

Evaluation of the creative performance of Constantine's major urban planning steps

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Abstract

This article aims to evaluate urban planning instruments and projects' urban creativity performance and their capacity to offer favorable conditions for the evolution of Constantine towards the model of the creative city. Thus, we have opted for a multicriteria analysis, and we have constructed an "urban creativity index", from a review of the literature and from empirical and theoretical indices. 14 dimensions and 100 criteria were identified. The results show that creativity is represented by reference to culture and innovation, and by reference to the process of modernization and transformation implying renovation in thinking in the urban.

Constantine's three main planning instruments contribute to urban creativity and to the city's evolution towards the 'creative city model' by providing the most necessary factors. Both hard and soft infrastructures, through urban projects, events, urban renewal, requalification, and restoration operations aim to contribute to urban and economic development, attractiveness and competitiveness, and quality improvement. The cultural and strategic dimensions have enregistered the high scores in the three instruments with the dominance of: social dimensions in the Modernization Plan for the Constantine Metropolis, innovative and business dimensions in the Urban Modernization Project, and Cultural dimensions in Constantine Capital of Arab Culture. In terms of creative action, the urban planning in Constantine since 2007 has become strategic planning. Three creative city strategies and policies have been employed: 'image transformation', 'place marketing', and 'territorialized production systems'. With these projects and events, urban development and planning is moving from an urban engineering-driven approach to creative city-making.

Keywords

Urban creativity; creative city; strategic urban planning; urban projects; cultural event; index.

1. Introduction

In recent years, concepts such as the 'creative city', 'urban creativity', and 'culture' have attracted the attention of academics and even political actors. Landry. (2008), Florida. (2002), Bianchini. (2018), Kunzmann. (2017), Pratt. (2010), and Scott. (2014), are the most important authors and their work seems to affect significantly the scientific

debate and political actions since the 1990s. Used by public bodies and organizations, at the national, regional/local level, creativity, and the creative city, are also implemented by supranational institutions, such as the European Commission, UNESCO (United Nations Educational, Scientific and Cultural Organization), and OECD (Organization for Economic Cooperation and Development).

The creative city is an early idea that is being studied in-depth, while the creativity, although previously determined as a process referring only to individual actions in the artistic sector and later in the entrepreneurial sector, is now considered an integral element of urban planning. The creative city approach is a strategic planning approach that contributes significantly to urban and economic development. It redefines the role of creative and cultural resources, requires a series of factors and instruments, and calls for broad participation of all actors in a logic of transformation and innovation. In this perspective, the city rethinks its problems with ingenuity, activates its assets (Landry, 2008), implements urban projects, and organizes events to become a world city, a city of exception (Halbert, 2010), in the era of 'new competition' with a focus on quality, innovation and creativity (Best, 1990 in Pratt and Jeffcutt, 2009).

The city of Constantine considered the capital of eastern Algeria, has had the ambition since 2007, to launch an innovative process in urban creativity, through three major instruments of urban planning, namely: the MPCM (Plan for the Modernization of the Constantine Metropolis), the UMP (Urban modernization Plan), and the Constantine Capital of Arab Culture CCAC project, these were considered as mechanisms playing an important role in the conversion of the city to modernism, urban creativity, and the creative city model.

The purpose of our paper is to design a methodology to evaluate the relevance of these three major urban planning instruments regarding urban creativity through a multi-criteria analysis, with a detailed reading of the palpable impacts of these instruments on the city's creativity. We assume that the MPMC, the UMP, and the CCAC can prepare a fertile ground for the evolution of Constantine towards a new urban model based on urban creativity, namely the creative city model, in terms of hard and soft infrastructures and in terms of creative action via strategic planning, urban creative strategies and policies.

2. Theoretical Framework

2.1. Creativity and urban creativity

In the context of globalization and intensified interurban competition (Borén and Young, 2012), cities are mobilizing new levers to ensure their development and competitiveness: creativity is one of them (Ratiu 2013, Tomic and Djukic 2018). Defined as "any act, idea or product that alters a determined state of the art or transforms one given situation into another" (Csikszentmihaly, 1996 in Costa et al, 2009). According to Landry and Bianchini. (1995) creativity is a 'modernist' concept that emphasizes the new, progress, and continuous change. A complex phenomenon (Baycan, 2016) that is defined by referring to the 4 P's. Thus creativity "is the how (ability and Process) and the where and when (Press which means qualities of the environment) made by the who (Person(s): individual or group) making the what (a specific Product both new and useful) as defined within a social context". (Kaufman, 2009 reinterpreting Plucker et al's definition). What is creative in one city and time may not be in others.

In the urban register, urban creativity is the ingenious solving of urban problems. It "implies an alteration and renovation in thinking in the urban" (Costa et al, 2009) and concerns the interconnections between creativity and urban space: locational factors and attractive places (Baycan, 2016). In the literature urban creativity includes concepts such as the 'creative class', 'creative industries', 'creative economy', 'creative environment', and most importantly the 'creative city' which will be the subject of our next section.

2.2. Creative city

As a concept, the 'creative city' was developed in the first half of the 1990s by independent research organizations, the most important Comedia in Great Britain created by Charles Landry. Together with Franco Bianchini, they published a reference book 'the creative city' (Landry and Bianchini, 1995) focusing on the issue of cultural resources. In 2000 Landry published a second book entitled: 'the creative city a toolkit for urban innovators'. It provided policymakers with a detailed conceptual toolkit of urban creativity (Bianchini, 2018) and an innovative approach to 'urban planning'.

The creative city movement was born out of the changes the world has experienced since the late 1980s. Globalization, the new economy, and cognitive-cultural capitalism have defined a new development process in which added value is generated by ideas that are transformed into innovation (Landry, 2008; Scott, 2014). Cities have been faced with the imperative to renew their structures. To remain competitive and attractive, they must mobilize other resources such as creativity, culture, the arts, and a creative economy (Landry, 2012).

