A Systematic Analysis of Creative City Literature Identifying Its Components and Indicators[*]

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ABSTRACT

It is necessary to move towards creating and realizing a creative city because a city is a place for shaping society's platforms for wisdom, and cities are underlying factors for economic development. components and indicators of this theory can be used to achieve economic, social, cultural, and spatial growth and prosperity. Therefore, the present study aims to review the theoretical literature on the creative city concept identifying components and indicators of the creative city. For this purpose, relevant references were analyzed through a systematic technique. The keywords "creative city" and "urban creativity" were searched among references' titles, and 58 papers were retrieved from "ScienceDirect" and "Google Scholar" databases. Finally, five social-cultural, economic, environmental, institutional-governance, and functional-spatial dimensions were extracted, comprehended, and classified into 15 components and 134 indicators. The most important indicators in urban development from the viewpoint of creative city include cultural tourism, social capitals, and cultural-social diversity (social and cultural dimension); economic tourism, urban entrepreneurship, and innovation and creative industries (economic dimension); creative governance, integrated management, public participation (institutional-governance dimensions); green urban network and climate quality (environmental dimensions); attention to physical identity, architecture, vernacular urbanism, recreation, and urban branding (spatial-physical dimension). Ultimately, a creative city model was proposed with different conceptual layers, requirements, and implications. The novel aspect of the study was a systematic review of creative city literature by identifying and synthesizing newly available studies and using the PRISMA[1] statement (Preferred Reporting Items for Systematic Reviews and Meta-Analyses).

Keywords: Creative City, Dimensions, Indicators, Components, Conceptual Model.

1. INTRODUCTION

Cities are places for novelty, innovation, and creativity (Andersson and Andersson 2015, 183). Cities tend to absorb foreign investments and talents to achieve sustainable economic development (Landry 2012, 13). In creative cities, creativity converts to the driving force of economic growth and development in cities (Toutakhane 2018, 200).

Nowadays, cities all over the world deal with numerous issues caused by globalization, structural economic variations, and social changes. The influence of creativity, innovations, comprehensive approach, and lateral thinking on local development and its corresponding solution has received great attention over the past decades. Such a thinking shift led to a new territorial development approach at the urban level, which is a creative city (Vanova and Miskovicova 2014). The concept of the creative city fills the gap in public changes, including shifting from an industrial to a developed post-industrial base (Reckwitz 2009, 21). The shift from the industrial economy to a service-based creative economy led to the advent of a creative city pattern in which, cities use their creativities, cultural and artistic endowments, and heritages to protect cities (Landry 2017). A creative city is a city that is honored due t its aesthetic importance and ability to nurture perception and communications. A creative city is where cultural diversity is respected and all forms of creative expression are encouraged (Duxbury 2010, 76).

The concept of a creative city has become a regular paradigm and a model of desire for planning urban policies since the middle 1990s then in the UK and the USA (Reckwitz 2009, 4). The urban theorist, Landry, and the economist, Florida have been the main pioneers in the field of creative city. Debord (1967) introduced "the society of spectacle" for the first time. His opinion expresses the premature advent of the idea of synthesizing economic and cultural space on the human scale, particularly in the subjects, such as new generative spaces, cultural collections, and showing visual environments in main metropolitans around the world (Scott 2006, 54). Creative city is an urbanism form and process in which creativity is in front line. Herein, creativity refers to a process through which, a cultural scope becomes symbolic. Creativity extremes include the birth of new songs, new ideas, and new cars (Csikszentmihalyi 1997, 8). Creative City is a destination for art creativities, scientific and technological innovations, and the loud voice of developing cultures. Culture is a substantial factor in the quality of life of citizens living in a creative city because it improves citizens' quality of life, attracts tourists, and increases economic value in the economic chain of the city. The significant point is that a creative city highly depends on different economic and social views, so is not an absolute notion. The concept of a creative city indeed associates with the type of ideals and culture (Rafihyyan 2010, 4).

This paper aims to determine the components of a creative city by extracting the axial phenomenon of creative development and in-depth analysis of important papers and references in this field. Accordingly, this study reviews the research literature based on a systematic technique and presents all multiple dimensions of the creative city in addition to their components and indicators within the conceptual model and framework of the creative city.

