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DEVELOPMENT STRATEGIES OF CREATIVE CITY (CASE STUDY: SHIRAZ)

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ABSTRACT

The approach of the creative city theory is a response to the changes in the cities, especially the social evolutions, which depend on the globalization phenomenon. In these cities, it is attempted to focus on the local and international cultures in the social and economic issues as a response to globalization. The current study aimed to find strategies for the development of creative city in Shiraz, which was done based on the analytical-descriptive method. The current research was applied research. The survey study based on the questionnaire and library study was used to collect the data. Statistical methods and SPSS software were used to analyze the data and test the hypotheses. Also, in the second phase of the research, the SWOT method was utilized to codify the strategies of the urban development, and the QSPM matrix was used to prioritize. The general conclusion based on the perspective of all societies (local people, experts, and officials) on four physical, ecological, sociocultural, economic-tourism, and organizational management aspects in the development of the creative city in Shiraz indicated that two groups of societies (experts and officials) considered the economic perspective the most effective factor. Therefore, according to the conducted analyzes of all societies, in summary, the economic factor was introduced as the most influential factor in the development of the creative city in Shiraz. Based on the analytical model of the strategies, such as training specialized and expert forces in the creative city, defining prospects and policies of the employment with the creative approach and improvement of the cultural and social role of Shiraz city, considering its historical background, were presented as immediate strategies, and other strategies were offered as midterm and long-term strategies. In the end, some executive measurements were recommended for the development of the creative city in Shiraz.

INTRODUCTION

From the middle of the 1990s onwards, the creative city emerged as a new strategy. A creative city is a cultural approach to urban development. In this approach, the city must be able to be an attractive environment in fostering

talents, innovations, and ideas and benefit from the idea and creativity of the special people, and especially, the artists, scientists, and authors, as well as the idea of the ordinary citizens to solve the fundamental problems and establish an opportunity for the creative development and growth. The culture is the main pillar of the development in this approach by which other parts are influenced.

In the industrial area and emergence of the concepts, such as globalization and creation of the global urban metropolitan, the motivations of the cities to be in the list of the reputable, advanced, attractive, distinguished, and various cities at the global level have been improved. The idea of the creative city emphasizes that there are potential facilities in the cities at the first glance that must be considered by the planners and managers and can have sustainable effects on the creativity-orientated prosperity of the cities. Although urban creativity is based on cultural indicators, the broad range of urban potentials, from social and human capital to cultural, educational, scientific, religious, social, economic, facilities have the potential for creative manifestation and emergence. With the combination of the teachings of the social sciences, sociologists, and urban planning experts, this theory plays a unique unifying role in achieving urban transformation and evolution. The creative city is a new initiative for the transition of the city from the static mode to the evolution and emphasizes the simultaneous attention to the technology, infrastructures, production departments, and human resources (Vickery, 2011, p.4). The creative cities are considered the centers of innovation and creativity and turning the idea into wealth. Since the idea and innovation are the main competitive elements in the globalization era, having a creative city is a wish for any society. The basis of the economy of the creative cities depends on the culture and cultural industries, and the concepts, such as cultural industries, creative industries, and the creative economy are raised.

After the emergence of the creative city, the urban and economic development planners were increasingly into the culture and art as the development tools in the societies. Nowadays, the historical cities of Iran, including Shiraz, despite their glorious background, face various issues, and the core of these cities are among the most problematic urban points due to the activity-physical problems. These problems include all aspects of that city and are more manifested when the provided plans do not function successfully despite presenting detailed plans of revitalization and reconstruction to solve these issues. Also, in many cases, they lead to more distress in them. Among the most significant functional aspects of the strategy of the creative city is to revitalize these regions by recognizing the cultural and identity potentials and assigning a new role to the old fabrics. A creative city with flexibility and having different views on environmental conditions with an innovative solution can overcome the crisis. By accepting the consequences of failure and risk-taking under the expert and experienced leadership of a publicly accepted unit, the city is moving towards rapid development and overcoming constraints. The strategy of the creative city of the strong public education and achieving the cultural activities plays a significant role in fostering creative people and leads to

advancing the obligation and social participation. The commercialization of innovative and creative ideas results in the employment and production of wealth in creative cities. The spaces of a city, including natural and artificial, lead to the excitement, adjustment, and creativity among its residents. In creative cities, the expression and manifestation of a strong and creative prospect will result in the development of talents. This prospect retells the story of the city around the world, creates its reputation in the world, and results in the advancement of tourism, export, and investment in the city.

Shiraz city creates a broad human relationship by high population concentration, leading to producing broad thoughts and information. The variety in the races, knowledge, migrations, and projects results in achieving new ideas and innovations in exchanging information. Metropolitan of Shiraz plays a significant role and has an important position in the national, and to some extent, international areas, and has the main contribution in emerging innovative activities and creative economy. Also, in terms of having the historical and cultural background, the existences of the historical and religious works in the city and having environmental potentials and facilities to attract the domestic and income tourists, the development of the industrial regions, the proper economic structural plan and the background of the desirable economy, the public and private transportation infrastructures, having a relationship with other parts of the world through remote communication and other communication modes, in case of recognition the proper strategies and application of these strategies by the urban managers, it can quickly take steps towards the progress and prosperity. Identifying the basis and strategies of the development of the creative city and implementation of this model in Shiraz can result in rapid and low-cost development with the minimum intervention.

The creative city: The philosophy of the creative city is: “there is a capacity more than what we imagine at first glance in any city”. If we could provide the conditions that can both act, think, and plan based on the ambitious imaginations, and the development opportunities are constantly evolving, we can get close to the realization of the creative city. These opportunities can include the actions to produce wealth and increase economic efficiency, improve the visual aesthetics in the urban environment, or solve social issues (Saeidi, 2010, p. 5). The creative city theory presents a potential ability to improve and reconstruct the local culture, identity, and quality of life (Medeiros, 2005, p. 15). The creative city, as a promising strategy for the residents of the cities, helps them to foster their mental imaginations, flourish their talents, and eventually, build their city and provide the grounds for urban development (Jopek, 2014, p.182).