The concept of the creative city is plural, not singular (Pratt, 2010) as it covers a variety of urban policies and dimensions. Neil Bradford's definition seems to encompass most manifestations of the concept. He says, "Creative cities are dynamic places of experimentation and innovation, where new ideas flourish and people from all walks of life come together to make their communities better places to live, work and play. They draw on different kinds of knowledge and encourage broad public participation to address complex issues in imaginative ways. In their decision-making, they value holistic thinking and act on the interdependence of economic, social, environmental, and cultural goals." (Bradford, 2004). Ideas and imagination are central to Landry's vision of the creative city as "a place where people can think, plan and act with imagination" to seize new opportunities (Landry, 2008). A territory where innovations are valued (Ambrosino, 2019) and used to tackle urban and social problems that appear intractable (Atkinson and Easthope, 2009; Landry, 2008). "A vortex of innovation in all spheres of life" (Scott, 2014), it drives new activities, new actors, and new forms of organization and governance (Costa et al, 2008). The rise in vogue of the creative city corresponds to the moment of the nomination of Glasgow as the European capital of culture in 1990 (Scott, 2014). Culture-led regeneration and cultural events are 'proto-creative city' development (Romein and Trip, 2012).

2.3. What makes a creative city?

A creative city is a place where a creative milieu is provided by the presence of high-quality hard and soft infrastructure to generate new ideas, products, services, and insti-

tutions to contribute to economic growth (Baycan, 2016; Landry, 2008; Sasaki, 2010).

Hard infrastructure includes roads, housing, office buildings, renovation and reuse of old industrial structures and old buildings, support services such as health, amenities, public transport (Landry, 2008), and excellent possibilities for internal and external communication (Andersson, 1985), research institutes and laboratories, educational establishments, universities and vocational colleges (Landry, 2008; Sasaki, 2010), cultural facilities such as theatres, libraries, museums, galleries, iconic architecture and flagship projects (Durance and Mousli, 2010; Kunzmann, 2017; Landry, 2008; Sasaki, 2010), meeting places (Durance and Mousli, 2010; Landry, 2008; Törnqvist, 2004), information technology connectivity and telecommunication networks (Landry, 2008) as well as clusters and incubator spaces (Romein and Trip, 2012).

Soft infrastructure—important for 'creative city making'—encourages physical developments, 'place making' or 'urban design' that provide places for encounters, idea exchange, networking, and communication between people. It includes technologically advanced places with public wireless zones, places with high levels of amenity and quality, and great attention to aesthetics (Landry, 2008), beautiful urban spaces that enhance citizens' creativity (Sasaki, 2010), events, festivals, spectacles, and exhibitions (Godet, 2010; Landry, 2008; Romein and Trip, 2012). As Landry. (2008), Godet. (2010), Romein and Trip. (2012), and Vickery. (2012) affirmed, the planning of a creative city depends on the capacity of planners and policymakers to offer favorable conditions and to create a good atmosphere. In this sense Florida. (2019) advanced that: "Cities need a 'people climate' as much as, and perhaps even more than, they need a 'business climate'. By a people climate we mean a general strategy aimed at attracting and retaining people, especially, but not limited to, creative people." This strategy covers tolerance, diversity, art, cultural dynamism, and quality of place [instead of the quality of life] (Chantelot, 2009). In addition, Florida. (2019) adds a fourth T 'town' which corresponds to unique 'territorial assets' and characteristics that define a place and make it: vibrant street life and the presence of galleries, restaurants, parks, bike paths, and other neighborhood-scaled

amenities. It corresponds to the 'third places', the concept of the American sociologist Ray Oldenburg, that are neither home nor work, and encourage informal meetings and ideas exchange. A last key element of 'quality of place' is authenticity which has as sources: historic architecture, established neighborhoods, a distinctive music scene, or a specific set of cultural attributes (Florida, 2019). We find that Landry. (2008), has mentioned in his creative urban assets list some of these points such as natural setting and location, natural resources, history, heritage, built fabric, and tangible and intangible traditions.

2.4. Creative city, urban planning, and strategic urban planning

The creative city is accompanied by an urban dimension calling for the renewal of urban planning methods. It requires a radical transformation of the urban environment and the image of metropolises. These transformations manifest themselves in the enhancement of public spaces combining quality and aesthetics, the creation of cultural infrastructures and an attractive urban landscape, the offer of stimulating places, events activities, and the creation of an atmosphere conducive to creativity in all its dimensions (Ambrosino, 2019; Cordobes and Ducret, 2010; Vivant, 2009; Yencken, 1988). Linking creativity and urbanism also means taking into account the forms that generate the interweaving of economic and cultural dimensions, of production and consumption, such as 'territorial systems of production' and 'creative districts' (Costa et al, 2008; Van Geenhuizen and Nijkamp, 2012).

The creative city offers a creative response to crises through strategies that recognize the key elements that define cities. Especially dose given by Jacobs. (1961): diversity, density, mix, stimulation, transactions, difference, intersection [interaction]. (Amin and Graham, 1997; Törnqvist, 2004).

Planning a creative city requires moving beyond traditional planning to strategic planning. Landry. (2008) presents the creative city as "a new method of strategic urban planning". This method involves proposing future representations of the territory, building a shared vision, going beyond the sectoral approach and administrative limits, defining ob-

jectives, implementing specific actions, i.e. "projects", and providing the necessary means and an evaluation system. Two major changes: the notion of the plan is replaced by the notion of the project; and the participation of all actors. Alongside urban planners and decision-makers, the creative city calls upon entrepreneurs, intellectuals, social activists, artists (Landry, 2008) "opinion leaders, moderators and communicators, creators and producers...", and essentially citizens (Ambrosino, 2019), and all those who are willing to contribute to the planning and development of a future vision through their ideas (Kunzmann, 2013).