2. BACKGROUND OF THE CREATIVE CITY

The concept of a creative city was introduced within a theoretical document in the work by Bianchini and Landry (1995). In his thesis, Florida (2002) addressed the advent of the creative class in the city to answer this question: why do some areas have high growth and development while others do not have such welfare despite their attempts (Zimmerman 2008, 232)? Florida assumes that the economic situation of a city does not rely on traditional strategies of economic development but depends on recruiting creative talents (Donegan and Lowe 2008, 46). He believes that policies of cities must be based on attracting a specific type of individuals called creative class.

In his study under the title of "creative cities: conceptual issues and policy questions," Alan Scott (2006) represented a broad and debatable thought on the nature and importance of creative cities to situate the concept of creative city within recent shifts in technology, production structures, labor markets, and the dynamic locational agglomeration. McGranahan and Wojan (2007) conducted a study under the title "Recasting the creative class to examine growth processes in rural and urban counties" with emphasis and inspiration from Florida's work explaining that the creative class moves to the counties with high quality of life. Sasaki (2008) carried out a study under the title "Developing creative cities through networking" to examine whether world cities have become creative and why culture and creativity have moved to the center of urban policy. This author considered the establishment of research and educational plans for developing human resources and promoting creative cities.

Gallup Incorporation (2011) conducted studies on creative urban locations and spaces. In this research, social elements such as leisure places, agglomeration and meeting places, openness and freedom in urban spaces to accept strangers, and the aesthetical size of areas are indicators of urban creativity (Gallup 2019). Charles Landry (2013) evaluated creative city indicators in New Zealand using 10 indicators. The data analysis indicated that livability and urban well-being were at first rank, communications, and urban communicational network index were at second rank, and freedom and compromise had third rank (Landry

2013, 24).

Minneapolis City in the USA has named some measures in its strategic plan (2015): 1. support recreational parks of the city, 2. hold night art festivals, 3. create communication and participation among artists, organizations, and government, 4. holding exhibitions to provide a space for social interactions, 5. developing public spaces. 6. access to workspaces and cost-effective living for artists and creative staff, 7. cultural branding (The Minneapolis Creative City Road map 2015, 25-46).

In a study entitled "Culturally creative cities in Japan: Reality and Prospects," Kakiuchi (2015) addressed the creative city policy in the city of Kanazawa, which had formally adopted the craft strategy. market analysis of this study indicated that traditional craft industries steadily lose the competition with other industries. Eglitis and Lusena (2016) conducted a study under the title "from industrial city to creative city: development policy challenges" and explained that some challenges and issues occur when converting from an industrial city to a city whose economic development relies on traditional industry but also other industries.

In the paper "Defining the Cultural and creative industry: as an exploration of the Nigerian Cultural and creative ecosystem," Kizito Ogedi Alakwe (2018) considers any definition of the cultural and creative industry based on four essential elements: producers, regulators, creative cities and clusters, and industries that provide support services. Sylwia Dudek, Mankowska, and Miroslaw Grochowski (2019) conducted a study under the title "from creative industries to the creative place brand: some reflections on city branding in Poland" believing that cities with diverse economic development levels and high creativity potentials have used creativity as a capital. Finally, the authors explain that high expectations are from the image of a "creative city" despite the lack of realism in making policy and designing branding strategies.

3. THEORETICAL FOUNDATIONS OF THE CREATIVE CITY

The idea of the creative city in its current modern form was introduced in the 1980s by many economists and modernists for city renovation at the global level. It is said that Jane Jacobs has introduced this concept. Jacobs (1969) believed that creative and talented people prefer to live in the counties of cities with diverse populations and lively spaces (Krop 2013). She assumes that entrepreneurs must achieve benefits through knowledge and skills accessibility in urban environments. This communication indeed serves as a magnet that attracts creative people. After Jacobs, Hall defines a creative city with hybrid cultural and social contexts providing the field for more interactions and informal exchange of information between creative people, which leads to the advent of new ideas and creative thinking (Hall 2000).

