plans for the precinct, outlining ideas, themes, and projects. Secondly, a full colour brochure, interpretative guide and a map could be developed as a promotional piece. This brochure could include the following:

- Intrinsic qualities identified of the precincts.
- Photos of the precincts and some of the collections

- Historic features, stories and a brief history of the precinct.
- Interpretive centres and information sites like the Welcome Centre and libraries.
- Public Toilets facilities
- Cultural events and information
- A calendar of special events, websites and contact information.

If the information is too large for one brochure maybe two brochures could be produced. The other brochure could be used as a visitor interpretation for directions, how to get to a certain place and the other one can focus towards recreation facilities and places to visit, events and entertainment places.

Media Outreach

“Since the 1980’s there has been a rapid growth in the use of urbanity as advertising tool and the ascendance of urban music and lifestyles as an object of consumption.

Now in the 1990’s, large entertainment firms are among the leading investors and developers in major urban projects that emerge as destinations for tourists and suburbanites. This process has brought with it growing participation by the media industry in urban planning and development. It is particularly evident in the redevelopment of New York City’s Times Square, where the key investor is Walt Disney Company, and of Potsdamer Platz in Berlin, with the massive Sony entertainment complex at its anchor.” Judd, D.R. and Fainstein, S.S. 1999. pp143.

Media plays an important role in marketing and promoting an area. This strategy has made it possible for entertainment companies to make the best of their marketing strategy. It has strengthened the city vibrant nature, as magnets for tourism and as

locations for management and marketing.

Additionally, it is important to develop media contact lists with television stations and radio stations. A calendar of established special events and invite media to all events can be developed as well. To establish new opportunities for news coverage such as ground-breaking ceremonies, special tours, write and distribute press releases to media lists, to encourage local newspapers to do a story on some precincts and write a column on public precincts and related heritage issues. Information such as the name of the precinct, logo if it does have any, themes, and storylines and colour photos should be supplied for the writer. This makes it easy for the columnist when writing about the precinct. Notices of special activities on local radio and television should be announced to promote Newtown Cultural Precinct significance to the community.

- Traveling Display

This traveling display would provide information to a lot of people at a low cost. This display could include a map, photographs and other information on key features. The display should be tailored in such a way that it fits different target audiences because different groups will be interested in different information. The display could be set up at different places like shops, libraries and at a welcome centre. Since this display would be used mainly by visitors it would need to highlight the main attractions of the cultural precinct.

- Audio Tape\ CD Tour

Audio tape and CD tours provide the benefit of “on—the-go” to Newtown interpretation and education, to learn more about the features they encounter along the way.

- Speaker's Kit

This could be a brief slide show presentation emphasizing the beauty of the place, the recreational opportunities available and an outline of the topics to be included in the presentation

Design and post a website and place information on other existing websites

Public Precincts information and scenic photographs could be combined to create a website for the precinct. Links to other local visitor centres and other tourism organisations should be included on the website.

- Coordinate with Existing Tourism Promotion Programs

As part of the outreach efforts to promote Newtown as a tourist destination, an attempt should be made to inform and coordinate with existing organisations and agencies that have public information components to their organisations. This includes local tourism organizations, such as Gauteng Tourism Authority, Johannesburg Tourism Company, educational organizations, recreational and sports facilities, environmental organizations, historical societies, museums, historic preservation groups and other relevant public agencies, non-profit organisations and private companies.

To see to it that all these things are implemented a subcommittee should be elected to manage the on-going marketing and promotions program. Finding sustainable ways and funding to better attract tourists to Newtown is crucial for the development of tourism in the precinct. Once everything is set fundraising process may begin. A subcommittee can help with several tasks such as development of brochures, travel guides, displays, media relations and promotional campaigns. Finally, the marketer's role is to present the precinct in an appealing way, attractive and easy to access for the tourist.