The creative city is also defined by a variety of urban policies mobilizing strategic instruments. The most important of these are major urban projects and events (mainly cultural ones such as the European Capitals of Culture) (Pratt, 2010). In addition to the question of what, the authors insist that the city needs 'creative acts' and 'creative action' (Kunzmann, 2017; Romein and Trip, 2012; Vickery, 2012). New ways of approaching urban planning and urban policy making.

3. Strategic urban planning instruments and major urban projects in Constantine

3.1 the Modernization Plan for the Constantine Metropolis (MPCM)

Adopted in 2007, the Modernization Plan for the Constantine Metropolis is a strategic orientation document. It is part of a context characterized by a return to urban issues imposed by the crisis experienced by Algerian cities such as Constantine: uncontrolled urbanization, urban sprawl, degradation of the built environment, the blossoming of shanty towns, pollution, congestion, unemployment, delinquency, economic crisis. It aims to answer the following question: how to reconvert the city by using its potential and overcoming its constraints? (Cherrad et al, 2007).

The MPCM presents a future vision of the city's development. The main objective is to consolidate its status as a regional metropolis and to integrate it into the international network by enhancing its image. It is part of the voluntary actions of local authorities in response to a presidential decision. The deep desire to renew the city and urban

planning has been translated into a set of major projects called 'structuring projects'. Twenty-two in total, touching on several areas: transport, science, culture, leisure, business, and others. We cite the tramway, the cable car, the Trans-Rhumel bridge, the university city, the exhibition



Figure 1. Some of MPCM's projects.

center, the sports city, the Bardo Viva city, the congress center, and many hotels (see Figure 1, see Figure 2).

3.2 the Urban Modernization Project (UMP)

In 2011, four years after the adoption of the MPCM, another project was launched: the major Urban Modernization Project for the regional capital Constantine. Initiated by the local authorities, the UMP is intended to complement the MPCM with an operational component proposing a vision, a process, and action plans, defining instruments for implementation, financing, management, and monitoring. It defines the objectives, principles, and content of modernization, the process of transforming the city into a modern metropolis. A strategic program aims to give Constantine the status of a major metropolis through projects that have the particularity of being innovative and driving, ensuring both its influence and attractiveness at the regional and national level as well as promoting its image.

Its content is divided into five main areas, each of which includes a series of projects and actions (new or in continuity with those already undertaken within the framework of the MPCM): environment and landscape, mobility infrastructure, historical fabrics, contemporary fabrics, and

extensions, and new integrated centralities, a major proposal of the UMP in the form of component poles of modernization: Tourist-heritage-administration-services pole, commercial and service exchange pole, mechanics and metallurgy technological pole, biotechnological pole, pharmaceutical, regional logistic platform (see Figure 2).

3.3 Constantine Capital of Arab Culture 2015 event (CCAC)

After the MPCM and the UMP, a key moment in the evolution of Constantine comes with its designation as 'Capital of Arab Culture 2015' by the Arab League Educational, Scientific and Cultural Organisation, on 30 December 2012. The CCAC was an opportunity to enhance the cultural, artistic, heritage wealth of the city, and to create and promote a new image. Among these objectives: the enhancement of the cultural heritage, the construction of a new vision allowing Constantine to position itself on the map of Arab metropolises, the reinforcement of existing structures with cultural infrastructures of international standards, the constitution of a network of Algerian artists and creative people.

This revival of the cultural dynamic has resulted in a double program of cultural and artistic events and projects affecting several sectors. The events include ceremonies, cultural weeks, conferences and colloquia, visual arts exhibitions, book publishing, theatre and film productions. As for projects, there are cultural infrastructure projects and accompanying projects. Some of them are part of the MPCM, UMP and others are new. We cite the Zenith Theatre, the Museum of Art and History, the urban library, the conversion of the House of Culture into a cultural palace, the conversion of old buildings into museums, the rehabilitation of the Bey's palace, the medersa, and the regional theatre, the rehabilitation of historic sites and the built heritage, the construction of hotels, the airport, the Bardo urban park, the road and sanitation infrastructures, the environment, the living environment and the embellishment of the urban landscape.

The MPCM and the UMP have prepared the ground for the CACC and the latter has accelerated the implementation of structuring projects that were behind schedule

(Mouhoubi, 2017). The three major projects are complementary and constitute the instruments of strategic urban planning with the same objective of modernization and consolidation of the status of regional, national, why not, international metropolis (see Figure 2). They prefigure the emergence of a new Constantine

ity and the creative city are manifested in different dimensions and their evaluation requires a holistic and multidimensional approach. The multi-criteria analysis was used as an evaluation tool—and not as a comparison tool—as assessing the effects of the actions carried out with regard to several criteria.

This review of the literature on the creative city and its relationship with strategic urban planning indicates that very few authors have addressed the issue of evaluating the performance of urban projects and planning instruments in terms of urban creativity and their capacity to build a favorable urban environment, providing the necessary conditions for the evolution towards the creative city model (Costa et al, 2008). On the Algerian side, despite the absence of research addressing this issue, there is works studying the urban landscape’s transformations through large-scale projects and the use of brownfields as new places for culture and creativity. (Boudjadja and Sassi-Boudemegh, 2020).

The research work was carried out in six phases: data collection from documents specific to each instrument, examination and compilation of theoretical and empirical evidence, the construction of an index composed of dimensions and criteria, assessment of performance through judgment based on an appreciation scale, assessment of qualitative criteria, and the interpretation of results.

4. Methods

In order to assess the performance of the three instruments MPCM, UMP, and CACC in the field of urban creativity, we used a multi-criteria analysis method. This was considered appropriate for this research as urban creativ-

4.1 Review of existing indices

In addition to the conditions defined above, and with the aim of being exhaustive and operational, we have studied some empirical indices. We quote Cultural and Creative Cities Monitor’s conceptual framework CCCM (Montalto et al, 2017); CCI Creative City Index (Hartley et al, 2012); Innovation Cities™ Index ICI 2thinknow. (2007), HSE Global Cities Innovation Index HSEGCII. (2020); Recent composite indexes developed by authors such as Rodrigues and Franco. (2019) and Pulido-Fernández et al. (2021).



