Multidimensional management framework for creative places

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Abstract

Purpose – The purpose of this paper is to explore the creative city discourse expanding on current tangible and intangible strategies, by integrating recent placemaking tactics to develop a multidimensional framework for designing creative places.

Design/methodology/approach – The methodology is based on a framework analysis and critical meta-review of current research on creative city and placemaking.

Findings – The findings show that there are three additional factors related to placemaking tactics in the established literature: institutional factors, human factor and arts and design factor emerging from the intersection of creative city and placemaking frameworks.

Practical implications – The findings of this study can inform a more holistic approach to placemaking in creative cities in both theory and practice, namely, a multidimensional place management framework for creative environments of today.

Originality/value – This paper contributes to the current trends in creative city and the development of placemaking guidelines. It provides a simplified view of an exhaustive list of existing literature.

Keywords Hard factors, Soft factors, Production of space, Place management, Placemaking, Creative city

Paper type Literature review

Introduction

Since the 1980s, the creative city paradigm has altered the notion of place and the meaning of this concept within the new economy context; the notion of placemaking has morphed from a theoretical principle, to an understanding of the phenomenological experience of a place, into a management and marketing tool, aimed at activating and promoting a space (Guaralda *et al.*, 2019). Defining placemaking within the creative city discourse is highly challenging due to the complexities of the factors that influence the experience of a locale, as well as the growing influence of the global economy and global competitions to attract and retain talent (Adeniyi *et al.*, 2017). Cities have always been a workshop for the production of knowledge, creativity and innovation. Since the 1980s, with the emergence of information technology and service economy, the structure of our cities has been changing, responding to the shift from Fordism, to post-Fordism, to New Economy (Esmaeilpoorarabi *et al.*, 2018). The decline in traditional manufacturing in industrially developed countries prompted them to explore and identify new paradigms to support economic growth and progress. Contextually, in the 1980s, the concept of the world as a single place (King, 1990), a global market or a global village, became more and more popular fostering global competitions to attract companies, economic activities and ultimately, global talent. Global competition and new mobile technologies have challenged the traditional identity and role of our cities, as

well as the essence and importance of place. At the turn of the century, it was believed place and location were irrelevant, that the new emerging economy would have transformed our cities resolving many of its congestion issues. Due to the dissociation of heavy manufacturing, since the 1990s, several cities have invested on knowledge, creativity and innovation to explore the alternative paradigm that has then became the New Economy (Esmaeilpoorarabi *et al.*, 2018). Uncertainty of globalisation also caused an identity crisis among cities, which then started to rediscover their cultural and built heritage as one attempt to claim the uniqueness that global competition was challenging. This was a period characterised by the physical transformation of cities, where large industrial areas were abandoned due to the economical shift and global competition; these areas often provided the opportunity to rebrand a city attracting international investors and competitive economic activities. Out of this complex process springs the creative place paradigm – in scales of regions, districts, neighbourhoods, clusters, precincts and hubs – as a notion linked to the strategy that creativity, innovation and knowledge could inform new economic development. This strategy was first applied by governments mostly in North America, Europe and Australia, to foster knowledge-based activities, generation of knowledge and creativity within the context of new economic restructuring and urban transformation, neoliberal policies and to follow up with the changing technological trends and social structure (Andres and Golubchikov, 2016; Gibson *et al.*, 2015; Hutton, 2009; Mayer, 2013; Scott, 2000). Creativity was regarded as a major driver and a crucial component of the new economical structure in the 1990s; in this context, the concept of creative place was revealed to be actually central and strategic for global flows of investment and talent (Gospodini, 2008; Murphy and Redmond, 2009; Musterd and Gritsai, 2010; Yigitcanlar, 2010; Yigitcanlar *et al.*, 2008). The turn when the global financial crisis occurred in 2007 stimulated the formation of movements against the top-to-bottom approaches presented in the creative city toolkits. Starting from 2010, the term "creative placemaking" introduced National Endowment for the Arts' (NEA's) Our Town grant programme in the USA has opened up new directions for urban policies and research to reconsider the practice-based, community-engaged activities that contain relatively more intangible and context-depended dimensions. Therefore, the literature search strategy in this study is based on the evolution pattern of the creative city phenomenon discussed in the urban theory since 1990s from the placemaking perspective.

Along with the new economic trends that define the transition from Fordism to a service-oriented economy (Illeris, 1996; King, 1990; Soja, 1999), the introduction of the notion of creative industries (DCMS, 1998) and creative class (Florida, 2002) within the creative city discourse (Hutton, 2006; Landry and Bianchini, 1995) has considerably altered the understanding of 'placemaking' from different points of view. However, placemaking has started to gain only an economic validation along with early creative city formulas. Today, it is necessary to understand what is the contribution of placemaking in the context of creative cities; it remains unclear how theories developed to understand complex socio-cultural constructs are today reduced to a formulaic application of tactics to attract users to a locale. A unifying perspective is currently lacking.

