

*Full Length Research Paper*

# A survey of Tehran metropolis strategies as a creative city of Iran

Ali Rezaeian Gharagozlo

Geography and Urban Planning Faculty, Science and Research Branch, Islamic Azad University, Tehran, Iran.

Accepted 17 August, 2011

Tehran metropolis, as the political, economic and cultural capital of Iran country and which also has huge training potential and specific status in science and culture along with welfare facilities, has a suitable background for elite attraction. Actually, Tehran is a place for gathering creative people according to Florida's definitions. The existence of these specifications and ability to enhance the indexes and standards of creative city, and also codification of specific strategies could convert Tehran to a creative city.

**Key words:** Creative class, creative economy, creative industries, creative city.

## INTRODUCTION

### From emersion to conformation of the creative city

Future cities have different viewpoints as compared to cities we have considered in the past. A city that encourages people to work with their imagination is beyond the scope of urban planning in construction. This subject is widely determined on hardware infrastructure, such as roads and communication networks, homogeneous habitat development and office buildings. In contrast, we need the mixture of hardware and software in cities.

Software involves how people can exchange ideas. So, it is underscored for physical development and creation of places or urban algorithms in order to make the communication easier for people. These spaces are included in high level of quality and facilities and utilities. In fact, third place is stressed that we cannot call it location nor house, but the place that people can communicate and meet each other. These spaces can be cafes or other places for gathering. These places are calm and have aesthetic aspects in terms of advanced technology. Also, wireless communication facilities are there, so people could work in motion and walk with each

other. In this form of urban planning, the stress is on how the city could create a good urban atmosphere, because the buildings have insipid and ugly and hard faces, and can have adverse psychological influences and reduce the work capacity and ability of residents. Another part of creative city idea is how to strengthen the imagination of artists as they are encouraged to work together.

### Problem expression

There are several comments and opinions regarding planning and urban developments. Each of these theories suggests strategies for urban development. Some comments have been more comprehensive and some of them considered more specific aspects of the city and consider those dimensions as the main strategy of urban development. In these viewpoints, the traditional views have concentrated on physical development of cities and more recent views have concentrated on economic and social development of cities.

The postmodern patterns know the city as a most pivotal factor of development of countries, and believe

that development should be initiated from cities; the main axis of development is the culture of cities and urban residents. In other words, cultural resources and man-power in every city are considered as the most important factor to be development oriented. Considering the pattern and ideas of creative city in recent years, creative economy, industries and community, comprehensive development and sustainable urban will be provided.

### Importance of research and its objectives

Tehran city as the political, economic and cultural capital of the country has embraced a wide range of services and facilities which distinguish it from other cities. Establishment and diversity of majority of Tehran economic activities focus on educational centers, accredited universities, professors of universities, concentration of technology and information production; including important cultural centers, such as theatre halls, cinemas, music halls, traditional and modern art galleries, etc. They also include design centers and clothing and fashion centers; important centers of scientific and cultural exhibitions and technology, such as industrial exhibitions, books, plants, technology and nano-technology; important place of great artistic and cultural events like movies, music, theater, visual arts; and important center of production of radio and television entertainment (several central network for television and radio that covers the whole country).

This enormous potential of culture and education and special situation that leads to accessibility of scientific and cultural resources and related facilities provides suitable background for storage and life supply as well as leading to attraction of many elites around the country, with comparative prosperity for them. As a result, massive amounts of people educated at higher levels and skills reside in Tehran. Due to these features, Tehran has a potential to become a creative city based on indicators and academic standards. But the failure to provide specific strategies to turn Tehran to a creative city and also lack of areas for developing creativity have caused many of the elites and the educated and creative people to emigrate from Tehran to other parts of the world, especially to the cities which have provided some appropriate areas to develop individual capacity and attract the creative class of the people.

### Research questions

1. What are the visions of creative city development and their operational programs?
2. What is this viewpoint looking for and which solutions can be used to achieve its goals?
3. How could Tehran city retain creative, educated and elite class?

4. Is there any ability in Tehran to attract this class from other cities of the world?

5. How could Tehran reduce its dependency on natural resources by utilizing the present human resource and social capital and have income from creativity of people and social capital? (Amabile, 1983; 2004; Amabile et al., 1996)

### Creativity history

At the beginning of formation of this concept in 18 and 19th centuries, creativity was referred to artists and their works. Based on that, creativity was in the field of art and had a conceptual measure of elite. In the mid-twentieth century, aesthetic aspects of creativity would start to have deformation. In psychological researches, general ability of people in creating was known as creativity. Later, this concept of creativity was related to more social areas and ultimately became a keyword in economic fields (Sternberg and Lubart, 1999; Sternberg, 2006).