Figure 2. Presentation of Constantine’s major urban planning steps MPCM, UMP, CCAC.

Dimensions	Criteria	Source
1. Cultural, creative spaces and facilities	Museum Cinema Theatre Galleries Libraries Cultural centers Civic centers Congress, exhibition centers Restaurants Hotels	Florida, 2019; Hartley et al, 2012; ICI, 2007; Landry, 2008; Montalto et al, 2017; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019
2. Tangible and intangible cultural heritage	Buildings declared cultural heritage Historic sites and monumental areas Performing arts Handcrafts, traditional craftsmanship	Florida, 2019; ICI, 2007; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019; UNESCO
3. Cultural events	Large-scale events Cultural festivals, concerts, shows, spectacles Congress events Exhibitions	Hartley et al, 2012; ICI, 2007; Landry, 2008; Montalto et al, 2017; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019
4. Architecture	Renovation, reuse of old industrial structures Renovation, reuse of old buildings Preservation of historic and ancient buildings Iconic architecture Green Architecture	ICI, 2007; Landry, 2008

Dimensions	Criteria	Source
5. Quality of place	Public meeting spaces Attractive public spaces Third places Urban parks and facilities Public Green Areas Public Wireless zones Natural environmental assets History Distinctive music scene Walking city Nightlife	Durance et Mousli, 2010; EXCELTUR, 2012; Florida, 2019; Hartley et al, 2012; ICI, 2007; Landry, 2008; Rodrigues and Franco, 2019; Törnqvist, 2004
6. Human capital and education	Higher education institutions Cultural higher education institutions Schools fostering creativity	Hartley et al, 2012; HSEGCII, 2020; ICI, 2007; Landry, 2008; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019; Sasaki 2010
7. Social infrastructure	Hospitals, health centers Housing Residential neighborhoods Local Shopping Local Markets Sports infrastructure Entertainment infrastructure	Hartley et al, 2012; ICI, 2007; Landry, 2008 ; Rodrigues and Franco, 2019
8. Transport infrastructure and mobility	Roads Airports Metro Trains Taxi Service Bicycle facilities Others transports Stations	Florida, 2019; HSEGCII, 2020; ICI, 2007; Landry, 2008; Montalto et al, 2017; Rodrigues and Franco, 2019
9. Information and communication technologies	Fixed, mobile Phone networks Wireless Internet Telecommunications structures Telecommunication networks	ICI, 2007; Landry, 2008; Rodrigues and Franco, 2019
10. Innovation infrastructure	Technology and science parks Incubators Co-working spaces Technology and innovation centers High tech industry Research and development organizations	Florida, 2002; Hartley et al, 2012; HSEGCII, 2020; Pulido-Fernández et al, 2021; Romein et Trip, 2012

Dimensions	Criteria	Source
11. Business and entrepreneurship	Firms Banks and save institutions Fablabs, living labs General facilities of enterprising initiatives Start-Up office spaces Office buildings Trade centers Business centers	ICI, 2007; Landry,2008; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019
12. Environmental quality and environmental protection	Air quality Quality of water network Urban waste management Biodiversity and landscape protection Actions of environmental improvement Recuperation of soil Underground and surface water Other activities of environmental protection	EXCELTUR, 2012; ICI, 2007; Rodrigues and Franco, 2019
13. Creative city strategies and policies	Big-scale urban projects Flagship projects and developments Cultural events Cultural creative quarters Cultural creative Industries Image transformation City branding, place marketing Territorialized production systems Clusters/ Clustering	Ambrosino, 2019; Costa et al, 2008; d'Ovidio, 2019; Durance et Mousli, 2010; Hartley et al, 2012; HSEGCI, 2020; ICI, 2007; Kunzmann, 2017; Landry, 2008; Pratt, 2010; Pulido-Fernández et al, 2021; Romein et Trip, 2012; Sasaki, 2010; Van Geenhuizen et Nijkamp, 2012; Vivant 2009

Table 1. Urban creativity index

4.2 Construction of the 'Urban Creativity Index'

From the literature review and the empirical evidence, we were able to define a set of 100 criteria, organized into 14 dimensions (see Table 1). For each dimension, we identified the projects and the corresponding actions. The evaluation was based on an evaluation grid.

4.3 The scale of assessment

The grid does not weight the criteria. They have the same importance. We have defined a rating scale organized as follows: not taken into account, poorly taken into account, moderately taken into account, well taken into account, and very well taken into account. With a rating scale from 0 to 4 (see Figure 3). The calculation was based on a simple average.

We based ourselves on official documents presenting the MPCM (Cherrad et al, 2007) , UMP (Wilaya, 2011) and for the CACC we used the work of researchers and official sources: UNESCO.

4.4 Qualitative criteria assessment

The two dimensions: quality of place and creative action (strategic planning and creative city planning) are defined by qualitative criteria which we have categorized. To evaluate them we used content analysis and textual analysis, by searching for the occurrence of the following keywords (see Figure 4).

The graphic representation of the results will take the form of word clouds, histograms, and radars.

5. Results

5.1 MPCM

5.1.1 Urban creativity: hard, soft and strategic dimensions

The radar profile in figure 5 has allowed us to visualize the results of the multi-criteria analysis of the performance

of the MCMP in terms of urban creativity. The dimension 'human capital and education' recorded the highest value of 2.65, which corresponds to an average level of performance that is close to good. It includes the Ali Mendjeli university pole, a university town, a faculty of arts and culture, and an arts training center. The dimension 'social infrastructure' ranked second with a value of 2.00, followed by the dimensions 'cultural, creative spaces and facilities' and 'quality of place' with values of 1.80. They include a military hospital, high-standard residences at the entrances to the city, a sports complex, a sports city, a green theatre, high-standard housing, a shopping center, specialized shops, a leisure center, an artistic activity park at Bardo Viva-city (social infrastructure), a new museum, a cinema, a theatre, restaurants, a 5* hotel within the framework of the great Bardo Viva-City project, a congress center, an exhibition center, 6 private hotels of high standing (cultural, creative spaces and facilities), an amusement park, cafés and concert cafés, green spaces and pedestrian spaces in Bardo Viva-city (quality of place).