The aim of this paper is to investigate the current frameworks of creative cities and placemaking and to identify particular factors that can guide creative city strategies towards creative placemaking with a multidimensional management model. The structure of the paper is built on two methodological approaches:

(1) framework analysis is used to organise and examine the creative city and placemaking; and

(2) critical meta review of the data from the previous two steps to identify the role of
different tactics mentioned by both literature so as to develop a multidimensional
management framework for creative places.

The findings on key tactics enable us to identify additional factors by evaluating similarities
and differences between the creative city strategies and placemaking tactics addressed in
the discussion section. The discussion section reveals additional factors and explains each
particular tactic underneath. The conclusion section presents a multidimensional place
management framework processed through these specific factors and presents implications
and suggestions for future policies and research.

Methodology

The methodology is based on a framework analysis and critical meta-review of current
research on creative city and placemaking to compose a more hybrid and holistic approach
to create, manage and sustain creative places. The main questions to be taken into
consideration in the analysis include:

Q1. What are the tangibles and intangibles in the economic development strategies and
visions of creative city discourse?

Q2. What components of placemaking frameworks have been adopted in different
contexts (e.g. rendering creative places in the physical or non-physical sense)
regarding the creative city?

Q3. What are the similarities and differences mentioned within the placemaking tactics
that are crucial to emerging creative places when compared to the more traditional,
creative city factors?

Q4. How do we address these similarities and differences through a new and broader
multidimensional management framework for creative places?

The structure of the methodology consists of two phases (Figure 1). For the first phase,
framework analysis is used to organise and examine the creative city and placemaking
frameworks through the process of summary for flexible matrix output of the large-scale
creative policy research. This approach allows us to identify commonalities and differences
between two inter-related concepts and evaluate the current creative place debate by both
case and theme. In this analysis, we investigate the creative city frameworks, particularly
exploring the tangibles and intangibles in the relevant literature and research. The selection
of literature triangulates theories and practice to promote creative cities strategies that
particularly underlines tangibles and intangibles (hard and soft factors) in creative city

CRITICAL META REVIEW OF THE LITERATURE			
Part I: Creative City		**Part II: Placemaking**	
Strategies, Toolkits & Formulas		Critical Theory	
Creative City Framework Analysis		**Placemaking Frameworks put into Context**	
Tangibles	Intangibles	General Strategies	Key Tactics
Hard & Soft Factors			Additional Factors
Part III Discussion: **Towards Multidimensional Place Management Framework**			

Figure 1.
Methodology and
structure of the study

formula. Tangible strategies, such as the provision of services and infrastructure, amenities, design of the built environment, availability of creative workforce and talent, cost of living are listed as under the taxonomy of hard factors. Soft factors, on the other hand, are described along the identity of place, diversity of population and place, openness, tolerance, networking as well as cultural and leisure opportunities because of their intangible nature such as the urban atmosphere or the buzz of cities. The second phase is to analyse placemaking frameworks by considering the theoretical discussions of production of space, urban political economy as well as phenomenology of placemaking that might enable us to position placemaking as an instrument. Following this, we analyse the placemaking frameworks and put them into the creative city context, so as to identify general placemaking strategies that are in common with earlier creative city formulas and key tactics that have not been considered in mainstream creative city strategies.

For the scope of the present research, the literature has been accessed by searching online 139 academic journals, books and research project reports that were published on the subject between 1995 and 2019. Previous frameworks have been investigated by using keywords which are a combination of *creative city/place/hub/cluster, creative placemaking, placemaking, placemaking tactics/formulas/frameworks, place management, place branding, place quality, hard and soft factors in planning and urban design.*

Creative city framework analysis

With the adoption of the creative city paradigm in several contexts, many institutions and organisations have started to provide a global forum for cities around the world to share their own experiences and inform best practice; Vancouver's Office of Cultural Affairs started the Creative City Network of Canada in 1997; Partners for Livable Community, based in Charlotte, NC, formed the creative cities initiative in 2001; UNESCO launched its Creative Cities Network in 2004; Osaka City University establish a Japanese Creative Cities Network in 2005; the British Council joined with the Australian Council for the arts to present a forum, making creative cities in 2008; and finally, in 2009, the British Council established the Creative Cities project involving the UK and 12 countries in East Asia (Mengi *et al.*, 2017). These experiences have inevitably reshaped the actions, actors and strategies for placemaking during the 1990s and 2000s (Grodach, 2017). The creative city frameworks provide policymakers, planners and practitioners with a wide range of tools, both for economic development and community enhancement. Recent literature emphasises the importance of quality of life, amenities and the social or cultural environment as major drivers for the creative city paradigm (Aubry *et al.*, 2015; Clark *et al.*, 2002; Glaeser, 2011; Markusen and Schrock, 2006; Poppe and Young, 2015; Storper and Scott, 2009). The contents of various creative city formulas are based on the identification of specific drivers; these consist of tangibles and intangible strategies. The taxonomy is based on tangibles have long been recognised as amenities introduced by Florida (2004), Landry (2012) and Musterd and Gritsai (2010), and intangibles as quality of life presented by Florida (2004) and Landry and Bianchini (1995). It also described a number of hard and soft factors (D'Ovidio, 2016; Escalona Orcao *et al.*, 2017; Florida, 2002; Giovanardi, 2012; Landry, 2012; Landry and Hyams, 2012; Lawton *et al.*, 2013; Liu *et al.*, 2015; Mengi *et al.*, 2017; Murphy and Redmond, 2009; Wong, 2012). The recent case studies and theoretical sources analysed (Table I) (Bontje and Pethe, 2010; Borén and Young, 2013; D'Ovidio, 2016; Edmonds, 2017; Florida, 2002; Lawton *et al.*, 2013; Mengi *et al.*, 2017; Murphy and Redmond, 2009) address tangible and intangible drivers providing indicators and dimensions for attracting creative individuals, exploring locational preferences and delivering provisional tools for creative places. However, the importance of intangibles is still considered to be rather limited (Bontje and