In 2002, Richard Florida, in a study titled, "the rise of creative class", believes that the number of people who professionally use their creativity as ability to form meaningful creation is rising rapidly in United States, and actually this is a change in creativity concept in the field of working.

Based on his findings, he introduced a new economic class with the name, "creative class". He believes that this class has significant effects on America's economics and at those ages, they were a norm maker class (Florida, 2004).

### Historical trend of shaping the theory and concept of creative city

The idea of creative city emerged in the world in 1980 to rebuild the cities globally. But the time this idea started dates back to 1990. The philosophy of this idea is that there is more potential in one place, more than we think.

The title of creative city was first introduced by United Nations Educational Scientific and Cultural Organization (UNESCO). But the definition which was considered by UNESCO in those days is different from the concept of now. In 2002, UNESCO declared: "although we attend to historic and ancient remainders of countries, but from now the urban culture should be noted too". Thus, the title of creative city was formed with the special rules in UNESCO and announced that cities can freely apply for obtaining such a title in order to make possible the international investment, particularly in the tourism industry. Although, UNESCO in this project was considering the economy element, but its main purpose of granting titles to cities was because of cultural flourish. At that time, Aswan of Egypt and Santa Fe of America in the field of handicrafts, the cities of Berlin, Buenos Aires

and Montreal in the field of urban design, Edinburgh in Scotland in the field of literature and the cities of Bologna and Seville in the field of music could acquire the title of creative city. In those years, UNESCO was going to grant such titles to these cities to help them get a uniform management system and their coordination with the World Trade Organization components. The World Trade Organization believed that the elements needed for granting titles have not enough economic principles. They believed that creative city is more than music, handicrafts and other arts areas. At the same time in early 2003, a new movement began about creative cities which believed that we should travel beyond the concept of creative city and link this concept to economic developments of countries.

Creative city will be achieved with the combination of three elements: place, people and investment. Creative city idea believes that we should emphasize on the element of place, outside the industry as a quality environment that enhances human life (Sternberg and Lubart, 1991). The citizens in the past were divided by two classes of capitalist and labor. Now in the concept of creative city, they are divided into creative and non-creative class.

The creative-class carries the knowledge and the burden of knowledge-based economy on the shoulders of people who live in cities and have sufficient experience. However, with this new approach, the issue of urban governance and urban management is getting important. With getting important and networking of cities and increasing population, civil issues are considered in another type. Now for a city to be creative, they should invest in the cultural and artistic fields. In addition to economic issues in a creative city, the blend of economy, technology, science and culture helps urban development. In this direction, UNESCO moves to create a network of creative city. In this network, the goals, such as the protection of cultural diversity, creating solidarity among the urban residents are looked for in order to promote and protect local cultural heritage in the process of globalization, and enrich and strengthen the cultural identity of city members. Cities can be members of these networks based on their characteristics and features: literature, movies, music, crafts, etc. Also in Iran, cities, such as Shiraz, Tabriz and Isfahan were looking for their registration in the UNESCO creative cities network. The other objectives which were followed in this project included: the subject of creativity of urban residents and how can people help to create a better place to live, work, play and learn. In fact, creativity will occur when people with different opinions could have interaction and dialogue together in a relaxed environment and provide more creative growth by that. Creativity is a phenomenon that is needed in developed cities; development which is achieved by set of different cultural activities. In the original model of creative city, creative ideas are heavily influenced by the focused cultural industries (Sternberg,

and Lubart, 1995). Hence, the cities concentrate on the subjects which could enhance their capability. In this field, the art projects and reuse of old buildings is specially considered. For example, in 1989 a study on the city of Glasgow, as an "Economics and Culture" creative city, was cleared that the economy, political system and bureaucracy are the main parts of a creative form of ecology the cities should focus on.

### **The main indicators of creative city**

#### **A city is called creative when it has the following parameters:**

1. Sustainable environment (healthy environment; clean water and air, pattern of health and environmental protection, access to green spaces and recreational areas and production of goods and services that are clear from greenhouse gas emissions).
2. Socio-cultural condition: Cultural and racial diversity, safe houses, health and educational programs.
3. Utilization of technology: Using appropriate technology, efficient energy production systems without carbon, efficient transport system, infrastructure and sustainable buildings.
4. Dynamic economy: the dynamics of local space for investment in local level and aimed at the export target markets.
5. Public policy: the role of law in development, implementation and maintenance of a creative city must be open and operational. The transparency and possibility of participation in order to support the balance between the elements of life is required.