Strategy: Strategy is the general decision to allocate the resources for the realization of the purpose, while a tactic is regarding the movement of these resources, i.e., implementing them. Therefore, the tactical decisions include the details of the strategic decisions. Tactics are formed by the very specific

and shorter-term thoughts and implementations, including the decisions that include not all the organization but some parts of it, which are more based on the inter-organizational analysis-based plans and is a helping mediation in the realization of the strategy (Keyghobadi et al., 2008, p. 49).

Creativity: creation or creativity is the most significant and fundamental ability and capability of the human and the most basic factor in creating value, which plays a vital role in all aspects of his/her life. The creativity and innovation are of the most excellent features of the human. All sciences, productions, technologies, industries, innovations, inventions, arts, literature, music, architecture, and generally, the basis of the different kinds of civilization from the beginning until now and all the human achievements are the various manifestation of creativity and innovation. Human civilization and his life are not possible without creativity (Ashtari & Mahdinejad, 2011). The creativity includes experience, initiative, the capability to rewrite the regulations, being abnormal, a new perspective to the problems, the novel illustration of the possible scenarios in the future, and the possible solutions for the problems, the discovery of the common points among the differences, distinctions, and having a flexible perspective to the problems. Creativity is for maximizing the possibilities in any condition and increasing the value and meaning in the result of human actions in any context (Sajjadian, 2012, p. 42).

Foreign Research Background: De Boer (1967) was first raised a subject untitled “Pop Up City”. His idea is the emergence of the idea of the combination of the cultural and economic spaces on the human scale before due, especially in subjects, such as new generative spaces, cultural complexes, and displaying visual environment (Scott, 2006, p. 15).

“Creative City” is also a concept that was first developed by Charles Landry in the late 1980s. Since then, it has become a global movement that was reflected on a new model of urban planning for the cities. When the idea of a creative city was first raised, it was considered the only inspiring concept, i.e., a voice that was encouraging to open the mind and imagination of the individuals. He co-authored the book *Creative City* in 1995 with Franco Bianchini. According to his perspective, the philosophy of this idea is that there are many creativity potentials for a place, and it is required to provide the conditions for the people to address, plan, and act upon the urban problems considering the opportunities.

Landry (2000), in the book “the creative city, a toolkit for urban innovators”, stated that the theory of creative city is simply a new way to do the works, which is related to the urban managers, and the bureaucracy and outdated approaches of the economic planning and development are the obstacles of the creativity and innovation (Medeiros, 2005, p. 15-16).

Richard Florida (2002) addressed the emergence of the creative class in the city in his study. Florida considers the economic success of the city depending on the attraction of the creative talent. For him, in the new economy, human creativity is a very valuable capital, and a group of

creative people determines the form, direction, and geography of the new economic development.

Hospers (2003) also published a paper entitled “creative cities, breeding places in the knowledge of economy”. Richard Florida mentions the creative classes in creative cities and is among the experts in the urban economy. He stated in his book “The Creative Class” in 2002 that the people in the new class are the drivers of the economy, and it is the creative class that applies creativity in the business (Hospers, 2005, p. 2).

Medeiros (2005) stated that the perspectives and theory of the creative city is a response to the social changes that depend on the technological changes of the products and the increasing enhance in the information exchange in the post-modern world. In these cities, it is tried to invest in the social and economic issues in the local and international culture as a response to globalization. Also, economic development and improving the quality of life are the fundamental matter for the construction of the creative city. In other words, the creative city theory presents a potential ability to improve and reconstruct the local culture, identity, and quality of life. According to him, there is no particular definition of the creative city yet.

By establishing a relationship between urban branding and urban creativity, Vanolo (2008) tried to investigate the manifestation of creativity in the city. Alberto believes that in a city like Turin, which is a combination of industry and art, the urban branding can represent the creativity lied in the city. In his research entitled “The image of the urban creativity; some reflections on urban brand making in Turin”, he has determined and investigated the degree of creative branding in Turin city.

In his paper, “Creative economy of Istanbul”, Kurtarir (2010) first introduced the advantages and disadvantages of this city and then addressed the creative spaces and their criteria and the policies of the marketing. In the end, he concluded that to achieve a creative economy, it is required that the local and central government define a new economic structure that is different from the traditional methods, and in this regard, the focus on studying the creative economy and its constituent elements is a significant step that must be taken.

Kagan and Hahn also concluded that the artists and cultural activities play a significant role in achieving the creative city (Kagan & Hahn, 2011, p. 6).

In a paper entitled “creative cities, breeding places in the knowledge of economy, Hospers (2012) stated that the economy of knowledge requires creative cities. After reviewing the theoretical concept of creative cities, he concluded that knowledge, creativity, and innovation could not be achieved without the presence of the local governments as the creative cities such as Austin, Oresund, and Barcelona indicate this fact. Eventually, in case of providing the fundamental conditions, the local governments can increase the chance of the presence of urban creativity.

The Creating Communities of Innovation (CCI) (2012) analyzed the indicators raised by different researchers and organizations in a study. Eventually, they divided the indicators of urban creativity into two parts: basic culture indicators and global network technology indicators.

In his research entitled “from red-light district to art region; creative city project in Koganecho in Yokohama, Sasajima (2013) investigated the role of the creative city project in revitalizing the center of the urban center, after, and in the middle of the financial crisis of 2008. He used strategic information, observation, and second-hand data to study the effect of the creative city project on the evolution of the Koganecho neighborhood in Yokohama into an art neighborhood. He showed that the policies of the creative city are affected by the relationship between the neighborhood groups, federal policies, and policies of the national economic development, and by increasing the quality level of life in the neighborhoods, the art and creative industries can also gain more opportunities for the development and growth.