The dimensions 'strategic planning', 'transport infrastructure and mobility', 'creative city strategies and planning', 'tangible and intangible cultural heritage', 'cultural events', and 'innovation infrastructure' had low values: 1.30, 1.25, 1.20, 1, 1, 1. In spite of these values, important projects were started at the time in terms of road and motorway infrastructure, and diversification of modes of transport with connecting equipment: tramway and cable car, projects in the process of being completed: the biotechnology research center and other proposed projects such as the business incubator and the luxury craft industry park: brassware, embroidery, jewelry (Bardo Viva-City).

Business and entrepreneurship, 'information and communication technologies, 'environmental quality and environmental protection' and 'architecture' are considered non-performing with values below 1. The recommendations for the perseveration of heritage, natural environ-



Figure 3. Presentation of Constantine’s major urban planning steps MPCM, UMP, CCAC.

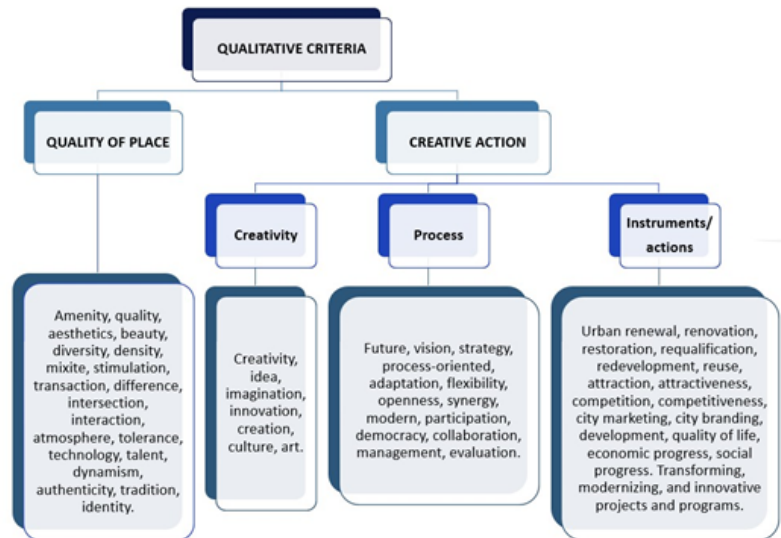


Figure 4. Presentation of Constantine's major urban planning steps MPCM, UMP, CCAC.

ment, and environmental quality, the iconic architecture of the Bardo as well as the programmed projects (new activity zones and bank branches, business center, communication city) are considered insufficient.

5.1.2 Quality of place and creative action: qualitative dimensions

In the MPCM document (Cherrad et al 2007) the 'quality of place' is defined by the keywords: quality, tradition, dynamism, authenticity, and technology (see Figure 6, Figure 10). Creativity is largely represented by new 61 and culture 42, moderately by creation 12, and weakly by art 4 and innovation 1 (see Figure 7, Figure 10). The process is modern 34 with a future vision citing the importance of management and participation (see Figure 8, Figure 10). In terms of instruments/actions, development, attractiveness, and urban renewal are the most cited, followed by transformative projects, economic and social progress, renewal, restoration, competitiveness, and attraction (see Figure 9, Figure 10).

5.2 UMP

5.2.1 Urban creativity: hard, soft, and strategic dimensions

According to figure 11, the dimension 'cultural, creative spaces and facilities' is well taken into account with a value

close to 3 thanks to the following projects: Museum of tangible and intangible heritage, 6 cinemas, theatre, opera, 3 art galleries, national library, congress center, exhibition center, seminar and conference center, gastronomic and traditional restaurants, 4 business hotels, 10 tourist hotels. The dimensions 'strategic planning' and 'business and entrepreneurship' are considered to be moderately successful to good. Important projects have been programmed: company, bank, and insurance headquarters, 2 multifunctional centers, business parks, trade center, business center, office buildings, relay workshops, incubator, marketing, management, legal and financial support, and advice centers, support services, consulting, auditing and expertise offices.

The average performance level equal to or close to 2 is represented by the dimensions 'innovation infrastructure' (with projects such as incubators within technology parks, innovation centers, technology transfer centers, research centers, and units), 'transport infrastructure, and mobility' (with projects such as Trans-Rhumel viaduct, airport infrastructure, railway networks, cable car networks, tramway, multimodal station, transport hub), 'social infrastructure' (housing with facilities, residential buildings, shopping center, 2 supermarkets, 2 multifunctional centers, 4 shopping malls, playgrounds, sports clubs, and leisure parks) and

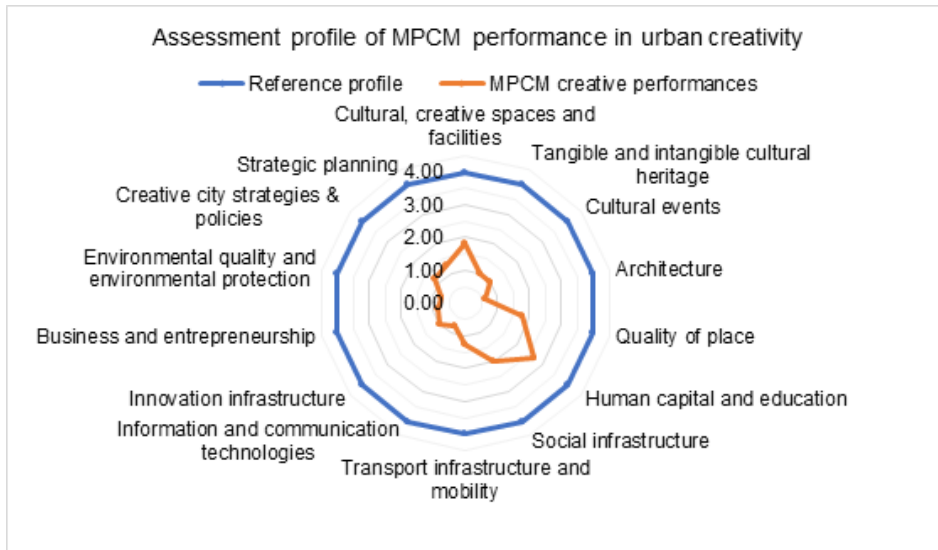


Figure 5. Assessment profile of MPCM performance in urban creativity.