### **Basic steps for the formation of the creative city**

1. Attraction and maintenance of creative class. This category can embrace a wide group of adults and workers in different sectors.
2. Construction of buildings and cultural monuments. Using architectural celebrities for making cultural monuments, museums and art centers are the key factors. For example Guggenheim Museum Bilbao in Spain designed by Frank Gehrig and opened in 1997. This museum is the most important symbol of photography in the city. A large number of museums and art centers in other countries have been accordingly opened.
3. Increasing of artistic department's usage for resuscitation and redevelopment of city. Cinema, theater, galleries, art studios and concert halls could create new spaces. These spaces will establish and expand the cafes, restaurants and new retailers. These mixed usages increase the real estate prices and make the attractiveness of these spaces higher. For example, Lincoln Avenue in Miami Beach (USA) or artistic section

of Wayne Wood in Santa Fe city, and even smaller cities like Memphis and Kansas city. Investment in these cities and existence of artistic and cultural activities led to increased property and land prices and also spurred the market.

4. Promotion of cultural tourism. Studies show that art is a tourist attraction. 30% of the 3.35 million American adults say the composition of art, culture or heritage events or activities has effect on their choice of tourism destinations. For 75% of visitors who had visited New York last year, the new galleries at the Metropolitan Museum of Art have been their main destinations. On this basis, culture, arts and tourism in the municipal building are roommates in Boston, Providence, Chicago and some other cities and mayors believe that arts and tourism also depend on each other.

5. Considering the economic effects of arts. In recent years, the study of economic impacts has the tendency of economic works of art. "Consumer culture theory" emphasized that when a city residents increase their costs for consumption of goods and services, it will lead to an increase in their income. According to statistics provided, the nonprofit arts and cultural industries led to 2.166 billion dollar income in U.S.A economic activity each year, indicating the amount of investment and expenses related to the art sector and influential position of art in the world economy.

6. Toward achieving global fame by art. Art can help to create world-renowned cities. For example, the Art of Basel has an efficacy in becoming Miami city as a part of a global actor. But for the attention of the world, the face of art should be unique, even dramatic arts.

7. Creation of creative industries. Creative industries are called industries based on individual creativity, skill and talent of recreating; so it has the power of applying intellectual properties. These industries include: architecture, advertising, art and antique markets, crafts, fashion design, film and video, recreation software, music, dramatic arts, publishing, computer games soft-ware and television (Amabile, 1983).

These activities comprise 2.2 million jobs (9.1% of total jobs) in the United States. Those who are called super-creative, architects, writers, artists, designers and those who work in entertainment, sports and the media include more than 4.4 million or 4.3% of U.S. employees (Amabile, 2004).

8. Using art to promote changes in taste. Closely associated with the creative class theory, change is very important. Tolerance is one of 3T of Florida which has a close relationship with the creative class (the two others are technology and talent). Cities with higher amplitude variations are interested in attracting the creative class and their maintenance. According to Florida's theory, tolerance means the existence of artists who create happiness in community. Various arts can be considered as a tolerance index.

9. Creativity promotion as problem solving tools. Charles Laundry's book titled, "Creative City Tool kit for Innovation" was released in 2002. But the common idea of Laundry on creative city was raised in late 1995. Laundry had a new radical look on the creative city. He believes that the city needs not only creative mobility to achieve value-added industries, but also needed to solve the social problems. In other words, creativity should be considered to solve problems that have spread in all urban areas.