Charles Landry (2013) used decuple indicators to evaluate the indicators of the creative city in Palmerston North in New Zealand. After analyzing the statistical data, the livability and degree of urban comfort and welfare ranked first, and the communications and urban network communications ranked second, and freedom and the tolerance ranked third (Landry, 2013, p. 24).

Durmaz (2015) addressed the position of the quality of urban places in urban creativity and, in a comparative study, investigated the urban creativity of Soho in London with the Beyoglu in Istanbul based on indicators, such as natural characteristics, location, land use, urban form, visual characteristics, socio-cultural characteristics, perceptual features and organic properties of the city.

Kakiochi (2015), in his study entitled “creative cities in Japan: reality and prospect”, investigated the policy of the creative city in Kanazawa that took the approach of the creative handicraft industries. The analysis of the market by him showed that the handicraft industries are constantly failing in competition with other industries. Meanwhile, the volume of the real creative industries in Japan was not as expected and did not enjoy the proper growth.

Domestic research background: Keyghobadi et al. In the report "Knowledge of Cultural Industry" (2008), have dedicated the first chapter of their report to creative cities and networks and creative areas, and after a preliminary definition of the creative city, they addressed the dimensions of the creative city from four perspectives as follows: 1- Creative city in terms of artistic and cultural infrastructure 2- Creative city in terms of creative economy 3- Creative city in terms of the presence of the creative class 4- Creative city in terms of promoting the culture of creativity.

Mohammadi and Majidfar (2010), in their research entitled the era of creative cities, considered business enterprises, spaces, people, links, and

prospects as the five main pillars of urban creativity, and while emphasizing the movement of cities towards the creative city to implement creative city strategies, they considered value and cultural changes of cities necessary to move towards urban creativity.

Kalantari et al. (2012), in their paper entitled "Collective space and the creative city", examined the benefits of public spaces such as vitality, diversity, identity, attractiveness, economic value, participation, and their role in forming a creative city with the descriptive-analytical method and concluded that space in general and public space, in particular, can be effective in the emergence of citizens' creativity and the realization of a creative city without the desired public space will not be possible.

Sepehrnia et al. (2012), in the paper entitled "Investigating the position of creative cultural industries and its relationship with the promotion of cultural capital in Iran", examined the position of indicators of creative cultural industries with the promotion of cultural capital in Iran. Based on the 350 cultural experts, as sample size, in the cultural departments of the Islamic Azad University in 31 provinces of the country, they concluded that there is a positive correlation and a significant relationship between creative cultural industries and the promotion of cultural capital in Iran, and the indicators of cultural industries can properly predict the promotion of cultural capital in Iran, especially in the current situation.

Khan Sefid (2012), in his paper entitled "Urban Management and Creative City", stated that Melbourne city managers considered the Creative City Index as one of the important strategies to make the city livable. Mentioning a creative city as one of the most important goals of Melbourne urban management shows the importance of urban management and creative city in these areas. In other words, the creative city can be considered as a new approach in dealing with urban environments and influencing the processes, goals, and methods of urban management and planning.

In the paper entitled "Creative Environment", Shahabian and Rahgozar (2012), while examining the concepts related to the creative city by investigating some successful global experience in the use of open spaces and the area of university environments in fostering creativity, assessed the need to pay serious attention to this issue to increase the use of potential spaces to promote creativity and development of the country's cities and concluded that the academic arena is one of the most important spaces for fostering creativity due to the presence of thinkers and attracting the academic class's attention. The authors stated that Iran's university arenas are separated from other parts of the city by metal fences, and their doors are even closed to scholars from other educational centers. Finally, the potential of these spaces has not been used properly for creativity.

Ghorbani et al. (2013), in the paper entitled "Creative cities a cultural approach to urban development", stated that a creative city is a cultural approach to urban development. In this approach, the city should be able to be an attractive environment for attracting and fostering talents. In this

approach, the culture becomes the main pillar of the development, by which other sectors are affected. Therefore, the economic foundation of these cities is also based on culture and cultural resources, and concepts such as cultural industries, the creative economy, and creative industries are mentioned.

Mousavi (2013) studied the indicators of the creative city in such a way that technological innovations lead to the transformation of cities and increase investment in them.

Mokhtari Malekabadi et al. (2014) studied the level of creativity of the fifteen districts of Isfahan based on 12 UNESCO criteria and indicators in the form of urban planning models.

In the book entitled *Creative City*, Meshkini et al. (2014) introduced the theory of creative city as a new model for the knowledge-based development in urban management and explained the place of globalization in the cultural and creative economy. Also, the concept and characteristics, approaches, pillars, and principles of the theory of the creative class of Florida and the creative city were described, and the characteristics and indicators of the creative city and its perspective were explained.

Theoretical Foundations

The realization criteria of the creative city: in moving towards the realization of the creative city, urban management plays a key role. The urban management leads to the improvement of the quality of life and contributes to the livability of the city by having objectives, such as the city for people, economic enjoyment, the city of knowledge, ecologic city, connected city, the pioneer city, and optimal use of the resources (Khan Sefid, 2012, p. 92-94).

The foundations of the creative city: Four main and significant principles are considered in analyzing the urban creativities as follows: flexibility, initiative, risk-taking, leadership. People, business enterprises, spaces, links, and prospects are the main foundations of the creative cities that paying attention to these principles is vital in creating and developing the creative city in the future (Rahimi et al., 2013).

The strategies of the creative city: Mohammadi and Majidfar (2010) believe that to create and develop a creative city, the foundations of creative cities should implement strategies that, while supporting the mentioned foundations, lead the city towards a creative future.

The recommended strategies of the creative city are as follows: the development of the capacity of creativity at all levels of the public education, investment in the social planning of creativity, increasing the support of the parts that are considered internationally, support of creative entrepreneurship, support of the creative products, creating and improving the urban creative cities, developing the mechanisms to provide the financial resources for the creative projects, the appreciation of the creative progress, the development of the risk-taking culture.