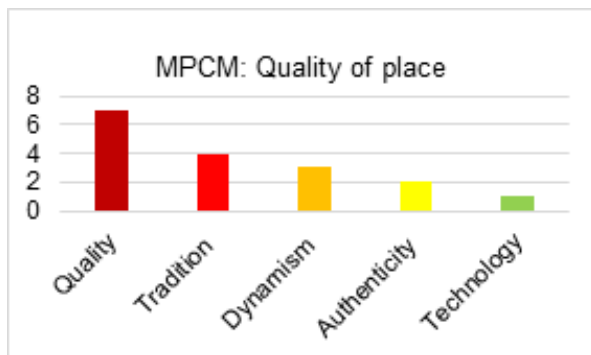


Figure 6. MPCM: keywords defining quality of place

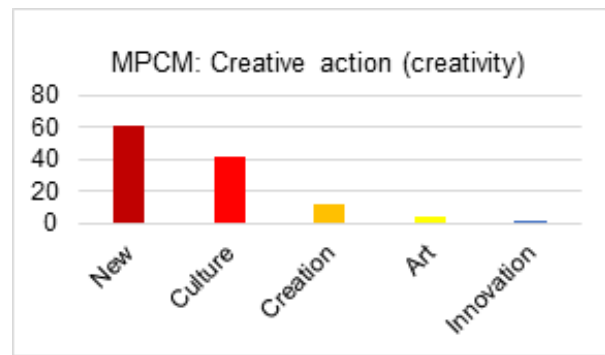


Figure 7. MPCM: keywords defining creativity

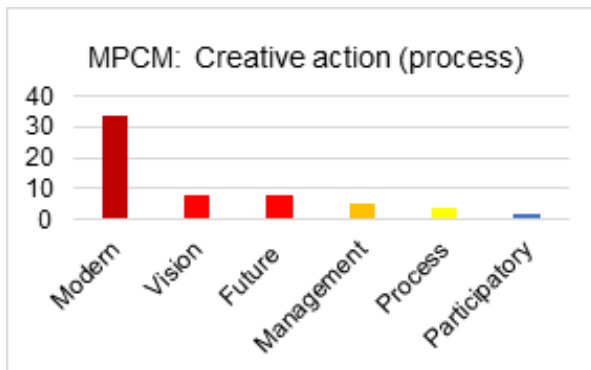


Figure 8. MPCM: keywords defining process

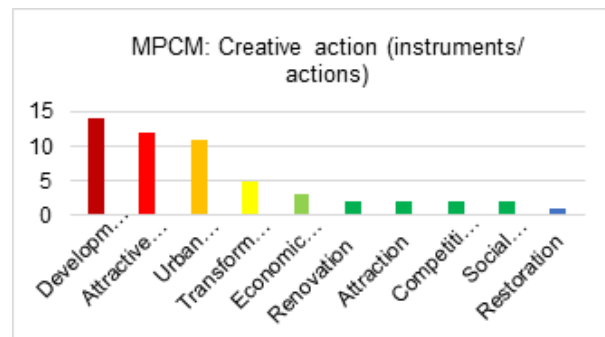


Figure 9. MPCM: keywords defining instruments/actions



Figure 10. MPCM: quality of place and creative action assessment results (word cloud)

'quality of place' (redevelopment of public spaces, assembly plaza, cafeterias, urban parks, landscaped gardens).

Poorly taken into account are 'creative city strategies and policies', 'tangible and intangible cultural heritage', 'environmental quality and environmental protection', 'human capital and education' with values of 1.55, 1.50, 1.13, and 1. This should not overshadow the actions programmed, namely: requalification of the urban fabric and buildings of the Medina, workshops for creation and training in crafts and exhibition spaces for crafts, environmental requalifica-

tion of the waters of the wadis, river courses, and adjacent green areas, conservatory. Architecture' and 'information and communication technologies are almost not taken into account with values below 1. 'Cultural events' is the missing dimension of the UMP.

5.2.2 Quality of place and creative action: qualitative dimensions

In the UMP document, the keywords defining the 'quality of place' are quality, technology, and identity with frequencies of 23, 22, and 16 as well as tradition, identity, and