However, Florida and Landry are the main theorists who have explained the concept of the creative city. Florida confirms in his theory that economic principles have been changed in developed countries where economic growth is no longer based on raw materials or competition between companies and factories. Florida presents the term creative class to describe intelligent and creative people who direct economic growth. According to Florida's theory of creative city, elites or the creative class tend to live in cities that provide considerable compromise and diversity with a high level of urban environment quality and design standards (Florida 2002). According to this theory, creative people can create powerful cities and increase regional economic growth, so people prefer to live in a place that provides some specifications, including creativity and innovation, diversity, and compromise (Florida 2005). The main purpose of this theory is "to pursue a collective outlook for a better future and well-being for all" through place development (Byrne 2013). Compared to Florida, Landry more focuses on creativity properties, such as the ability for flexible thinking and free approaches (Landry 2008). In his opinion, cities need creativity to solve social problems not to achieve competition in industries with new value-added.

Charles Landry believes that creativity must be considered an alternative to natural indigenous resources in modern cities (Landry 2006). Landry assumes that the creativity city's index includes four economic, social, environmental, and cultural dimensions. Landry offers no indicators to evaluate the vitality and dynamism of a creative city: mass, diversity, accessibility, safety and security, identity and uniqueness, innovation, communication and synergy, compatibility, and organizational capacity. In general, Landry has shaped a precious theoretical base for the creative city (Peng and Yang 2013). The outlook of the future and subsequently the creative city has gradually become more holistic, and some affairs such as environmental capability and governance structures were considered in it. In this period, the late theorists look for a broader image beyond the single cultural view, so a post-modernist city can be achieved through the engagement of all walks of society not just a specific class.

Scott defines creativity as a solution and policy that must enter the urban and economic geography due to the decline of the Fordist capitalist system and the advent of the new economy of cognitive culture (Scott 2014). In his opinion, the creative class cannot automatically build a creative city but a huge workforce including specific skills and required industries supporting this workforce must exist to develop creative industries that act as economic engines of a creative city (Sasaki 2008). However, Sasaki believes that successful cities

in this field are not just main urban cities called global cities, those cities create conditions required for creativity and attracting creative elements can perform successfully (Sasaki 2008). Sasaki assumes that cities need creativity to solve social issues. He directly speaks about creative governance and the positive participation of citizens; this is the point of distinguishing his model from others. This model covers many innovative and creative environments that are full of local and regional communities to find solutions for global environmental issues such as global warming (Sasaki 2008). He believes that the creative environment is the most important function of creative cities to enhance the quality of life and flourish the creative talents and innovative ideas among ordinary and elite citizens (Hagrihara 2010).

Markozen believes that art spaces, such as art associations multipurpose buildings for life and work, and smaller performance spaces shape networks and attract art talents. Therefore, the creative class in small towns and cities contributes to economic growth by sharing new ideas and institutionalizing economic development (Sasaki 2010). This theorist believes that artists play a vital role at different levels in creative cities. Cultural consumption is increased in cities where artists (creative class) live. According to Peter Hall, some components of the main factors of a "transparent urban policy framework" includes suitable distribution of responsibilities and fair distribution of achievements, improvement of health and local economy, proper management of

social changes, and promotion of sustainable urban transportation (Hall and Pfeiffer 2000).