Indicators of the creative city

- A) Florida index: Florida believed that the cities must focus on the creative class. He considered paying attention to the place of the infrastructures, facilities, hardware facilities, places, and spaces of creativity necessary for fostering the creative class and being successful in attracting them.

Florida emphasized three indicators as technology, talent, and tolerance with various and numerous sub-indicators (Florida, 2005).

- B) Landry Index: In the theory of the creative city, Landry emphasizes that to achieve creativity in the cities, it is required to combine the broad parts of the urban space. His considered indicators are as follows: the educational and internship system, economy and industry, public facilities, social structure, and the diversity of the space of the cities (Landry, 2008).

- C) CCI index: CCI focuses on eight indicators to define and determine the creative city that is as follows: the range and scale of the creative industries and employment, the small efficiencies, attractions and the degree of attention to the economy, the public support, participation and costs, the global integration and union, human capital and research, the degree of freedom, tolerance, and diversity (CCI, 2012, p. 64).

- D) Sharpy Index: Sharpy index included the following indicators: the creative output, the number of self-employed residents, the creative investment, cultural, racial, and gender diversity, the prosperous micro-cultures, sustainability as the foundation of the modern creativity, the living costs, festivals, exhibitions, museum, galleries, and education (Meshkini et al., 2014, p. 163).

- E) Sasaki index: According to Sasaki (2010), the indicators of the creative city were confirmed in seven axes as follows: the creative talents, the quality of life, creative industries, the creative infrastructures, the cultural heritage, the citizens' activities, and governors.

- F) Creativity index of Hong Kong: The creativity index of Hong Kong was developed by the cultural policy research center affiliated with the University of Hong Kong in 2004. This center introduced five elements required for urban creativity as follows: creative outputs, structural and fundamental capital (rationality, technology infrastructures), human capital (educational quality), social capital (tolerance and social diversity), cultural capital (cultural areas, such as museums and play scenes) (Meshkini et al., 2014, p. 165).

RESEARCH METHOD

The current research is applied and developmental in terms of nature and descriptive-analytical in terms of research method. The first step was to classify descriptive information and theoretical resources of the creative city by using the written resources, including papers, books, theses, and research plans. Then, the required information was collected through interview with the relevant organizations, such as the municipality of Shiraz, management and planning, urbanization and road development, cultural heritage and tourism, and the statistics were extracted and three

questionnaires for local people, experts, and officials were prepared and filled to complete the data.

SPSS software was used to analyze data in an inferential-descriptive analysis. Then, the SWOT technique was utilized to identify, classify, and analyze the strategic factors of the internal and external environment align with the research purpose. In the following, the IEA matrix was used to compare the strategies, and the QSPM matrix was utilized to prioritize the recommended strategies and select the more optimal strategy. The conclusion was presented as a table and graph.

Study Area

One of the most effective factors in the proper and scientific planning of a region is its proper recognition. Shiraz metropolis with an area of 217 square kilometers and a population of 1565572 people as the capital city of Fars province is of strategic importance. The enclosure of Shiraz by the elevations and their coverage by suitable plant species gives a beautiful image and landscape to the city, the combination of which with the architecture and vegetation of many old gardens of the city, including Eram and Afifabad gardens, gives special and unique effect on the architecture of the city. Shiraz has a moderate and favorable climate with an average temperature of 18 degrees and an average rainfall of 285 mm. The presence of lakes, rivers, waterfalls, and elevations in the city has provided a high ecological potential for the city. The historic city of Shiraz is thousands of years old and is a service center for a large part of the population in the south of the country and even neighboring countries in the south. The city of Shiraz, with its rich culture of ancient history and warm-hearted people, has a unique potential in accepting the role of the historical and cultural center of the country. The existence of extraordinary places, such as the tombs of the seventh and eighth-century AH poets Hafiz and Saadi, the shrine of Shahcheragh (brother of the eighth Shiite Imam), the Zandieh complex, and the unique complex of Persepolis with a history of 2500 years alone shows this capacity. The communication network of Shiraz city has a suitable level and coverage that can be significantly increased by improving and diversifying the public transportation network in the central parts of the city and creating hierarchical and systemic connections in the whole network. With the improvement of urban status and the transformation of Shiraz into a regional metropolis, tangible tendencies in shrinking residential plots and floor area of residential units and tendency to multi-family and apartment methods have been evident. These will pave the way for a change in the pattern of housing to meet the quantitative and qualitative needs of a metropolis in the long term. At the city level, there is a tendency to form strong centers and service axes. The medical centers in Shiraz are among the facilities that play an important role in attracting domestic and foreign medical tourists. Although the urban environment is threatened by several factors, such as the risk of floods, earthquakes, sewage, high water levels and runoff, urban pests, environmental pollution, the presence of prominent axes (Khoshk river), zones (area of Shahcheragh shrine), edges, landmarks and nodes in this section allow a suitable and quality design for the benefit of the city and its residents. In urban

management, the lack of urban unit management in economic, social, cultural, and physical development plans of the city is one of the most important trends.

DISCUSSION AND FINDINGS

The general perspective of the societies and the development of the creative city: according to the library studies and interview with the experts, four aspects of physical, ecological, sociocultural, economic-touristic, managerial- organizational were selected to develop the questions of the questionnaire. By aggregating the questions of the questionnaire, some indicators were also codified under the pre-mentioned aspects to analyze from three perspectives of the societies. Graphs 1 to 4 show the results of the average mean of each of the indicators separated per four aspects of the research.