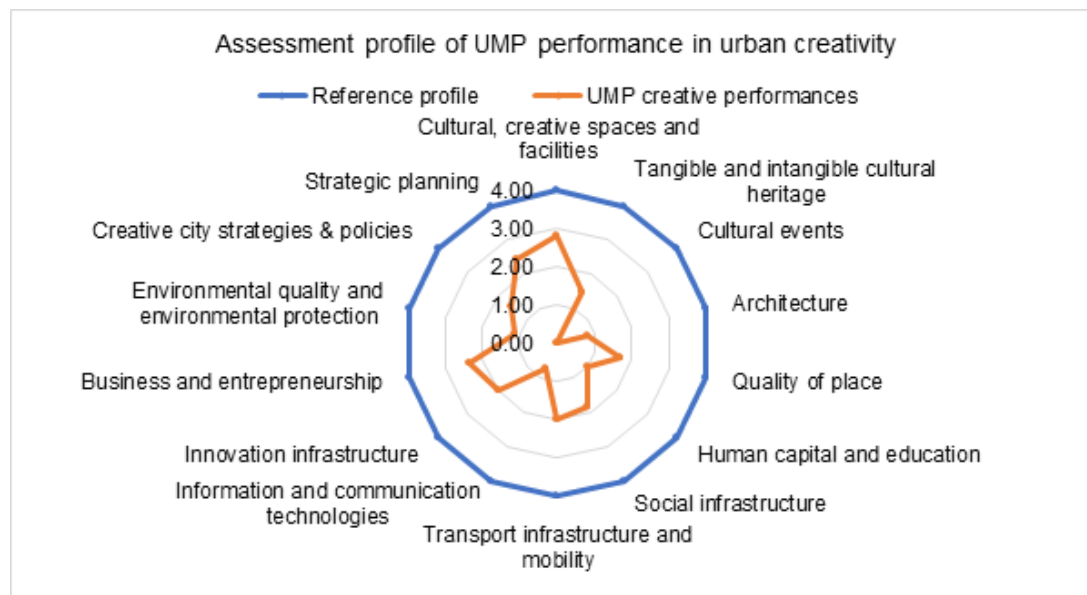


Figure 11. Assessment profile of UMP performance in urban creativity.

aesthetics mentioned once (see Figure 12, Figure 16). Creativity is largely represented by the new 27, then by culture 16, moderately by innovation 7, creation and art 6, and weakly by ideas 2 (see Figure 13, Figure 16). The process is modern, giving importance to management 22, strategies 9, future 7, and evaluation 3. It is flexible, adaptable, synergistic, collaborative, and participatory (see Figure 14, Figure 16). Development is at the top of the list of instruments/actions 22, followed by attractiveness, requalification, urban renewal, competitiveness, quality of life, economic progress, and city marketing (see Figure 15, Figure 16).

Figure 17). Tangible and intangible cultural heritage' and 'cultural events' are rated as performing well with values of 3.25 and 3. The programmed projects concern: the rehabilitation of the built cultural heritage, the rehabilitation of the bey's palace and Massinissa's tomb, the rehabilitation, and enhancement of the historical sites of Tiddis, El G'hrab, and Sidi M'Cid, the enhancement of historical bridges, the restoration of mosques, zaouias, fondouk, hammams, the recording of the intangible cultural musical heritage, a museum and a center for the promotion of crafts. Events have taken place such as the opening and closing ceremonies of the event, the cultural weeks of Arab and foreign countries, the international festivals of Malouf and Arab film, the DimaJazz festival, the theatre festival, the production of plays, shows, conferences, congresses and scientific colloquiums, exhibitions of plastic arts and cultural heritage. In a second medium level, we find the dimension 'cultural, creative spaces and facilities'

5.3 CCAC

5.3.1 Urban creativity: hard, soft, and strategic dimensions

The CCAC is dominated by cultural dimensions (see

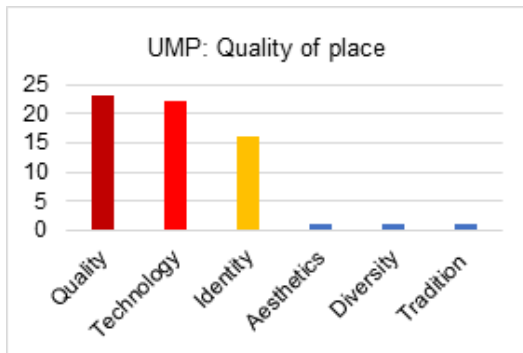


Figure 12. UMP: keywords defining quality of place

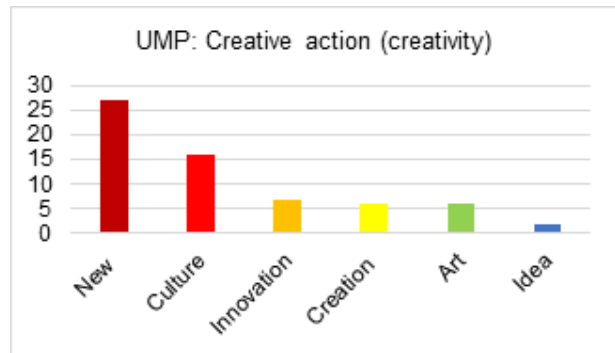


Figure 13. UMP: keywords defining creativity

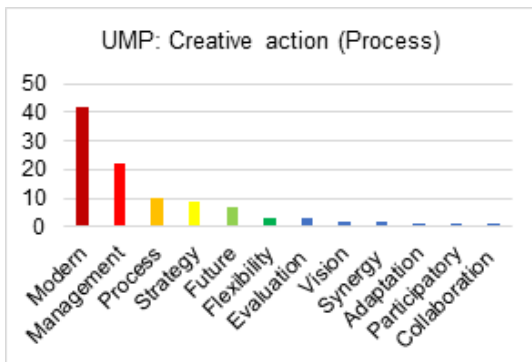


Figure 14. UMP: keywords defining process

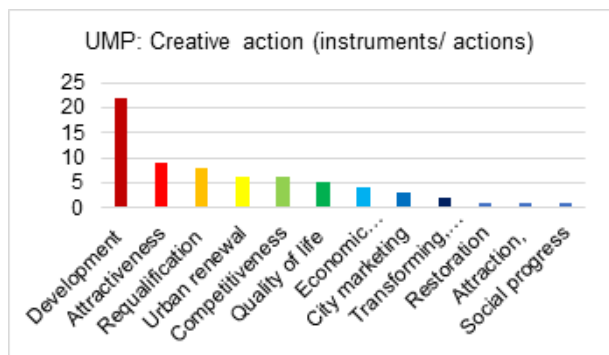


Figure 15. UMP: keywords defining instruments/actions



Figure 16. UMP: quality of place and creative action assessment results (word cloud)