| Tangibles | Creative city strategies | | Research context | Author | Case study |
	Intangibles				
Workers Available spaces Accessibility Taxation and tax incentives Proximity of services Telecommunication networks	Lifestyle Vital social community Different ways of thinking Composition of population Entertainment Authenticity Quality of life		Exploring the creative city factors	Landry (2012), first published in 2000	Theoretical discussions
Public transport Education Leisure Security	Quality of life Openness to new ideas Local levels of tolerance Diversity of population		Indexing the creative city strategies	Florida (2002)	Theoretical discussions
Street safety, policing services, social security, health services Public transport, connectivity, availability of bicycle lanes Housing and related services, food and beverages, leisure services	Public spaces, festivals and cultural facilities, galleries and museums, pubs, restaurants, cinemas, shopping facilities, sports facilities Cleanliness, footpath condition, noise pollution, air pollution, congestion, recycling services Immigrants, visible minorities, different sexualities and socio-economic status		Mobility of creative knowledge workers within the context of locational choices	Murphy and Redmond (2009)	Dublin, Ireland
Infrastructure Proximity and location Cost of working	Cultural and leisure amenities Environment Tolerance and openness		Analysis on the hard and soft factors for attracting creative individuals to locate in a creative cluster	Wong (2012)	Hong Kong
Transportation infrastructure, distance and time Proximity Housing cost and size	Leisure facilities Neighbourhood atmosphere Public and private open spaces		Residential preferences of the creative class	Lawton et al. (2013)	Dublin, Ireland

Table I.
Tangibles and
intangibles in
creative city
frameworks

Tangibles	Creative city strategies Intangibles	Research context	Author	Case study
Measurable properties and relative locations of industries; The economic spill-over effects of firms in the same location; Transportation and infrastructure opportunities; The importance of and variability in pools of labour	Social networks; Image and identity of place; Traditions; Quality of life; Urban atmospheres; Housing market; Tolerance, openness, and diversity	How to arrange land space to accommodate creative industries in an efficient and adaptive way	Liu et al. (2015)	Theoretical discussions
Labour market and job availability; Universities and education; Bureaucracy; Housing and the cost of living; Accessibility and infrastructures	The image of the city; Personal ties; The city working atmosphere; Quality of life	Assessing the attractive and retaining power of foreign talented workers	D'Ovidio (2016)	Milan, Italy
Quality of place; Place branding; Presence of the infrastructure of creative industries; Regional policy enterprises to attract and retain creative industries; Interdependency and agglomerations of creative industries; Use of the urban design and architectural design; The distinctive urban locations	Presence of place identity; Diverse population; Exchange of ideas, knowledge and creativity; Social proximity and diversity networks; Creative potential, open-mindedness and motivation; Local uniqueness and identity; Cultural capital	Investigation of place management tools	Mengi et al. (2017)	Izmir, Turkey

Table I.

Creative city strategies		Research context	Author	Case study
Tangibles	Intangibles			
Infrastructure	Cultural sites	Location dynamics of cultural and creative firms	Escalona Orcao *et al.* (2017)	46 small towns in Spain
Urbanisation economies	Tourism			
Localisation economies	Tolerance			
Firm size	Diversity of population			
Production services	Local atmosphere			
Human capital	Voter turnout			

Table I.

Pethe, 2010). Landry and Hyams (2012) assert that a creative place, as any other place, consists of both, as they complement. As they complement well with each other, the one boosts the other. Such distinction between tangible and intangible strategies touched upon the similarities with the taxonomy presented by Giovanardi (2012) where he frames place attractiveness as a mixture of functionalism serving a practical and utilitarian purpose and representationalism via symbolic, value-expressing aspects as a reference to hard and soft factors and their conflation in the context of placemaking that will be discussed in the following sections. Additionally, Richard Florida's (2014) creative class theory looks into how creative individuals chose to locate in vibrant places, not only because of the availability of hard infrastructures, but also because of some significant soft infrastructure. Likewise, Murphy and Redmond (2009) underline the "classic" (hard) factors for attracting people to a city as an initial step only realisable by adding soft factors to retain talents and satisfy their specific lifestyle needs and to build a favourable images (Giovanardi, 2012).

The following table analyses a particular literature limiting the focus on tangible and intangible aspects of creative city strategies (Table II).