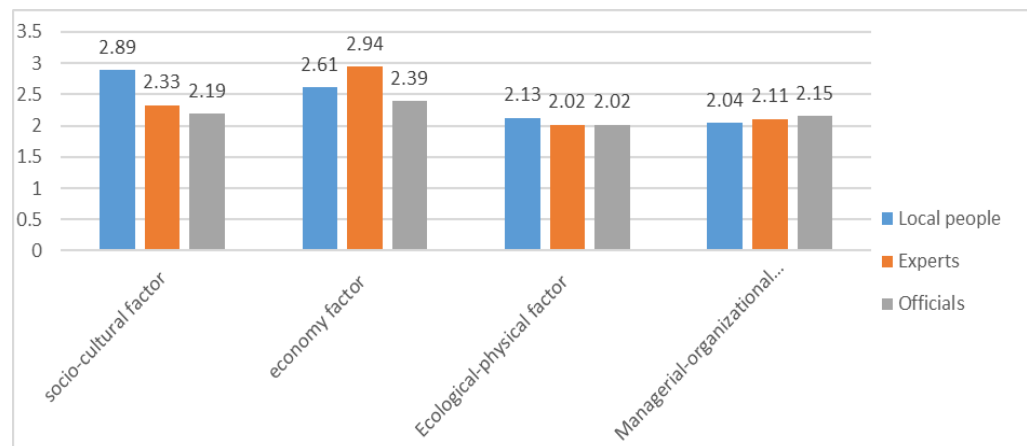


Figure 1. Comparing the mean score of the physical-ecological aspect from the perspective of the societies

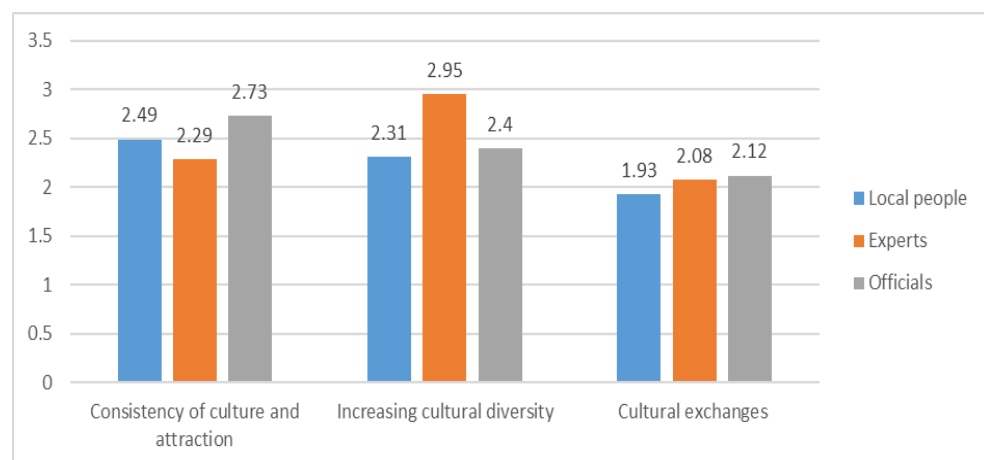


Figure 2. Comparing the average score of the socio-cultural factors from the perspective of the societies

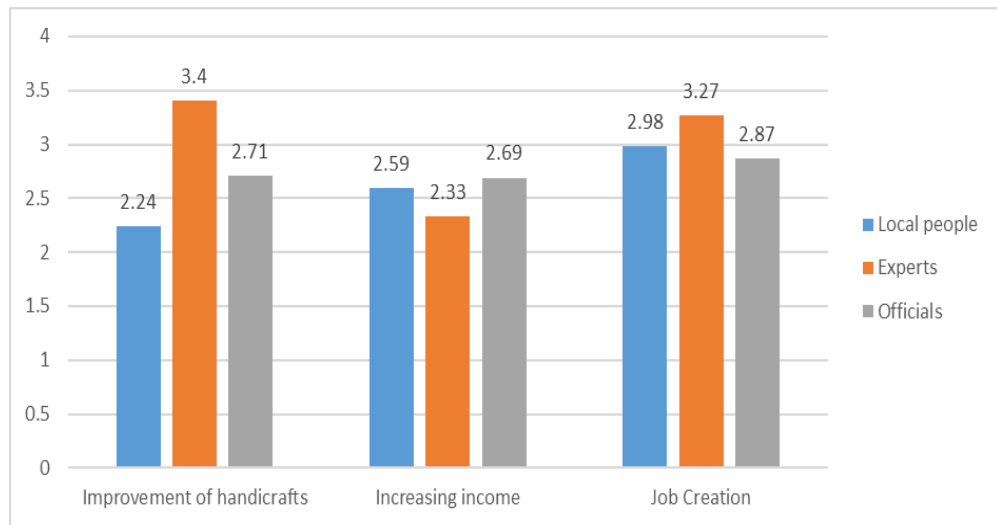


Figure 3. Comparing the average score of the economic indicators from the perspective of the societies

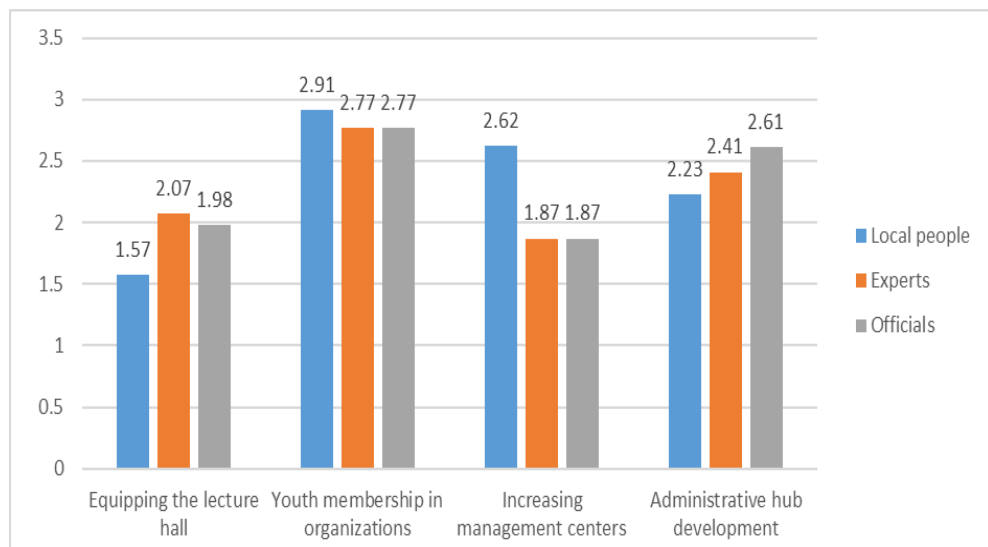


Figure 4. Comparing the average score of the managerial-organizational indicators from the perspective of the societies

In the previous section, the perspective of all societies in different common aspects was analyzed. In this section, the perspective of the local people, experts, and officials on the common and uncommon factors was also investigated (Figure 5).