### **Creative industries in the creative city**

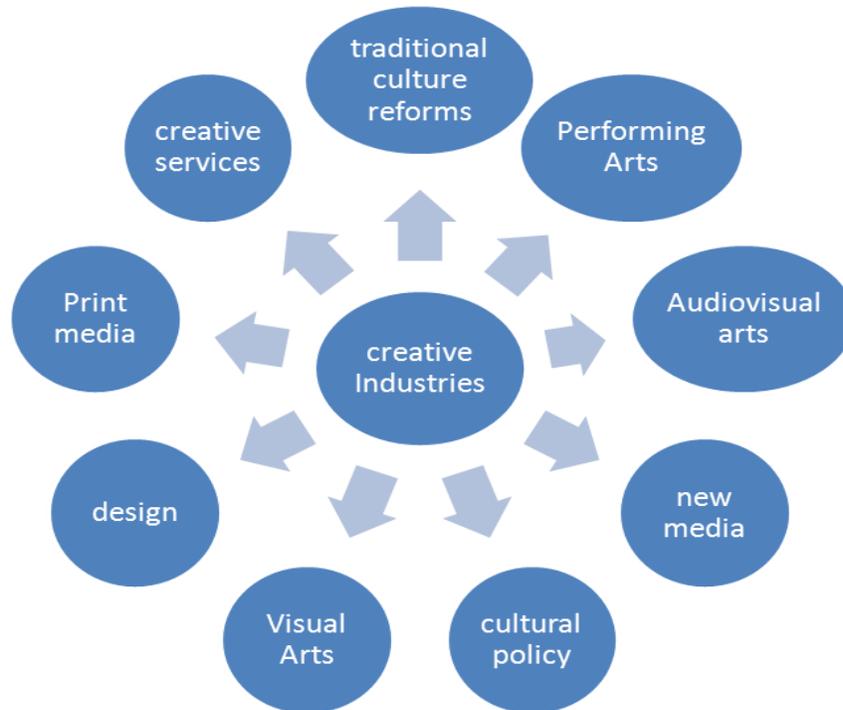
Urban development, from the perspective of city studies, is not a category limited to technical aspects of physical development and urban infrastructure development, but it contains from the flow perspective of urban and civic life and consequently the social and cultural activities. Major cities of the world show their most attractive symbols of development of their cultural goods to define their place in perspectives and strategies in urban development and cultural activities offered in the realm of artistic products. Nowadays, in many of these cities, cultural development has been considered as a most dynamic economic sector in the city regarding their external effects on the urban economy. Also well known, cultural economics is a main cause of economic growth and cultural prosperity in other parts.

For example, in New York city's economy, art markets have the ranking of fourth in terms of employment possession when compared with other economic sectors. Economic values in this part of New York's economy, where over one hundred and fifty thousand people are employed in it, were more than 21 billion dollars in 2007. The statistics still show a direct economic importance and value of art and culture in the urban economy of one of a world's metropolis. But the share of external effects of this part is much more than other parts of the New York economic sector of urban economy (Landry and Bianchini, 1995).

In 1998, the Department of Culture, Media and Sport of England provided a new definition of creative industries. Creative industries are industries based on individual creativity, skill and talent that can be applied to recreations and intellectual properties. Generally, there are different views about the classified creative industries and each perspective offers different models. The following refers to some of these models

#### ***UKDCMS model***

The UK Department for Culture, Media and Sport (UKDCM) model was applied in 1990 in Britain to change the economic situation resulting from creativity and innovation. This model knows the creative industries as



**Figure 1.** Classification of creative industry department.  
Source: Hartley, 2005.

industries that require individual creativity, skill and potential to generate wealth and jobs.

### ***Symbolic text model***

This model stems from the viewpoint of cultural industries which was common in studies of industrial culture in Europe and Britain. This approach of culture recognizes as important social and political subjects, which will be paid attention to instead of folklore culture.

### ***Copyright model***

This model is based on industries that are directly or indirectly related to creation, manufacturing, production, publication and distribution of copyright. Its emphasis is on intellectual property as visual creativity which included the classification of goods and services (Tavasoli, 1995).

Department of Culture, Media and Sport of England has provided definitions of other creative industries:

1. Cycle of creativity, production and distribution of goods and services which intellectual capital and creativity has used as primary inputs.
2. Combination of knowledge-based activity that emphasizes art but not limited to that, and potentially creates

income from trade and intellectual property rights.

3. Confluence of artists with services and industry sector. Figure 1 shows the classification of creative industry department (Hartley, 2005).

### **Creative economy in creative city**

Creative economy is defined without considering how creative industries are defined and classified. Creative economy expression was used in 2001 by John Hawkins in a book entitled "Relationship between creativity and economics". In Hawkins' opinion, stand point of creativity and economy is not a new phenomenon. The new is nature and content of communication between them and how to combine with each other to produce the added value and wealth. Hawkins used creative economy expression for a wide range of activities which cover the range of 15 creative industries from art to wider fields of science and technology. According to statistics in 2000, the creative economy in the world produces wealth as 2.2 trillion annually income and grew by about 5%. There are two types of creativity in Hawkins' opinion: the kind that relates to the happiness of people as individuals, and the kind that produces products. First, one has human features and could be found in every culture and societies. Second, one which is seen more in industrial societies has more value and contains variety of science

innovation technology and intellectual property.