4. METHOD

This is applied research that is done based on a meta-analysis technique. Meta-analysis is the art of synthesizing studies and analyses and combining the results of separate studies to integrate their findings. The database concentrates on different models and concepts of creative city development. The systematic review addresses the applied variables and theoretical patterns of papers. The search process was done via academic Google Scholar and Science Direct databases to find the authenticated papers and books published about the creative city and its components from 2003 to 2020. In the assessment and analysis process, the papers are classified based on the publication year and Case Study-based articles are reviews based on the geographical properties and studied cities. The initial search was done based on the keywords "creative city" and "urban creativity" and 95 articles were identified. Ultimately, the duplicate and repetitive papers were deleted and 58 papers were used for final analysis. The dimensions, components, and indicators of a creative city were extracted from the analysis of these articles. In the PRISMA statement, 15 items were extracted based on the results of reviewed papers and books, and the opinions of experts were used to confirm the obtained results.
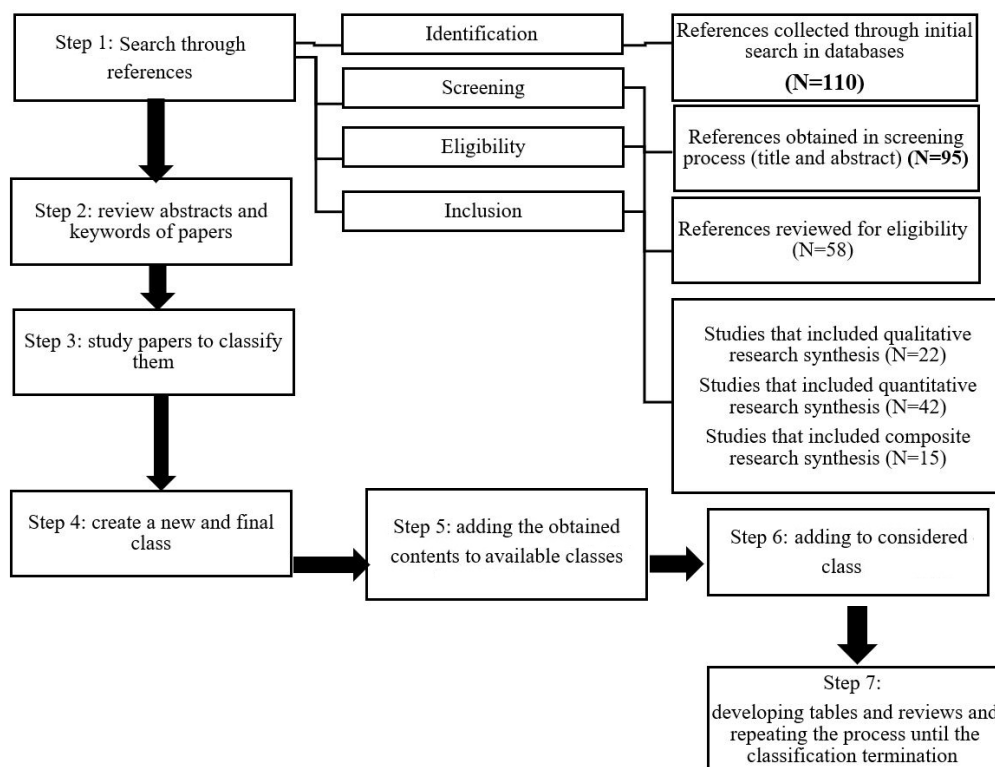

Fig. 1. Research Method Graph

5. FINDINGS

This part of the study analyzes and reviews the research findings and then describes each structure of the creative city based on the associated indicators.

5.1. Main Theoretical Scopes of Creative City Studies

The available theoretical literature on creative cities indicates the interdisciplinary nature of this concept. As seen in Figure 1, the main theoretical scopes of creative city studies include creative policymaking and planning, tourism, creative industries, creative infrastructures, communications, innovation, research and development (R&D), branding, and other cases (environment and cultural economy).
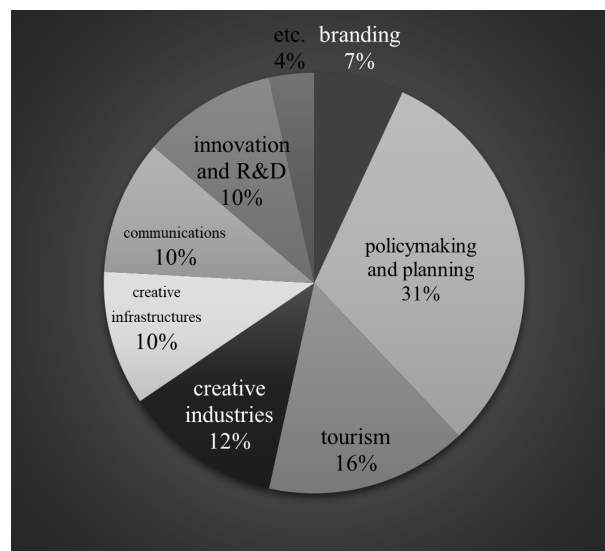
Fig. 2. Scientific Scopes Affecting Creative City Studies