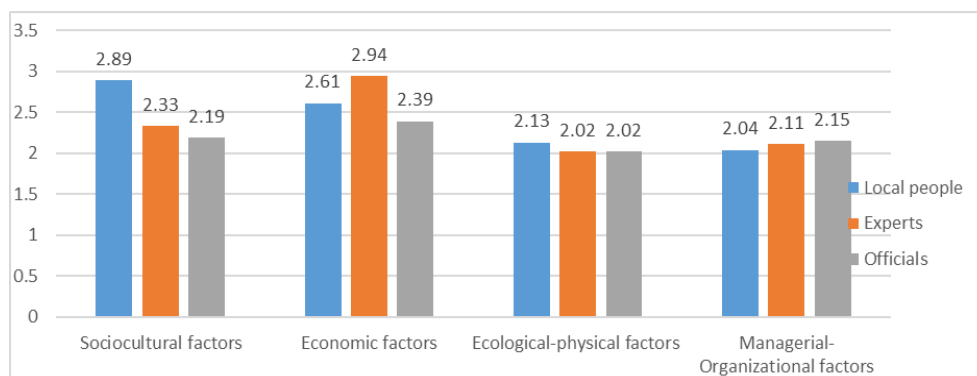


Figure 5. Comparing the average analytical score of the factors from the perspective of the host communities, experts, and officials

In a general conclusion, the analysis of the perspective of all the societies on the influential factors on the development of the creative city in Shiraz showed that two groups of societies (experts and officials) considered the economic perspective as the most influential factor in the development of the creative city and the local people knew the sociocultural factor as the most significant factor in the development of the creative city and they considered economic factor the second influential factor. Therefore, according to the conducted analysis of all societies under study, it was revealed that the economic factor was the most effective in the development of the creative city in Shiraz. Thus, the strategies and final approaches must be compiled to align with this factor for creative city planning.

Compiling the strategies of the creative city of Shiraz based on SWOT technique: The analysis and recognition of the strengths and weaknesses, opportunities, and threats are considered a significant step in conclusion and description of the studied trends in the literature review and providing a model for the conclusion and determining the urban strategies. The SWOT method (strengths, weaknesses, opportunities, threats) was used in the analysis section. In the following, the external factors (strengths and weaknesses) and internal factors (opportunities and threats) were identified and presented in Tables 1 to 4.

Table 1. The strengths and evaluation matrix of the development of the creative city in Shiraz (Resource: authors)

Aspects		Strengths	Weight	Rank	Score
Socio-cultural	S1	Having a long history of living in the city and historical monuments;	0.07	3	0.21
	S2	Having a long history in cultural area in Shiraz;	0.08	3	0.24
	S3	The presence of the strong culture of the hospitality in Shiraz;	0.08	4	0.32

Economic	S4	Creating self-employment through activities such as hotel management, selling handicrafts	0.09	3	0.27
	S5	Existence of a special market near historical places such as Vakil Bazaar;	0.04	4	0.15
	S6	The potential for the prosperity of the tourism industry in the city due to the historical nature of the city;	0.09	3	0.27
Physical-ecological	S7	Existence of an architecture compatible with the climate in many parts of Shiraz;	0.09	4	0.36
	S8	The existence of the equipped infrastructures and facilities in Shiraz	0.09	4	0.36
Managerial-organizational	S9	Having moderate weather and pristine and green nature around Shiraz	0.08	3	0.24
	S10	The existence of the various organizational centers such as province government, Municipalities of the districts, etc.	0.07	4	0.28
Total					2.70

Table 2. The weakness and evaluation matrix of the development of the creative city in Shiraz (Resource: authors)

Aspects		Weaknesses	Weight	Rank	Score
Socio-cultural	W1	Existence of social anomalies such as intimidation in some parts of the city;	0.08	2	0.16
	W2	Existence of poverty and unemployment in the distressed and old part of the city in the central core;	0.07	2	0.14
	W3	The high population density in the old fabric of the city.	0.07	2	0.14
Economic	W4	Lack of support from relevant organizations to the private sector;	0.09	2	0.18

	W5	Lack of job skills of residents in creative cities and turning to unrelated jobs;	0.07	2	0.14
	W6	Lack of economic information of residents on the indicators of the creative city;	0.09	2	0.18
Physical-ecological	W7	Location of traditional physical centers in busy city routes;	0.09	2	0.18
	W8	Little attention to the ecological and natural aspects of Shiraz	0.06	2	0.18
Managerial-organizational	W9	The lack of important managerial centers to the population of Shiraz;	0.09	2	0.18
	W10	The broad managerial changes with different approaches	0.09	2	0.18
Total					2.31

Table 3. The opportunities and the evaluation matrix of the development of the creative city in Shiraz (Resource: authors)