In conclusion, Newtown Cultural Precinct is a way into a debate about its future in the post- apartheid Johannesburg and raise questions about what we want it to be like, how should it be used and by whom? I think it is of vital importance that local authorities and local communities play an important role in coordinating the debate about the future of Newtown Cultural Precinct. Obviously the City Council or the planners and developers have a key role to play here in terms of the economic strategy, licensing, housing policy and the provision of a range of services, at the same time they should listen to the voices below and build on what Landry and Bianchini (1995) refer to as 'soft infrastructures' created through the cultures of both the marginalised communities and the youth. Clearly Newtown Cultural Precinct and its intended vibrant nightlife, if that is achieved would not solve all the problems in the Johannesburg city centre but it would help in reducing crime rate and encourage lots of constructive activities in the city centre.

APPENDICES

Newtown Pictures (Johannesburg)

MUSEUM AFRICA



MARY FITZGERALD SQUARE



NEWTOWN HOUSING DEVELOPMENT



BRENDA FASSE'S SCULPTURE IN FRONT OF THE BASELINE MUSIC VENUE



THE DEVELOPMENT OF NEWTOWN



RAILWAY STATION UNDER MANDELA BRIDGE



OLD RAILWAY STATION



MANDELA BRIDGE



MTN TAXI RANK

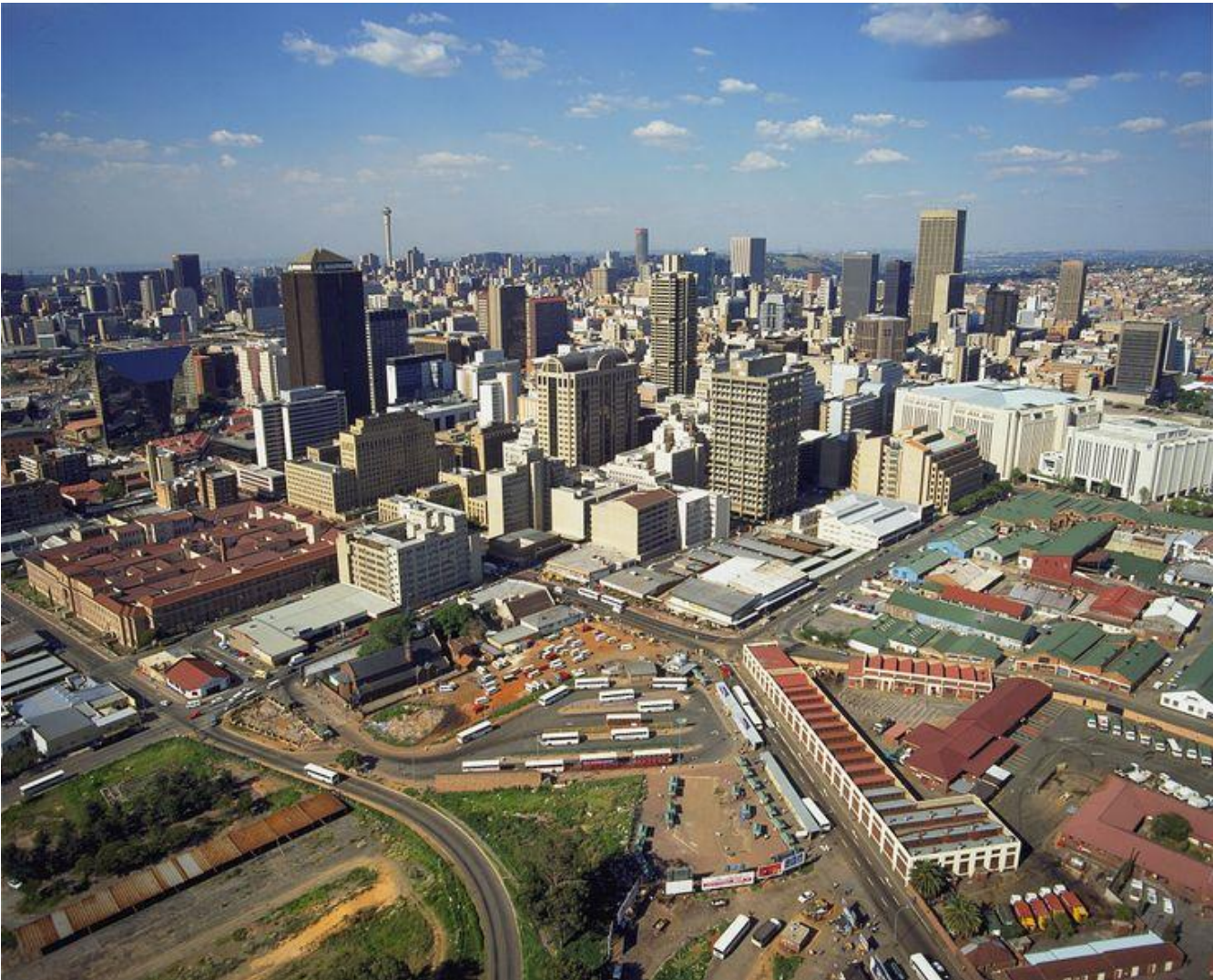


OLD TAXI RANK IN



NEWTOWN

CITY OF JOHANNESBURG



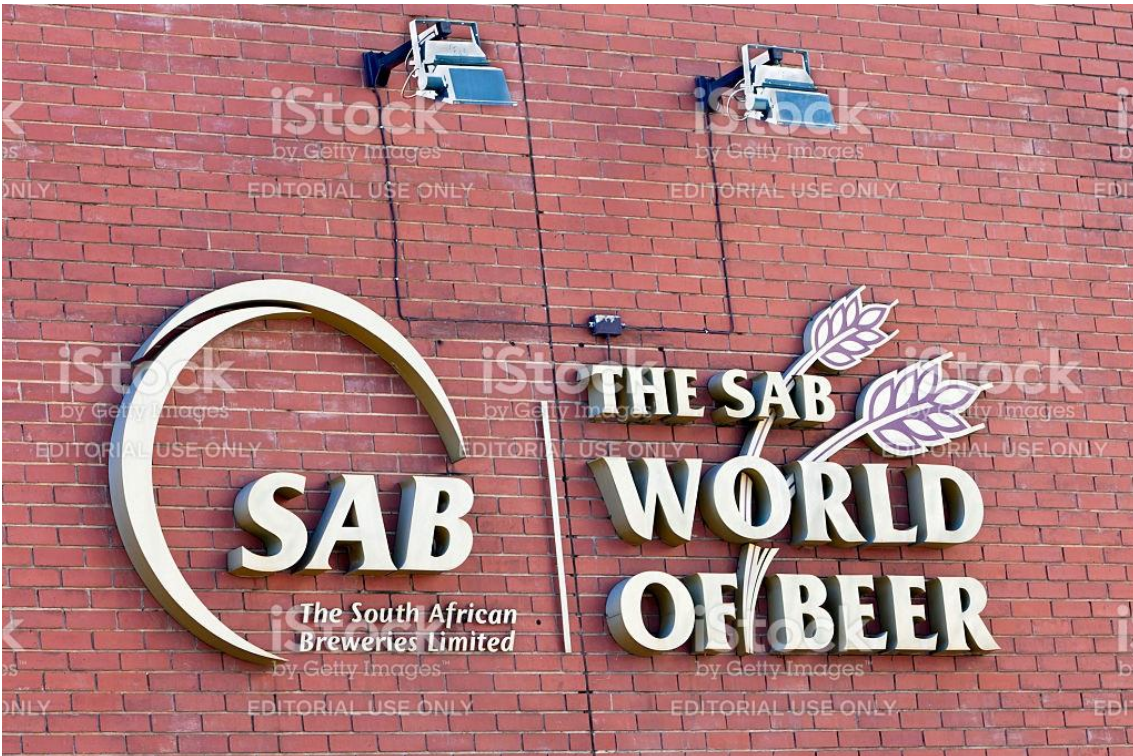
THE BUS FACTORY



THE DANCE FACTORY



THE WORLD OF BEER: SAB



TURBINE HALL



SCI BONO SCIENCE DISCOVERY CENTRE



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- Rebone Sizoko: South African Tourism(SATOUR) Manager
- David April: Heead at the Dance Factory

- Jacques Stoltz: Head at Gayteng Touim Authority
- Mike van Graan: Arts writer at Mail and Guardian

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