5.2. Dimensions, Components, and Indicators of the Creative City

According to research findings, a creative city has five main structures that each have components and indicators: cultural-social, institutional-governance, economic, environmental, and functional-spatial structures.
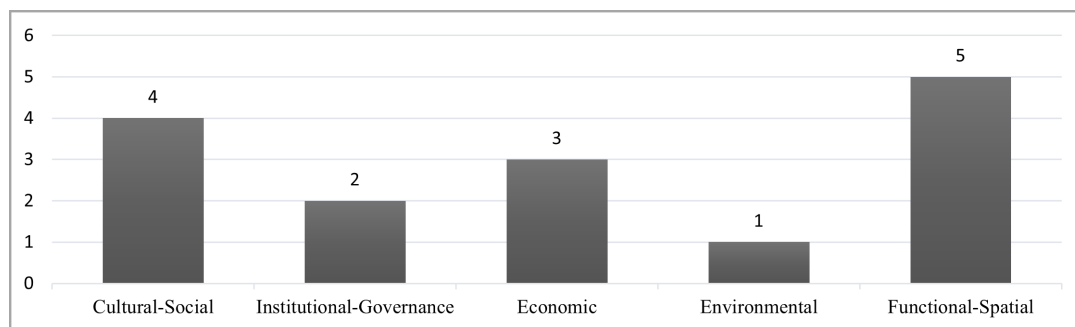

Fig. 3. Frequency Ratio of Creative City Components

5.3. Components and Indicators of the Social-Cultural Structure of the Creative City

A platform must be provided for social attendance and active creative public class in urban spaces considering social capital to realize a creative city, especially in public and urban spaces. In addition, the neighborhood-orientation system or TND[2] is one of the most significant social and cultural approaches to developing the creative city. Local, cultural, and recreational centers, such as schools and kindergartens, local malls, local green spaces, playground spaces for children, and other local services must be created to grow and develop local creativity.

Table 1. Components and Indicators of a Creative City's Cultural-Social Structure

Component	Index	Reference
Tourism	Number of recreational and tourist places; employment rate of tourism organizations; the number of visitors to each museum; the number of passengers staying in hotels; the number of local ceremonies and celebrations; types of local crafts; types of folklore music and dance; popularity of rural tourism	(CCI 2012; UNESCO 2014; KEA European Affairs 2009; Correia 2012)
Human Capital; Talent and Education	Number of art activities; a range of talents; quality of learning and education; the number of entrepreneurs; the number of students; number and influence of academic elites; number and influence of intellectuals and celebrities; number and diversity of social media; the number of attracted creative human capitals; the number of associated architects, engineers, and experts; the number of art schools per one million people; young population ratio	(Landry 2012; Florida 2005; Sasaki 2003; KEA European Affairs 2009; UNESCO 2014; HKSAR 2004; Oliveira 2011)
Cultural-Social Diversity	Diversity of races and tribes; number and diversity of open and cultural spaces; art and literature diversity; diversity of religion; non-local workforce; popular micro-cultures; diversity of the community; cultural products; the number of cultural media; contribution of non-locals in cultural employment; the number of foreign students; the number of cultural institutions; the influence of cultural brands; the number of civic associations; the number of individuals born overseas; freedom of speech and press	(UNESCO 2014 ; Vanolo 2009; KEA European Affairs 2009 ; HKSAR 2004; ARC Centre of excellenc 2012; Ramos et al. 2016; Vanova and Miskovicova 2014; Florida 2015)
Cultural Capital	Social trust; social security; social awareness; social solidarity; individual and social freedom; responsibility of citizens; social institutes; social participation; women's engagement; nurturing local talents	(UNESCO 2014; Vanolo 2009; Florida 2008; KEA European Affairs 2009)