The framework analysis of creative city reveals particular toolkits, formulas and strategies, so-called factors, presented in theory and practice. Within columns, it also gives insights for the context of the studies. Tangible factors regard the provision of space (Chitrakar *et al.*, 2017), the conceived physicality of a space (Auge, 1995; Lefebvre, 1991); intangible factors account for the sensory experience (Duff, 2010), cultural values (Tuan, 1977) and social interactions that foster a sense of place (Relph, 2008). Thus, the categorisation based on hard and soft factors is broadly discussed in the literature and overlaps with the distinction between tangible and intangible factors, which, as indicated, summarise physical, experiential and socio-cultural components of place (Chitrakar *et al.*, 2017). The table summarises how tangible strategies seem essential elements to foster quality of place; this dominion regards agglomeration of economic activities, firms, human capital, as well as infrastructure of creative industries, labour market and urban services. Intangible strategies, on the other hand, have relevance to foster quality of life; this dominion often regards identity of place, diversity of population and place, openness, tolerance, authenticity and atmosphere, style, network of creative idea, sharing and exchange for as well as cultural facilities, leisure and entertainment. In the discussion section, each identified factor is categorised to provide the hard and soft factors characterising different approaches to creative cities.

Placemaking frameworks put into context

The concept of place and the idea of placemaking have been discussed in terms of production of space (Duncan and Duncan, 2001; Harvey, 1974; Knox, 2005; Lefebvre, 1991), urban political economy (Castells and Sheridan, 1977; King, 1990; Mumford, 1961; Sassen, 1991, 2011; Simmel, 2012; Soja, 2000; Zukin, 1996), social constructs and phenomenological critical theory (Habermas, 1982; Lynch, 1981). The theoretical conceptualisation of place and placemaking is still debated; space is discussed as both a product (output) and a precondition (input) for social life. The production of space as a repetitive and continuous process, engaging conceptions, perceptions and lived experiences of a locale (Lefebvre, 1991) becomes the desired result of placemaking. Placemaking is multidimensional; it relates to economy, culture, physical and social constructs. From a phenomenological point of view, placemaking would be more a guiding light than a fixed set of guidelines. From a procedural point of view, placemaking is regarded as a set of tools that can potentially transform a space, empower a community and inform planning and development through bottom-up approaches. In reviewing practices and theories of placemaking in the contemporary post-

Contextualisation of placemaking based on creative city framework				
General strategies	Key tactics	Research	Author	Case study
Distinctiveness Arts-based Revitalisation Private sector support	Creative Initiators Mobilising public will Community engagement Building partnerships	Exploring major components of successful placemaking strategies	Markusen and Gadwa (2010)	Providence/Rhode Island; Los Angeles/California; Arnaudville/Louisiana; Fond du Lac/Minnesota; Seattle/Washington, USA
Opportunity-based approach: occupying, densifying, legalising Need-based approach: planning, upgrading, preserving	Asset-based approach: identifying local assets, leveraging local assets and managing local assets	Investigating the interaction between the local knowledge and the expert knowledge	Arefi (2014a)	Boston, USA Istanbul, Turkey
Live and workspaces Spaces for design, arts and culture Design, arts and culture activities	Production and display	Addressing several common questions: What is the definition of placemaking? What distinguishes different types of placemaking? When should different types of placemaking be used?	Wyckoff (2014)	Michigan, USA
Arts and cultural activity Quality of life Economic conditions	Resident attachment to community	Delivering a resource or system of indicators (a set of 23 dimension) to understand and communicate the value of their creative placemaking efforts	Morley et al. (2014)	The NEA, Our Town Grantee sites
Management: vision and brand, partnership, managing body Firms: anchor encouraging inter-firm collaborations, diversity, collaboration Space: functional use, design and uniqueness, public realm	People: image and perception, networks, attractions	Developing an integrated conceptual framework considering dimensions and facilitators of the lens of the framework	Pancholi et al. (2015)	Cambridge Science Park (UK), 22@Barcelona (Spain), Arabianranta (Finland), Strijp-S (The Netherlands), and Digital Hub (Ireland)

Table II.
Placemaking frameworks put into context

Table II.

| Contextualisation of placemaking based on creative city framework | | | | |
General strategies	Key tactics	Research	Author	Case study
Promise as the main message of the brand Feature as fundamental components in defining the identity Character as overall planning strategy Layout as urban form and land uses Design as the actual design of the built environment	Stimuli as visual, rhetorical and emotional elements	Investigating the role of planning and branding in placemaking by assessing the effectiveness of planning and branding strategies	Yigitcanlar *et al.* (2016)	Boggo Road Knowledge Precinct, Kelvin Grove Urban Knowledge Village, and Sippy Downs Knowledge Town in Brisbane, Australia
Social interaction and networks Identity	Productivity Community-led design	Developing a framework leading local people to shape their community whilst also realising social capital	Kelkar and Spinelli (2016)	London, UK (Catherine Greig and Sophia de Sousa from the Make: Good organisation and The Glass-House Community Led Design)
Aesthetics and the visual appeal Active use of a public space based on appearance, proximity and accessibility Natural landscapes and greening strategies	Civic engagement	Investigating placemaking as an engaged approach to community well-being	Ellery *et al.* (2017)	American Association of Family and Consumer Sciences (AAFCS)