United Nations Conference on Trade and Development (UNCTAD) defines creative economy as:

1. Creative economy is a concept based on creative potential, economic growth and development (Brecknock, 2002).
2. Creative economy creates jobs, income and earnings from exports and has social participation (Kanter, 1983).
3. Creative economy includes economic, cultural and social implications associated with technology and rational features along with tourism purposes (Müller, 2009).

Trade and Development Council of United Nation (UN) emphasized four objectives in creative economy definition:

1. Reconciliation between the national cultural objectives with technology and global trade policies.
2. Conflict with asymmetric growth of creative industries barriers in developing countries (Reis, 2008).
3. Strengthen umbellate between investment, technology, entrepreneurship and business which is called creative network.
4. Codification of innovative policies to advance creative economy for more profitability.

### **Creative and entrepreneurial class in creative city**

Richard Florida, author of the emergence of creative social class in Harvard Business Review magazine in 2004, has emphasized necessity of investment on creative class. He believes that the creative social class value is where creativity finds expression and in a wider range, when the operation is talented, innovation and economic growth will undoubtedly receive benefit from it. Florida says: "there is no wonder studies that show that countries which have a greater share of creative workers are the same countries which are more competitive than others". United States throughout its history has benefited from many talented people. For example, during World War II, the large number of scientists and thinkers of the war-torn Europe took refuge in this country. Florida believes that creative people around the world come to America looking for opportunities. Chinese and Indians immigrants allocate more than 30% of Silicon valley activities (Center of American's technology and innovation). For example, Florida alludes to somebody like Sergei who was born in Moscow and was one of the founders of Google. He has been gaining billions of dollars now (Tavasoli, 1995).

Global competition over attracting creative people is getting harder every day. In developed countries, the generations who cause boom technology and flourishing world economy now form 60% of labors, and this means

that many workers with high education level in the world will be retired soon. This critical situation has the consequence of specialist shortage and this gap will be filled only by foreign labors.

### **Creativity indexes**

There are some methods to determine creativity indicators in which the amount of creativity of an area or city can be designated based on these indicators and calculations performed. The main purpose of these indicators is to determine the creativity of a particular geographical area in the city. We can select one of these models and calculate the creativity index measure in Tehran from these methods and variables, and with regard to conditions and information available in Tehran. The followings are some of the models in this study:

#### ***The model of three T (3T) of Richard Florida***

In 2002, Florida used three indices as talent, technology and tolerance to measure creativity in a city. These three factors along with several other indicators reflect the relative focus on high-tech industries and creative class in an area, which indicates the amount of space diversity and culture range in one place.

**Talent index:** This index is achieved by calculating the percent of the population with bachelor's degree or higher, which indicates the presence and concentration levels of human capital in one area. Also, relative concentration of creative class in one area could be calculated by counting the number of creative class in the major occupational groups in a region.

**Technology index:** This index is achieved from modulation of innovation and high-tech indices. The first index is an example of a simple pattern that reflects the power of innovation in a resident population of the region. The second index shows the size and focus on a set of technology related industries in an area (such as, electronic software, biomedical products and engineering services).

**Tolerance index:** It is measured with a combined index which is a combination of parameters, such as Gay index, Bohemian index and melting pot index, so that the Gay index indicates high population of couples or those ready for marriage. This is indirect measure of the changes of range and open area of society in one region. Bohemian index shows the relative amount of a group of people who are creative artistically. This index is a direct benchmark of culture producers and creative capital in one area, with this presumption that members of this group are from creative people and old anchor of