5.4. Institutional-Governance Structure of the Creative City

It can be stated that a lack of institutionalization and governing system of urban guidance within two intra-organizational and extra-organizational have the highest effect on the non-realization of the creative city. Participation and collaboration between different layers of urban governance and social activists are the most influential and driving forces, which actualize creative cities. The horizontal participation of people and the power of local states are important paradigms for developing creative cities and innovation in the development process. Therefore, the actualization of creative and innovative infrastructure in urban development cannot be achieved without public participation, attracting the creative class, and the presence of urban officials. Good and creative urban governance requires keeping and attracting talents, elites, and young local, national, and even international smart people. Another role of urban management is improving the knowledge and awareness of people about urban procedures, decisions, and developments. If urban management does not move towards the city and knowledge-based society cannot develop a creative city. The relationship between urban management bodies and academic research centers, thinking chambers, and elites is necessary to make good decisions that trigger urban development. Ownership rights and transfer of development rights (TDR) are highly important in the quantitative and qualitative development process of cities, which is the most critical challenge in urban management, especially in developing countries. Another selective index is the role of urban management and governance in realizing a smart city and developing information and communication technology (ICT), which is a driving force for urban development from the viewpoint of the creative city leading to higher public participation, transparency, trust, accountability, determining priority for people, paying attention to bottom-up urban issues, and adjusting mastery over urban plans and decisions.

There are various approaches to planning for a creative city:

1. The order and plan of policymakers for culture and art: they focus on urban cultural planning.
2. Purpose of urban space development: it considers creative cities as the goal of development, including urban space development, physical development, and

urban environment development.

3. A modern form of urban strategy-building: this notion considers city capacity as a valuable asset and important tool for planning (Nientied and Toto 2010).

Table 2. Components and Indicators of Institutional-Governance Structure of Creative City

Component	Index	Reference
Creative Governance	Strategic governance and leadership; creative and young managers; transparent and stable management; flexibility; integrated management; knowledge-based management; active political parties; distribution and division of urban decision-making power; risk-taking; incentives and regulations; public supports	(Landry 2012; KEA European Affairs 2009; CCI 2012; Sasaki 2003; Vanolo 2015)
The Public and Political Framework	Realization of city purposes; urban issues future research; place outlook; cooperation between local officials; stakeholder companies and groups; handling the facilities by residents; delegating authorities to neighborhoods of the city	(Vanova and Miskovicova 2014)

5.5. The Economic Structure of the Creative City

The most important specification of the creative approach in urban development is the realization and prosperity of urban entrepreneurship and creative industries by employing and recruiting professionals from different disciplines. This case, ultimately, results in the development of economic investment and the reduction of urban poverty in urban centers and fabrics. This objective is actualized through the fair distribution of urban amenities and services for urban entrepreneurship growth and development, as well as creative cities. The other point is paying attention to the tourism economy or TDS, which is the tourism development strategy, especially tourism and creative industries for economic welfare.

Table 3. Economic Components and Indicators of the Creative City

Component	Index	Reference
Creative Industries and Economy	Number of companies and staff in creative industries, such as crafts, number of high-tech industries, diversity of parks and science and technology centers; number of service and knowledge-based centers; investment rates, financial independence and sustainable revenues of creative industries; profession-orientation; efficiency and effectiveness; economic growth rate (GDP growth); improvement process of business space; economic support for urban entrepreneurs; share of cultural jobs and creative economy in the whole economy; number of modern technologies; work productivity index; value-added rate of creative industries in gross domestic production; share of creative economy in the whole export	(CCI 2012; KEA European Affairs 2009; Sasaki 2010; HKSAR 2004; UNESCO 2014; Pratt 2010; Sasaki 2003)
Cultural Economy	Financial turnover in music industries' per capita; financial turnover in cinema industries' per capita; per capita number of books published in the year; per capita number of popular films produced in the year, financial turnover in book industry per capita; per capita rate of daily circulation of newspapers; number of performed theaters; per capita number of exhibitions	(Ramos et al. 2016; KEA European Affairs 2009)
Innovation and R&D	Activities of non-governmental organizations (NGOs); the number of inventions; share of R&D budget; the number of industrial clusters; the number of science and technology parks; the number of R&D units; the number of active cultural institutes; modern technologies; rate of registered patents	(Landry 2012; Florida 2002; HKSAR 2004)

5.6. Environmental Structure of the Creative City

Accurate and optimum use of resources improves urban livability. The reviewed study indicates the emphasis on urban green networks and infrastructures and the revival of them paying attention to transit-oriented development (TOD). Moreover, some approaches such as urban greenness or nature-based strategy (NBS) are important creativities for developing creative cities in terms of urban livability.