Contextualisation of placemaking based on creative city framework		Research	Author	Case study
General strategies	Key tactics			
Rejuvenate the local economy: increased opportunities for city inhabitants, investing in the artistic creative economy, sustainable vacant and blighted land renewal, enhancing city systems Combat race and inequality: discourage displacement and gentrification, involving current local assets, increasing liveability factors for the marginalised Intersection of multiple diverse groups Previous planning and development theories: urban design and physical site, social capital infrastructure	Traditional artistic involvement Community-included decision-making	Exploring three different creative placemaking programs against the comprehensive and identifying the strengths and weaknesses of the city at a micro and macro level	Edmonds (2017)	Detroit/Michigan, USA
Feature for strengthening marketability for attracting firms and people Form as spatial and physical aspects Function as socioeconomic processes and networks	Context as Ensuring support and favourable conditions Image as The perceptions of users and stakeholders	Efficient approaches for practical integration of placemaking as a multidimensional strategy for the successful and sustainable generation and dissemination of knowledge in knowledge and innovation spaces	Pancholi et al. (2017, 2018)	Pancholi et al. (2017): Sydney, Melbourne and Brisbane, Australia Pancholi et al. (2018): Macquarie Park Innovation District, Sydney, Australia

Table II.

Fordist environment, a question that needs to be asked: "what is urban place today?" (Palermo and Ponzini, 2014). Space is not a neutral context; it plays a considerable role in shaping the place where everyday life occurs.

In the past century, space itself turned into a commodity, as described by Marxist spatial scholars. Castells and Sheridan (1977) refer to urban place as a reflection of a particular mode of material existence, a system of values and a certain form of spatial organisation. According to them, the urban area is a creative and collective human project for the users, one that flourishes on social interaction, cooperation and affective relations (Castells and Sheridan, 1977). Lefebvre (1991) argues that abstract space facilitates the capitalist processes of production, distribution and consumption. Lefebvre's unitary approach is derived from Hegel's work; space is socially produced through three elements; conceived space or representations of space, lived space or representational space and lastly perceived space or produced and used space, not mentally but more physically. For Simmel (2012), the importance of experience in place is embedded in the focus on life within the city, rather than in the physical development of urban areas. However, the focus of placemaking is not merely local, or at individual scale, because the city is not a unified urban place anymore, and indeed, it barely suggests shared identity (Soja, 2000; Zukin, 1996). Place comes into existence as meaningful experience occur in a particular location (Fletchall, 2016) with a contextual "feel" (Røe, 2014). Place is seen as a collective creation, transformation, maintenance and renovation of spaces by different communities (Schneekloth and Shibley, 1995), and is shaped by being lived in Friedmann (2007). Smith (2000) asserts that the power of placemaking is the ability to create the qualities that make a difference in a place; to represent and to narrate a place; to embrace the stories of those who shaped the place; to generate the meaning of time in a place (Smith, 2000). The notion of place as a space has always been essential in the evolution of human life; today, shaping urban life through a place-led, human-centred policy approach aims to engage people into the process of creation of space. In the past two decades, placemaking has seen a resurgence, especially in the context of creative cities; regarded as a tactic to attract and retain talents, fostering specific lifestyles and social dynamics. Studies on place, broadly speaking in a phenomenological context, focus on unravelling how dwellers develop meaning and attachment to a specific locale. The different components of the experience of place have been theorised using different models by different authors. Lefebvre (1991) speaks of conceived, perceived and lived spaces to discuss how meaning to a locale is constructed through social and cultural practices. Auge (1995) introduces the notion of history, relationship and identity to unpack the complexity of human experience in a space, especially transitional spaces. Tuan (1977) focuses on the meaning of place for urban dwellers, while de Certeau and Casey centre their theory on everyday practices (Duff, 2010). Summarising the plethora of different theories on place could be reductive, it can anyway be observed that provision, use and meaning of place generally cover physical (tangible), experiential and symbolical (intangible) constructs that facilitate place attachment and the insurgence of a sense of place (Chitrakar et al., 2017).

The following table (Table II) reviews particular (creative) placemaking frameworks presented in the literature to foster identity of place and their key strategic elements, specifically in the studies of creative cities, districts, precincts, knowledge and innovation spaces. It also presents various research contexts that identify how and where placemaking has been studied and explored, by the specific source and singles out particular components relevant for the creative city paradigms. Framework analysis indicates these key placemaking tactics crucial to creative city strategies.

Placemaking appears to have been codified into a set of strategies and tactics to activate spaces and foster vibrant environments (Arefi, 2014a, 2014b; Edmonds, 2017; Ellery et al., 2017;

Kelkar and Spinelli, 2016; Markusen and Gadwa, 2010; Morley *et al.*, 2014; Pancholi *et al.*, 2015, 2017, 2018; Schupbach, 2015; Wyckoff, 2014; Yigitcanlar *et al.*, 2016). The frameworks reviewed provide a "creative placemaking notion" in multiple ways, adding new dimensions to the taxonomy of hard and soft factors identified in the previous review. Table II presents a contextualisation of placemaking based on creative city frameworks in two ways:

(1) General Strategies in placemaking frameworks that are already underpinning the creative city discourse in forms of tangible and intangible strategies; and

(2) Key Tactics of placemaking that can be considered as unique factors that can benefit the creative city discourse.