**Table 1.** The Euro creativity index.

Indexes	Criteria
Euro-creativity index	Sum of talented people, technology and tolerance rates divided by the maximum possible rating.
Euro-talent index	<ul style="list-style-type: none"> <li>- Creative class: measurement of creative workers (statistics got from ILO in countries of Europe continent).</li> <li>- Human capital index: measuring the percentage of people between 24 to 64 years old with a bachelor's degree or higher.</li> <li>- Scientific talent index: measuring the number of studies and research in science and engineering per 10,000 workers.</li> </ul>
Euro-technology index	<ul style="list-style-type: none"> <li>- Innovation index: measuring the number of patents registered per million people.</li> <li>- High innovations index: measuring the number of patents in high technology registered per million people.</li> <li>- Research and development indicators: measuring the cost of research and development as part of gross domestic product (GDP).</li> </ul>
Euro-tolerance index	<ul style="list-style-type: none"> <li>- Attitude indicator: measuring attitudes to minorities.</li> <li>- Value index: measuring values and attitudes covering various areas in the country's value system (such as religion, nationalism, power, family, women's rights, divorce and abortion).</li> <li>- Expression: measuring of attitudes about expression, quality of life, democracy, dedicated, leisure, recreation, entertainment and culture.</li> </ul>

diversity in lifestyles and creative activities. Melting pot index is a criterion to determine the relative percentage of non-native people who were born there. This criterion is another concept for measuring the open doors to the immigrants or people out of the area, the people who can be considered as the agents of economic growth in an area.

### ***Euro-creativity index (ECI)***

Florida in his next study with Tinagli, used the «3T» index in the Europe study. This study, which was recognized as the Euro creativity index, in fact was the advanced analysis of the high creative class framework analysis and the comparison of that in 14 European countries, such as Scandinavian countries, Norway and United States. Although, these indicators were different from the indicators used in «3T» of Florida, but however, its main focus is on the key topic of the ability of countries to attract, maintain and develop creative people (Collette, 2008).

Table 1 shows briefly the Euro creativity index.

### **METHODOLOGY**

This is an applied research that uses the results of fundamental studies, in order to improve and bloom behaviors, methods, instruments, products structures and algorithms which are used in human societies. Research methods are set based on the subject nature and goals of each study. In this study, first, we gather

needed information about the case study and then analyze the data to be gathered. Upon this, the present research method is an analytical and descriptive method.

The present research instruments are:

1. In the first phase, the library studies have been done (including books, theses, papers, magazines and researches in any centers related to the topic). Actually in this phase, the theoretical foundation related to our research is gathered.
2. In the second phase, the data and information regarding the case study discussed were collected.
3. In the third phase, data and information are analyzed using the results of previous phases and the final result of the research is prepared, with the research questions answered.

### **INDICATORS OF CREATIVITY IN TEHRAN**

The Tehran city is established in the center of Tehran province with over 730 km<sup>2</sup> area. Its altitude is about 1800 m in the North and about 1200 m in the Center and finally reaches 1050 m in the South. Tehran is extended in an area between two mountains and desert valley in Southern Alboiz mountain range and now has 22 zones based on the last partitioning of the city.

The city's population was 7,803,883 persons according to latest official census of Statistics Center of Iran in 1385, which according to the population in 1375 has had 1.45% of growth in population. Among the 22 zones, zone 22 with growth equal to 6% had the highest and zone 21 with growth equal to -1.66% had the lowest percentage of growth.

From the viewpoint of sexual structures in Tehran, there are 104.4 men in front of 100 women. In the same year, there are 18.74% in the age group of 15; 22.6% in the age group of 15 to 24; 52.7% in the age group of 25 to 64 and 5.95 % in the age group of 65 and higher in the population of Tehran (Population and Housing Census, 1385).

Generally, there are more specialists, scientific centers of higher education, graduate-level major centers and information technology and the largest number of cinema, theater and museum in Tehran, as compared to other cities in Iran country. As noted, approximately 10% of the population resides in this city. The huge crowd across the country has migrated to this city over time. Immigrants from around the country and some even from outside the political borders have entered Tehran city. Due to location, culture and ethnicity differences of immigrants, Tehran has become a collection of cultures and different ethnic groups. Social changes and displacement of population within the body of Tehran metropolis and from surrounding toward inside this city are enormous. The structure of urban ecology that led to the permanent population displacement brought new needs, combining, integrating and mixing of cultures and created the grounds of new cultures and behavior patterns which are very different from the original cultures.