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Table 4. Components and indicators of environment structure of the creative city

Component	Index	Reference
Natural Capabilities	Environment preservation; access to green parks and space (green infrastructures); climate diversity; access to recreational areas and leisure times; diverse and integrated landscapes; diversity of natural elements in public-private spaces; natural environment encouraging human activities; natural heritage diversity	(Landry 2012; UNESCO 2014; Florida 2002)

5.7. Functional-Spatial Structure of the Creative City

Physical and spatial identity and urban recreation especially historical fabrics and urban centers in urban plans and policies play a vital role in spatial development from the view of the creative city. Moreover, the improvement of natural and built landscapes and view of cities particularly the role of elements, monomaniacs, and physical or memorable signs are significant pillars of creative city development. use of attractions, capacities, talents, brands, and functional-spatial abilities of cities through urban residents' empowerment and participation can effectively improve urban creativity. The functional and spatial system must be revised and valuable urban fabrics must be improved to present a certain framework and levels related to the creative city realization process. Engineering-centered, project-based approaches and single physical interventions are the most important damages and challenges in urban development plans to realize a creative city. On the contrary, a creative city is achieved when roles and performances of various urban fabrics and spaces are balanced and cultural-historical factors in the cities are based on urban creativity, historical fabric, and old malls' recreation.

Table 5. Components and Indicators of Functional-Spatial Structure of Creative City

Component	Index	Reference
Creative Infrastructures	Number of professional libraries; the number of museums; the number of religious places; the number of cinemas, higher education institutions; the number and diversity of cafes and restaurants; the number of sports spaces; the number of performance and music halls; the number of exhibitions; the number of families that have internet; the number of cultural festivals; the number of qualified schools	(Sasaki 2010;Vanolo 2009; HKSAR 2004)
Communications	Diversity of communication network in the city; access to transportation modes (such as airports, highways; railway, etc.); social communications; rate of virtual communications; extent and quality of access to urban centers	(Correia 2012)
Recreation and Historical Heritage	Creative culture; unique and attractive architecture; historical works; types of historical works and symbols and elements; the prominent identity of the city; the number of old and historic neighborhoods; the number of cultural-historical spaces and works; rate of old art heritage recreation in the city	(CCI 2012; UNESCO 2014; KEA European Affairs 2009; Vanolo 2009; Florida 2002; HKSAR 2004)
Functional Diversity	Space diversity and livability; diversity of uses and activities; number and diversity of night activities' public spaces and places for holding cultural events	(Landry 2012; Florida 2002; HKSAR 2004)
Branding	Number of buildings registered in the UNESCO World Heritage; Per capita number of Michelin stars; the number of culture capitals of UNESCO	(Correia 2012)

6. DISCUSSION

As seen in Figure 4, the structures of the creative city consist of the main parts of the urban development system and can highlight the concept of urban creativity and culture regarding the objectives of urban sustainable development. With an emphasis on creativity properties such as flexible thinking ability, the creative city suggests social work in service, scientific, production areas in a symbolic way to develop unique urban performances and improve the quality of life in cities and redefine the citizens' identity.

Fig. 4. Conceptual Model of the Creative City

Therefore, the main purpose of the creative city approach is to improve the quality of life. In this research, the authentic papers and books about the creative city concept were reviewed then components and indicators of the creative city were expressed. As shown in Figure 4, the available theoretical literature on creative city indicates that five main structures exist for the creative city, which variables of each were extracted using a composite research method. The results show that the creative city approach has gradually become comprehensive and completely influenced by some newer concepts, such as urban governance, power distribution, decision-making authority, places provided for community participation, and raising knowledge about environmental issues and the development of urban green spaces. Gradually, this approach focused on creativity properties such as flexible thinking ability and approaching problems on a freeway. Table 6 summarizes the creative city approach by screening the derived concepts and classifying them into different dimensions of the creative city.