General strategies present tangible factors that could be defined as 'classic', such as spatial features and functions, proximity, accessibility, availability of labour/employment, quality transport infrastructure, art-based revitalisations, physical planning, preserving and spatial design efforts, sectoral and economic considerations and the cost of living. On the other hand, art, design and cultural activities, branding, marketability, quality of life, liveability, diversity, social interaction and networks, identity, aesthetics and atmosphere are included in the form of intangibles. However, for the scope of this analysis, unique components, namely, key tactics, offered by each placemaking framework are assumed as relevant to integrate the conventional discourse based on hard and soft factors. These key tactics revolve around three main areas, namely:

(1) institutions as anchoring and mobilising drivers;

(2) human as an engaging element and an initiator; and

(3) arts and design as a cultural production, display and dialogue.

These key tactics need to be further synthesised and integrated within creative city frameworks.

Discussion

Creative city literature suggests formulas consisting of tangible and intangible factors to attract talents and foster economic growth, whereas creative placemaking literature delivers some key tactics to contribute to the success of a locale and its engagement to the larger-scale strategies. Placemaking was initially understood as a phenomenological process to explain a sense of place, sense of attachments and, more generally, the relationship between a locale and its dwellers. The assumption that the creative class seeks more than employment opportunity and hard factors has moved the debate about policy and planning to consider quality of place and quality of life as emergent paradigms. Placemaking, for this reason, within the creative city discourse, has gained importance as a body of knowledge useful to explain intangible factors as well as inform strategies to attract creativity and talent.

Based on the analyses of the frameworks of earlier studies about creative city discourse and strategies, it can be argued that the tangible and intangible factors within the operational tactics of creative city strategies align with the categorisation of hard and soft factors delivered by the placemaking frameworks. Although some of the earlier creative city frameworks refer to placemaking as a conceptual model, creative placemaking frameworks, especially presented since 2010, appear more of a management tools rather than a theoretical model. Contextualisation of placemaking based on creative city framework enables us to reconsider the established hard and soft factors from a wider perspective, and meta-review allows us to develop a more holistic approach (Figure 2).

Soft and hard factors frequently mentioned in existing creative city discourse as tangibles and intangibles and the suggested three additional factors brought by the creative

Existing Factors in Creative City Strategies

Hard Factors
• Public Policy and Political Framework
• Communication and Transportation Networks
• Financial Centre
• Capital & Labour Force
• Professionalism and Talent Development
• Learning Landscape
• Affordability
• Proximity and Location
• Agglomerations of Creative Industries
• Urban Design and Architectural Design
• Universities, R&D and Education

Soft Factors
• Image and Identity of Place
• Distinctiveness
• Diversity of Population and Place
• Vitality and Expression
• Openness and Tolerance
• Liveability
• Well-Being
• Communication and Networking
• Cultural and Leisure Facilities
• Presence of Culture and Personal Ties

Additional Factors Brought by Placemaking Frameworks

Institutional Factors
• Arts Organization and Management
• Integration of Stakeholders and Partnership
• Public Will, Advocacy and Action
• Transparent and Inclusive Decision Making
• Support and Funding

Human Factors
• Creative Initiators
• Community / Civic Engagement
• Participation to Planning and Design Processes
• Artistic Involvement

Arts & Design Factors
• Preserving
• Exhibiting
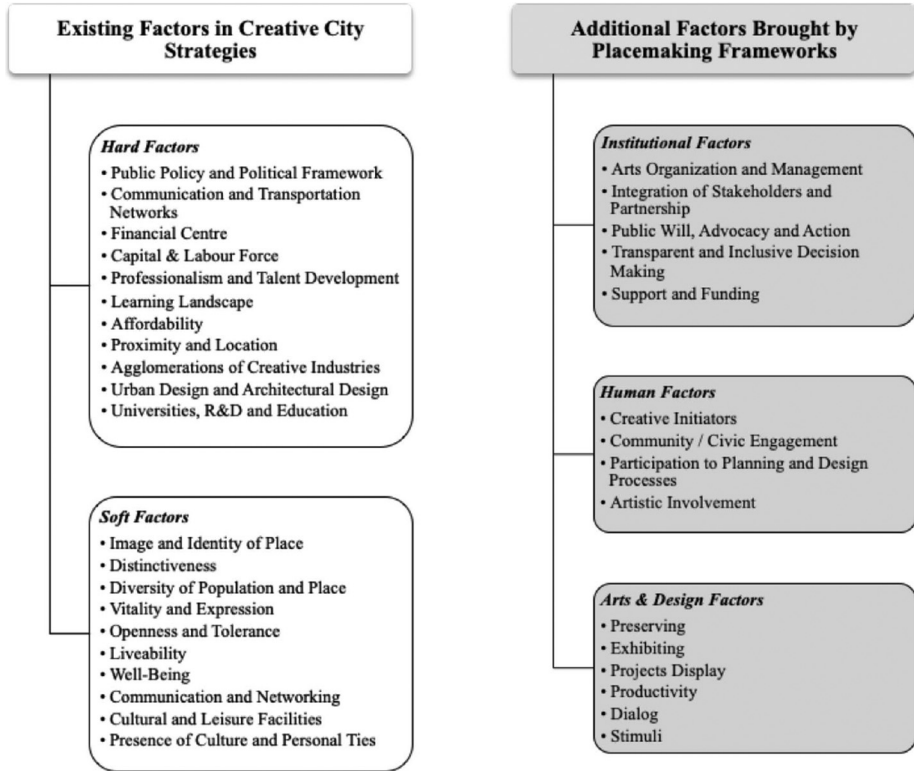• Projects Display
• Productivity
• Dialog
• Stimuli