Requirement of residence in Tehran and its relationship with the global economic system have caused a dramatic economic transformation in this city. The existence of architectural symbols (such as Milad Tower), the emergence of new stores, buildings inspired of post-modern architecture, new technologies, new ways of leisure and recreation, new training needs, all in conjunction with or parallel to each other, create the new economic activities, the economy which is less dependence on exploiting natural resources. The services activities related to global technology revolution has also penetrated Tehran. The presence of personal computer, internet, satellite and new media has created new forms of communication, culture and education which have affinities with many activities known as creative industries and often are concentrated in Tehran city. The groups mentioned in the theories of Richard Florida's creative class could be clearly observed in Tehran and their presence is touchable. Appearance and rises of the types of music, festivals, science fairs, technology, fashion, home furnishings, shows and film productions display all kinds of information and flourishing of creative activities in Tehran (Population and Housing Census, 1385). Although, still playing in real estate, housing and being a part of middleman is still the important part of economic activities in Tehran, but how long will this trend continue? This is done while Tehran municipality's revenue during the two decades of sales related to building density and complications of licensing the construction of the housing market is confronted with downturn trend sharply. So how

will municipal finances be met through another way? Is there any way to provide sustainable incomes there? One of the most important ways that can be considered as an alternative source of income is creative economic development of the city. Therefore, development of creative industries (cultural activities, recreation centers, tourism development, urban music place development, show, exhibition, etc.) can be an important support for income in a municipality. Here, according to the three models mentioned earlier, we do assess the indexes positions which are relevant parameters and their relationship with Tehran city for identifying the potential that is needed to become a creative city. Tehran city has a high potential about indicators of creative city. Although, the creativity assessment in Tehran needs an exact statistics, but the information in the Census Statistical Center of Iran in 1385 as well as statistics and information provided by Tehran municipality and Ministry of Culture and Islamic Guidance are showing the high potential of this city to become a creative city. Some indicators that can be used to refer to Tehran as a creative city are introduced:

#### **Presence of creative class**

Tehran city is where people, who are considered as creative class according to definitions and components of Florida's theory, are gathered.

- 1-1: Scientists and university professors: The existence of more than 20 universities and focus of more than 40 % professors in Tehran.
- 1-2: Doctors: Presence of the best medical centers and hospitals, clinics and private offices of the country in Tehran.
- 1-3: Presence of major research centers and studies in Tehran.
- 1-4: Focus of engineers, experts, lawyers and judges.
- 1-5: Focus of journalists, writers, novelists and other literary and scientific thinkers.
- 1-6: Most artist concentration: actors, painters, musicians, radio and television broadcasters, film makers, script writers, etc.

#### **Immigrant-oriented Tehran city**

Tehran was one of the most important goal cities of the country for immigrants in recent decades, such as:

- 2-1: Most people accepted for higher education at Tehran Universities remain in this city because they are provided with employment and so become residents.
- 2-2: Educated people in other country's universities, especially universities in the metropolitan cities, will be

usually absorbed in Tehran.

2-3: In past years, Tehran has appealed to most experts in different fields.

2-4: According to 1385 Census, total population of Tehran was 7,803,883 persons where 2,846,369 persons (it means 36.4%) were immigrants and the birth place of them was a city other than Tehran (Population and Housing Census, 1385).

2-5: Index of individuals with undergraduate education in Tehran is relatively high.

2-6: Ethnic, linguistic and religious diversity in Tehran has a high threshold due to permits of immigration and cultural interaction and acceptance of cultures in Tehran and are not comparable with other parts of the country.

### **Using new technologies**

3-1: Tehran city is one of the gates of technology and innovation in the country.

3-2: Most technologies will transfer from Tehran to other parts of Iran.

3-3: Tehran residents and specialists are leaders in the use of new technologies as compared to other cities.

3-4: Patents and innovations and discoveries are much higher, because of educational research focus in comparison with other cities.

### **Existence of creative and cultural industries**

4-1: Most printing and publishing books, magazines, newspapers and weekly journals take place in Tehran.

4-2: Production of computer software, computer games, multimedia products, music and movies in Tehran is much higher as compared to other cities.

4-3: Conferences, congresses, exhibitions and cultural activities are very high-level in Tehran city.

4-4: Existence of cultural spaces, such as cultural dwellings, cultural centers, cinemas, shows, etc.

### **Recreation, entertainment and leisure**

It seems that Tehran residents spend most of their money on leisure as compared to other cities in the country.

### **Tourism industry**

6-1: Tehran, after Mashhad has the largest number of hotels and residence facilities as well as the largest number of catering facilities, travel agencies and tourism in its place. On the other hand, the largest number of museums is located in Tehran in the country with the highest number of visitors of museums.

6-2: Most tourists all over the world come to Tehran first and then travel to other parts of the country.

6-3: The high potential of Tehran in the field of tourist attraction due to the existence of material and spiritual culture prepares a good and safe economic source for the city.