Table 6. Summarization of the Creative City Approach

Structures/Layers	Contextual Conditions of the Creative City	Requirements for Creative City Realization	Implications of the Creative City
Cultural-Social Structure	Attracting and Keeping a Creative Class	Participation of Citizens in Creative Activities	Development of Social Capital
Economic Structure	Importance of Underlying and Knowledge-Based Industries	Supporting the Creative and Sustainable Economy	Economic Stability and Sustainability
Environmental Structure	Improving Urban Environment	Supporting Natural and Historical Heritage	Tourism Development
Institutional-Governance Structure	Replacing Government with Governance	Integrated Creative Urban Policies	Integrated Urban Management
Functional-Spatial Structure	Globalization and Urban Branding	Supporting Creative Activities	Increasing the Competitive Capacity of the City

The role of cities as global economy engines and key factors of development are the most significant contexts and platforms for creative city realization. The new development model is based on the role of people and local communities, emphasizes the process, capacity building, and initiatives of civil society, and leads to the implementation of governance based on accountability, future outlook, and the prominent presence of informal networks. The global-localization concept enhances competition between cities emphasizing the unique spatial properties of cities. In the management field, the production process changes in new cities, which is based on the services, knowledge, culture, and innovation

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that results in creative cities' success. Finally, the improvement of the urban environment and providing life prerequisites create better opportunities for the concentration of creative class in the cities.

It is necessary to provide a proper platform for the participation of all citizens in creative social activities and shift from an elite-based to a people-based attitude. Moreover, the city must support the art and scientific creative activities of citizens preparing infrastructure to implement these activities. The historical and environmental heritage of the city must be supported to strengthen the unique specifications of the city and provide the field for realizing a creative and sustainable economy through integrated urban policies.

A creative city ultimately reflects its influence in different parts of a city. Creativity appears in all walks of society within the improved urban environment, so the competitive power of the city will be increased and tourism development, economic sustainability, and stability will be achieved. Ultimately, other parts of the urban system will be improved when social capital increases.

7. CONCLUSION

This study reviews creative city views as a comprehensive approach but also presents suitable indicators and measures to improve environmental quality in contemporary cities. The results show that policymaking and planning are the most important challenges occurring in the implementation of a creative city approach. This study addressed various dimensions of the creative city within different aspects, including the conceptual layer, strategic layer, contextual conditions, requirements, and implications. Access to a creative city requires adjusting interconnected policies and strategies, coherent plans,

projects, and work methods, a collaboration between governmental sectors at different governmental, local, and national levels, private activists, and all social institutions that contribute to creative city realization. Urban management would be a suitable and effective model in this field by providing some factors, such as integrated urban management, transparency, accountability, stakeholder participation, rule orientation, efficiency, and socialism. In this framework, developing countries, including Iran experienced rapid and uneven growth. Hence, the current planning system and strategies are not efficient and comprehensive enough in dealing with urban space improvement in terms of the creative city in developing countries where the centralized administrative and sectoral structure includes top-down hierarchical planning and managerial system. The most important causes for such cases are as follows: lack of policymaking and planning for the creative city, conflicting rules and bureaucracy in the urban management system, lack of maximum application of citizens' potential and participation and collective wisdom in urban projects, concentration, and authoritarianism in the planning system and vertical relationship between the central state and local states, lack of support for creative, entrepreneur people and artists in urban planning, numerous tasks assigned to urban management for handling the city and provide services for people, shortcoming in structure of administrative, financial and technical associations of urban management, and lack of intellectualization attitude. These challenges can be solved by improving creativity knowledge in urban management scope, creative understanding of the city, smart growth of urban life, and urban creative management.

ENDNOTE

1. Preferred Reporting Items for Systematic Reviews and Meta-Analyses
2. Traditional Neighborhood Development

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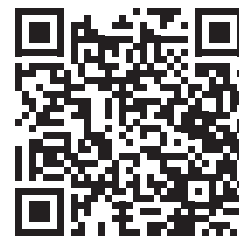
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