Figure 2.
Multidimensional place management framework

placemaking frameworks provide us the opportunity to propose a multidimensional place management framework to explore creative places at various scales, e.g. cities, districts, clusters, precincts and hubs. It introduces a set of tools to investigate, design and maintain creative places. The present meta-review suggests three additional factors to be taken into account:

Institutional factors
The central aspect of the first factor is to include a new paradigm for institutional considerations, especially in relation to partnership working and decision-making to encourage dialogue and productivity. Suggested institutional factors integrated with the placemaking are mainly driven by the tactics, namely, arts organisation and management, integration of stakeholders and partnership, public will, advocacy and action, transparent and inclusive decision-making and support and funding. Arts-related organisations perform as a catalyst, suggest a global forum for cities around the world to share their facilities and inform best practice of place management. The allocation of resources directly to arts organisations enables urban policies and planning decisions to build a convenient infrastructure and a platform for the production of interdisciplinary materials of arts and design practices, participation and cultural expression. The strategies moving away from subsidy policies bring the artists to the centre of their community and emphasise their creative mind-set as potential for the common good. This also implies the cooperation of

artists and designers, as well as citizens as human factor with wide group of managerial stakeholders (Nicodemus, 2013). Integration of stakeholders through active participation enable arts and cultural leaders and building partnerships across sectors (for-profit, non-profit, government and community) to produce art and market, cultural assets and services. That partnership also enables participatory design and planning processes driven by agencies, different levels of government and public/non-profit/private sector art organisations. Inclusive decision-making processes with not only political leaders, but with representatives from design, arts, cultural sectors with perpetual participation from art galleries, museums and halls, design hubs and design labs enable an effective communication. Such inclusive approach also reflects on citizens through a more engaged planning and decision-making processes. Therefore, mobilised public provides an opportunity to creative place management strategies by involving advocacy and action, including the insertion of arts and cultural assets into urban politics. Asset-based strategies taken as actions in three stages, identifying local assets, leveraging local assets and managing local assets, help to improve the quality of a public place and the lives of its community (Arefi, 2014a). For sustainable creative placemaking and management, the funding support by government needs to extend from seed funding (as in forms of incubation), venture capital in exchange for an equity stake, to operational funding for better-specified objectives (Markusen and Gadwa, 2010).

Human factors
The main role of the second factor is to utilise local knowledge and content to address the local assets and "sensibilities of culture" (Anderson *et al.*, 2010) and to observe, listen and ask questions to understand needs and aspirations of communities for the place. Suggested human factors consists of particular tactics, namely, creative initiators, community/civic engagement, participation to planning and design processes and artistic involvement. Growth of arts and culture is mostly driven by the accelerator effect of creative human capital. Initially, human, as a creative agent, operates as initiators for arts development and inspiration efforts with their wide-ranging backgrounds. Human factors (not only from creative and cultural industries) identify and produce the image of a place through creative expression and social movement. From a placemaking perspective, community and civic engagement encourage communication and the sense of belonging. It also leads to the stakeholder engagement in decision-making process, plan implementation, management and sustainability of creative places. Thus, encouraging participation and co-creation trigger integration of human factor to future plan and proposals for the creative community. Participation to planning and design processes develops a common vision. Involvement not only in the planning stages but also in the implementation stages helps to sustain "the sense of ownership" (Markusen and Gadwa, 2010; Morley *et al.*, 2014). In this respect, political, epistemological, ecological and spiritual dimensions of participation can also be reconsidered. Such communicative approach contributes to "values of dialogue, inclusion, tolerance and autonomy and listens to the community's voices" (Foth, 2017, p. 27). Therefore, participatory design becomes a major part of the community projects, as providing tools, resources and knowledge for learning and production based on making of arts, design and craft. On the other hand, social capital infrastructure of creative places indicates artistic involvement in addition to community inclusive decision-making. Ensuring artistic involvement forged from local artists and cultural institutions has considerable value in supporting, and stimulating social and economic activity, it subscribes to a greater public purpose beyond the confines of a disciplinary-specific work (Redaelli, 2016).