Aspects		Opportunities	Weight	Rank	Score
Socio-cultural	O1	The emphasis on the cultural role of the city in the upstream officials.	0.05	4	0.20
	O2	The number of the customs, handicrafts, and folklore songs	0.08	4	0.30
	O3	Development of the innovations related to the creative city.	0.08	4	0.30
	O4	The existence of the educated forces in the sociocultural aspect of the city.	0.04	3	0.12
Economic	O5	Development of the economic participation of the women in parts of the city.	0.03	4	0.12
	O6	Turning the formed industrial units in the historical fabric into the handicrafts	0.05	4	0.20

		workshops.			
	O7	Development of private-sector economic participation in urban planning.	0.08	3	0.24
	O8	Trade-business connection center to the south of the country.	0.05	4	0.20
Physical-ecological	O9	The temperate climate of Shiraz in terms of ecological sustainability;	0.04	3	0.12
	O10	Development of physical infrastructure and creation of an ecological city	0.05	3	0.15
	O11	The central position of Shiraz among the southern cities of Iran	0.03	4	0.13
Managerial-organizational	O12	Existence of accesses in the area of Zand and Atlas streets to enter Hafezieh Stadium;	0.05	4	0.20
	O13	Development of the relationship between government management and the municipality to increase service centers;	0.08	3	0.24
	O14	Allocating a part of the distressed fabric of the neighborhood to unusable facilities, etc.	0.08	3	0.24
Total					2.89

Table 4. Threats and evaluation matrix of the development of the creative city in Shiraz (Resource: authors)

Aspects		Threats	Weight	Rank	Score
Socio-cultural	T1	Existence of social anomalies and their resulted damages in the southern part of the city	0.07	2	0.14
	T2	Migration of the original residents of the neighborhood due to unfavorable living conditions;	0.09	2	0.18

	T3	High rates of immigration to the city and the development of informal settlements in the eastern part of the city	0.09	2	0.18
	T4	Lack of attention to tourism culture and the high value of its cultural mixing.	0.09	1	0.09
Economic	T5	Reducing the share of private sector workshop activities in favor of the public sector;	0.06	2	0.12
	T6	Lack of government investment in the city in the tourism sector;	0.09	2	0.18
	T7	Lack of attention to handicrafts and selling them as a brand in Shiraz;	0.03	2	0.06
	T8	Lack of attention to economic prosperity in terms of tourism and tourist attraction	0.09	1	0.09
Physical-ecological	T9	Lack of development of information technology in queuing systems, etc. .;	0.08	2	0.16
	T10	Lack of an important center for the restoration of the traditional physical fabric	0.09	2	0.18
	T11	Spatial incompatibility between hotels and accommodation centers and physical centers;	0.09	2	0.18
	T12	Lack of important recreation centers in the city and suburbs.	0.09	1	0.09
Managerial-organizational	T13	Lack of necessary facilities to encourage private sector investment in the management sector	0.09	2	0.18
	T14	The lack of NGOs in the center of Shiraz.	0.08	2	0.16
	T15	The lack of proper management in planning the indicators of the creative city.	0.09	2	0.18
Total					2.16

Internal External Matrix: IE matrix was used to evaluate the internal and external factors, results of which were presented in Table 5. In this matrix, if the place of the creative city of Shiraz was in I in terms of the scores of the internal and external factors, the strategy will be conservative (maintenance- internal support). If its place is in II, the strategy will be aggressive (Development and Growth), and if it is placed in III, the strategy will be defensive (withdraw, divestment, retrenchment, liquidation), and finally, if it is placed in IV, the competitive strategy (maintenance- external support) will be recommended.

Table 5. The final score of the evaluation IE matrix

WO Conservative (maintenance- internal support)	SO aggressive (development and growth)
WT Defensive (divestment- liquidation)	ST Competitive (maintenance- external support)

The obtained information was from the evaluation matrix of the internal factors (2.51) and the evaluation matrix of the external factors (2.53). That is, the strategy of dealing with the creative city of Shiraz was placed in II that the aggressive strategy based on the development and growth must be taken to reduce the internal weaknesses and avoid the threats caused by the external environment. The cities whose place in the IE matrix is aggressive implement the SO strategy. That is, Shiraz does not enjoy favorable conditions and has a growing position. The matrix of the threats, strengths, opportunities, and weaknesses (SWOT) is one of the vital tools in the process of compiling a strategy through which the information is compared, and four types of strategies can be presented. Table 6 represents the strategies of SO, WO, ST, and WT.

Table 6. The matrix of strengths, weaknesses, opportunities, and threats (SWOT)

	Strengths SO	Weaknesses WO
	In the table of evaluation matrices of internal factors governing the creative city, the strengths were explained.	Weaknesses were listed in the evaluation matrix table of internal factors governing the creative city.
Opportunities OO	Strategies of SO	Strategies of WO

<p>Opportunities were listed in the evaluation table of external factors governing the creative city.</p>	<p>1- Strengthening the socio-cultural role of Shiraz according to the historical background of the city</p> <p>2 - Strengthening outstanding historical monuments and handicrafts and special customs of Shiraz</p> <p>3- Creating employment opportunities due to the development of creativity in Shiraz</p> <p>4- Training specialized and skilled forces in the area of the creative city</p>	<p>1- Defining employment-oriented prospects and policies with a creative approach in the city</p> <p>2- Identifying practical and economically justifiable plans for the creative city in Shiraz</p> <p>3- Defining appropriate strategies for a creative city</p> <p>4 - Creation and expansion of physical - ecological facilities for the people of Shiraz</p> <p>5 - Defining the relationship between creative city activities using electronic systems</p>
<p>Threats TO</p>	<p>ST strategies</p>	<p>WT Strategies</p>
<p>Threats were listed in the External Factor Evaluation Matrix Table for the Creative City.</p>	<p>1 - Planning to create employment in the organizational area of the creative city</p> <p>2 - Efforts to neutralize foreign economic advertising to attract tourists and economic prosperity</p> <p>3- Evaluating the standardization system and financial and moral support of activists in the urban economy</p> <p>4- Denying monopoly and rente to create suitable opportunities for all activists in holding exhibitions and conferences</p>	<p>1- Training of responsible departments and organizations to better understand the creative city in Shiraz</p> <p>2- Supporting economic research in various areas related to the creative city</p> <p>3- Changing the attitude of managers and officials in providing the context and creating infrastructure in proportion to the needs of the creative city</p>

Decision Step: A comparison was done between the information obtained from the SWOT matrix and the IE matrix in this step. In the SWOT matrix, four groups of strategies in proportion to the internal and external situations were identified, and it was revealed that the position of the creative city of Shiraz in IE Matrix was in an aggressive part. Therefore, emphasis on the aggressive strategies made the conservative strategies in the second priority.