### **TEHRAN DEVELOPMENT APPROACHES FOR ACHIEVING THE CREATIVE CITY**

The main axis of the creative city development plan is getting rid of the traditional economy which depends on human resources and the aim is exploitation of cultural assets and resources, so all the groundwork of strategies should be provided to exploit maximum resources. Therefore, if Tehran could grow creatively, all values of society, such as welfare, economy, culture, etc., will be developed ultimately. Accordingly, in Tehran the following strategies for development plan of creative cities are suggested:

1. Identifying the potential and resources in creative city planning as a main capital, and classifying them based on common scientific methods.
2. Compiling of statistical system for accurate data collection of creative resources, creative classes, talent, artistic and cultural centers and technology, because the main basis of planning is on true and accurate statistics.
3. Study and identification of the number of creative industries, workers in these sectors and the role of these industries in gross domestic product (GDP).
3. Developing human, social and cultural capital indicators of Tehran city and estimating their role in economic development and planning in this city.
4. Creating platforms for the creative class participation in the planning and management of Tehran, through the creation of chambers of thought, consultants groups, etc.
5. Preparing the groundwork to help revive the culture, customs and traditions of ethnic groups residing in Tehran.
6. Providing necessary groundwork to attract the educated elites especially educated overseas elites.
7. Restoring tissue and traditional body of Tehran, especially the historical context (like Qajar period) and use it as a cultural resource attracting tourists instead of destruction and renewing.
8. To help convert religious and ritual ceremonies, such as Newroz and Ashura to attract tourists as a cultural resource (given that ritual ceremony in Tehran is unique).
9. Development of music, shows, traditional arts and handicrafts shows in parks, streets, schools and universities, for entertainment, recreation and to create income.
10. Resuscitation of economics, livelihoods and traditional transportation methods in downtown of Tehran to

reduce traffic pollution and create economic development.

11. Revival of buildings and places, and giving them some important roles and functions suitable for the building, particularly the cultural role that can create economic benefits and income in addition to help protect them.

12. Help to develop the creative industries sector employment and increase the share of these industries in the urban economy of Tehran, such as advertising, design, architecture, film and video production, music production, performing arts, publications and other similar cases.

13. Since the creative industries are mainly pro-environmental and have minimal damage to the environment, they are predisposed for sustainable development as well. Therefore, development of these industries will bring sustainable development.

14. Strengthening the private sector in activities related to creative industries to produce creative economy which predisposes urban economic development based on sustainable development indicators.

## REFERENCES

- Amabile TM (1983). *The Social Psychology of Creativity*. NY. Springer.
- Amabile TM (2004). *Innovation & Creativity Quotes*.
- Amabile TM, Conti R, Coon H, Lazenby J, Herron M (1996). Assessing the Work Environment for Creativity. *AOM J.* 39(5):1154-1185.
- Brecknock R (2002). *Creative Capital: Creative Industries in the Creative City*, Australian Institute of Landscape Architects.
- Collette C (2008). *Fostering the Creative City*.
- Florida R (2004). *The Rise Of The Creative Class And How It's Transforming Work, Leisure, Community And Everyday Life*. NY. Basic Books.
- Hartley J (2005). *Creative Industry*. Oxford. Black Well Publishing.
- Howkins J (2001). *The Creative Economy: How People Make Money From Ideas*, Penguin.
- Kantar RM (1983). *The Change Masters: Innovation for Productivity in the American Corporation*. NY. Simon & Schuster.
- Landry C, Bianchini F (1995). *The Creative City*. DMO. London.
- Müller AN (2009). *Be Creative: City Planning In the 21st Century*. University Of Constance.
- Population and Housing Census (1385). Statistical Center of Iran.
- Reis ACF (2008). *Creative Economy. As a Development Strategy: A View of Developing Countries*. Sao Paulo LTAU.
- Sternberg RJ, Lubart TI (1991). An Investment Theory of Creativity and Its Development. *Human Development*, 34(1).
- Sternberg RJ, Lubart TI (1995). *Defying the Crowd*. NY. FP.
- Sternberg RJ, Lubart TI (1999). *The Concept of Creativity: Prospects and Paradigms*. *Handbook of Creativity*. UK. CU Press.
- Sternberg RJ (2006). *The Nature of Creativity*, *Creativity Res. J.*, (18):1.
- Tavasoli GH (1995). *Urban Sociology*. Second edition.
- UNESCO (2002). *Creative Industries - UNESCO Culture*, UNESCO, retrieved 2009-11-24 .