Arts and design factors

The main function of the third factor is to deliver strategies for specifically placemaking practices that encourage dialogue and effectiveness for art, design and cultural production to nurture the authenticity of a place. Suggested arts and design factors include particular tactics, namely, as preserving, exhibiting, projects display, production, dialogue and stimuli. Initially, preservation concerns among the residents about losing the area's original characteristics, atmosphere, identity and culture, other than buildings, have an influence on art and design production as a manifestation of developing, protecting and sustaining the existing local assets. In this regard, exhibiting art and design becomes a way to express and share work and projects among each other as well as with the general public. It is regarded as a platform that indicates a complex relationship between artists, curators, artworks and audiences for criticising the political conjecture and potentials of community through art projects. Thus, art and design projects display, to extend they become visible in the public space and engage in the place identity in forms of public art, enables to visually communicate the local assets with visitors as well as each other. A creative place helps its residents to learn and develop with each other and create a sense of security of engagement to design, create and produce more. Productivity for and within creative place comes from strong social capital and collaboration with arts and community organisations. It bridges the gap between art and public spaces through dialogue and stimuli and facilitates a close observation to a broad range of inputs contributing to the uniqueness of place. Dialogue can be used as a powerful tool to empower and influence personal and community well-being. Enabling dialogue between artists, curators, artworks and audiences both in spatial (galleries, labs, hubs, community centres, workshops, etc.) and non-spatial mediums (networking, media, etc.) enrich the art and design production, display, exhibition as well as preservation. Meaning is also identified as a central factor in the production of place; it is essential to maximise shared value through cultivating local identity among users to foster a sense of place (Markusen, 2013; Nicodemus, 2013). Therefore, visual, rhetorical and emotional elements can be used as stimuli to engage the existing residents and visitors in the place and to provide an attractive public realm (Yigitcanlar *et al.*, 2016).

The below proposed integrated framework factors suggest a broader outlook at creative placemaking opportunities, so as to bring a more multidimensional approach to creative place management through particular tactics. Our findings based on a critical meta-review suggest an integration of three additional factors to conventionally categorised creative city strategies (hard factors and soft factors).

Conclusion

Planners and politicians have exploited the term creativity while portraying the creative city as a place that provides innovative ways of addressing social and economic issues in urban policies. However, 'creative place' has become today a vague idea, due to the widespread misuse of the creative city discourse. This has been manipulated, replicated and implemented over the course of several years in practice, making this theory an empty and generic shell. The aim of this paper is to investigate the creative city and placemaking framework through a critical meta-review of recent literature by challenging the taxonomy of only hard and soft factors.

An evaluation of the findings from each critical meta review informs a general framework to foster placemaking in the context of creative cities. The importance of some hard factors is evident, namely, the political and public policy framework, telecommunication and transportation networks, financial centres, availability of capital and of a labour force, professionalism and talent development, learning landscape,

accessibility, affordability, proximity and location, interdependency and agglomerations of creative industries, urban design and architectural design, universities, research and development and education. On the other hand, several soft factors are illustrated as fundamental, such as image or identity of place, distinctiveness, diversity of population and place, vitality and expression, openness, tolerance, liveability, well-being, communication and networking, cultural and leisure facilities, presence of meaningful traditions and personal ties. Adopting a mix of creative city formula and placemaking perspectives for managing places means interconnectedness between imaging practices and other urban mechanisms. Therefore, creative city policies focus on a multidimensional approach based only on hard and soft factors; there are also other factors currently largely overlooked that could inform the direction of urban policies and provide opportunities to use placemaking theory as a more advanced strategy for creative urban development. Taken together, this holistic framework demonstrates how creative placemaking would benefit from an integration of various factors between places to realise an effective philosophy of place management. The findings of this study suggest three additional factors, namely, institutional factors, human factors and, arts and design factors at the intersection of creative city discourse and placemaking frameworks. On the basis of the findings, three major inter-related implications of this study are suggested:

(1) The use of a multidimensional place management framework for creative places address the inadequacy and disconnection of the two literatures, in turn, indicating the characteristics of soft factors and hard factors as so-called major components of creative city strategies, and institutional factors, human factor and arts and design factors brought by the recent placemaking frameworks.

(2) A multidimensional place management framework, as indicated, also provides a tool for the urban agenda of today and enables a reconsideration of the creative city discourse and placemaking in new ways that emphasise the nurturing of place rather than the engineering of place.

(3) Regarding the particular locational attribute and economic processes and social and cultural meanings occurring in the urban environment might bring some 'random factors' as further drivers for exploiting potentials of place rather than a "one-size-fits-all" approach.

For policy recommendations, additional factors need to be treated independently because of their strategic value in fostering a sense of place, so as to attract and retain creative talents. Therefore, today's urban agenda should not attempt to focus merely on more tangible aspirations derived from earlier creative place paradigms; rather, they should provide a mix of factors stemming from placemaking tactics for rendering better creative places. Understanding the strategic balance of the complex factors that influence place management is an important resource for future urban development and urban research. This multidimensional framework informs scholars and place managers to rearticulate the factors depending on different needs of places and claims for integration between different disciplines and other professionals involved in policy making. The study has limited its scope to the review of recent literature directly dealing with the creative city paradigm; the study is an exploration of the current discourse in the field to identify emerging themes that would require further investigation and more in-depth analyses, so as to inform a more holistic framework. Future research should focus on the use of the multidimensional place management framework in a spatial case investigation through particular mapping techniques.

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