Quantitative Strategic Planning Matrix (QSPM): The relative attractiveness of the selected strategies in the previous section were determined using this technique (conservative and development and growth strategies), i.e., determining the degree of using the determinant internal and external factors in the creative city in Shiraz successfully. The QSPM matrix was used to prioritize the four selected strategies.

After forming a matrix table, the QSPM matrix, and analysis of superior strategies in radar (spider) diagrams, a critical index table was formed.

In this step, after investigating the analysis system of the capabilities and talents, the capabilities and talents were classified based on the SWOT model, and each capability and talent that obtains the highest score of the average (critical index) will be selected as the intervention strategies and the rest will be ranked next. It is noteworthy that the recommended plans and projects will be based on prioritizing the intervention strategy along with determining the approach, executive policies, and finally, the executive projects.

Table 7. The critical index of the capabilities and talents (QSPM) (Resource: Authors)

Row	Capability and talent	The total score	The average score of the capability and talent	The difference of each score and capability and talent from the average score
1	SO1	3.13	2.7	More than average
2	SO2	2.87	2.7	More than average
3	SO3	2.41	2.7	Less than average
4	SO4	3.61	2.7	More than average
5	WO1	3.56	2.7	More than average
6	WO2	4.32	2.7	More than average
7	WO3	1.87	2.7	Less than average
8	WO4	2.44	2.7	Less than average
9	WO5	0.38	2.7	Less than average

In this step, based on the previously conducted analysis, the favorable talents and capabilities of the intervention were selected, and then they were prioritized based on the related score.

Table 8. The priority of the talents and capabilities based on the score

Priority		The strategy	Talents and	The related

		sign	capabilities	score
1	Immediate	WO2	Classification of the talents and capabilities based on the score to compile the intervention strategy	4.32
2		SO4		3.61
3		WO1		3.56
4		SO1		3.13
5	Medium term	SO2		2.87
6		WO4		2.44
7		SO3		2.41
8		WO3		1.87
9	Long term	WO5		0.38

CONCLUSION

The general conclusion based on the analysis of the perspective of all the societies on the influential factors in the development of the creative city in Shiraz shows that three groups of societies (host community, experts, and officials) considered the economic perspective the most influential factor in the development of the creative city. Therefore, according to the conducted analysis of all societies, it is indicated that the economic factor is the most influential factor in the development of the creative city in Shiraz that final strategies must be compiled for the planning of the creative city in alignment with this factor. According to the analytical model of SWOT and planning matrix of QSPM, the strategies of the development of the creative city were codified and presented based on their priority as follows:

Immediate strategies (short term): Determining practical and economically justifiable plans for the creative city of Shiraz, training specialized and skilled forces in the area of the creative city, defining prospects and employment policies with a creative approach in Shiraz, improving the socio-cultural role of Shiraz according to the historical background of the city.

Medium-term strategy: Strengthening historical monuments and handicrafts and creative customs of Shiraz, developing and expanding physical and ecological facilities for the people of Shiraz, creating employment opportunities concerning the development of the creative city in Shiraz, defining appropriate tourism strategies for the creative city.

Long-term strategy: Defining the relationship between creative city Activities using electronic update systems, executive strategies for each of the strategies should be developed and implemented by relevant organizations and institutions.

General recommendations: This part includes the recommendations that were set based on the interpretation of the main purpose of this research for the development of creativity city in the metropolitan of Shiraz. Table 9 represents the recommendations.

Table 9. The recommendations resulted from the applied models in the research

Recommendations	Factor	Spatial priority	Temporal priority
Determining practical and economically justifiable plans for the creative city in Shiraz	Economic	The area of Hafiz and Saadi shrines	Immediate
Training economic experts in the area of the creative city	Social-economic	The area around all the centers of the creative city	Immediate
Defining prospects and employment-oriented policies with the creative approach in Shiraz	Economic	The area of Hafiz and Saadi shrines	Immediate
Presenting the economic goods and products creatively in the green package	Economic	The service areas of the city	Immediate
Improving the sociocultural role of Shiraz with an emphasis on highlighting the historical background of the city.	Socio-cultural	The central part of Shiraz around the Shahcheragh shrine	Immediate
Strengthening the outstanding historical works and handicrafts and creative customs of Shiraz by holding an exhibition and...	Social	Around Zandieh neighborhood	Short term
Development of public transportation, especially Subway	Physical		Medium-term
Development of the urban furniture with creative ideas and using waste furniture, materials, and parts	Physical	Around historical and religious places	Immediate
Regeneration of the historical fabrics and places through assigning new land uses	Physical	City center	Short term
Creating job opportunities considering the development of the creative city in Shiraz	Economic		Short term
Increasing the natural ecological	Ecological	The southeastern	Short term

aspects		of Shiraz	
Establishment of the ecological city	Ecological	The southeastern of Shiraz	Long term
Establishing art houses to support the plans of the creative city in the vicinity of the historical monuments in Shiraz	Socio-cultural	The central part of the city	Medium-term
Creating creative buildings in Shiraz to develop its infrastructures and facilities	Physical-managerial	The east of Shiraz	Short term
Designing and implementing the cultural symbols of shiraz in the squares and historical and new parts of the city by designing public spaces	Social-physical	----	Long term
Holding traditional music ceremonies in Shiraz National Day	Socio-cultural	Eram and Afifabad Gardens	Immediate

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