represented through the projects of the Museum of Art and History, rehabilitation and conversion of the Medersa into a museum, requalification, and development of cinema halls, 3000-seat auditorium, rehabilitation of the Constantine Theatre, El Khroub regional theatre, urban library, rehabilitation of the Malek Hadad cultural palace, conversion of the Khalifa cultural house into a cultural palace, exhibition center, Marriott hotel, rehabilitation of the Cirta and Panoramic hotels. Architecture' and 'quality of place' recorded values above 1.50 with the conversion of the former Monoprix into a museum of modern art and the for-

mer wilaya headquarters into a museum, rehabilitation of the tourist path, development of squares, plazas, gardens, and green spaces, and the Bardo urban park. Not taken into account are the dimensions of 'creative city strategies and policies' and 'strategic planning', 'information and communication technologies', 'environmental quality and environmental protection', and 'social infrastructure'. The dimensions not taken into account are 'human capital and education', 'innovation infrastructure', and 'business and entrepreneurship'.

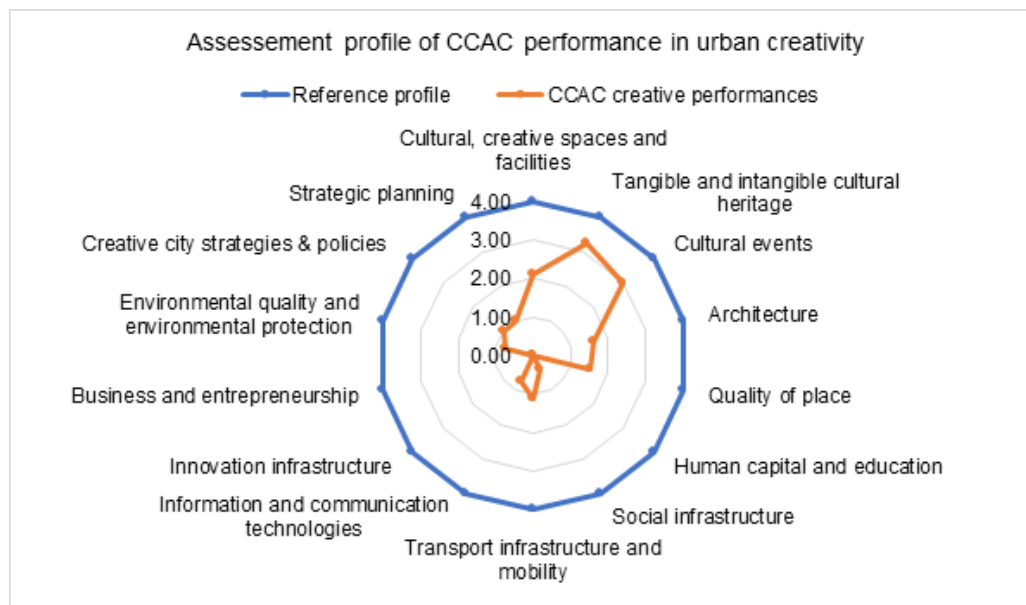


Figure 17. Assessment profile of CCAC performance in urban creativity.

5.3.2 Quality of place and creative action: qualitative dimensions

Examination of the presentation of the event Constantine Capital of Arab Culture on the Unesco website revealed the presence of the following keywords: diversity, identity, dynamism, and interaction for the 'quality of place' (see Figure 18, Figure 22). Culture with a high frequency of 36, art 5, creativity 3, and new 1 (see Figure 19, Figure 22). The process is almost unfinished, two adjectives stand out: future and participatory (see Figure 20, Figure 22). Restoration and transformative projects are the instruments of creative action (see Figure 21, Figure 22).

6. Discussions

Existing research has focused on measuring the creative performance of cities (Hartley et al, 2012; Landry, 2011; Montalto et al, 2017, 2019; Pulido-Fernández et al, 2021; Rodrigues and Franco, 2019). In general, all rankings con-

firm the leading position of connected cities at the global level (Landry, 2019). The originality of this work was to study a medium-sized city located in a developing country. As Landry argues, rankings should take into account the thousands of small, unknown cities of potential interest (Landry, 2019). Rather than comparing the creative performance of cities, we looked at the creative performance of projects and major events in a single city and their contribution to making that city a creative city.

The three instruments are themselves creative in that they break with previous planning and development logic. They introduce a new way of urban planning and have the objective of transformation and modernization. Creativity also manifests itself in the process of metropolisation adopted, which is defined as the act of transforming the city into a modern whole, equal to the challenges of the century (Wilaya, 2011). Elements of the definition of cre-

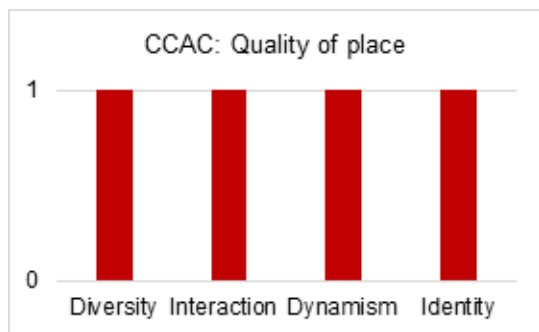


Figure 18. CCAC: key words defining quality of place

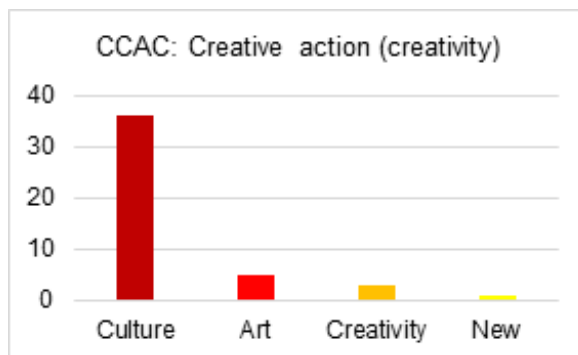


Figure 19. CCAC: key words defining creativity

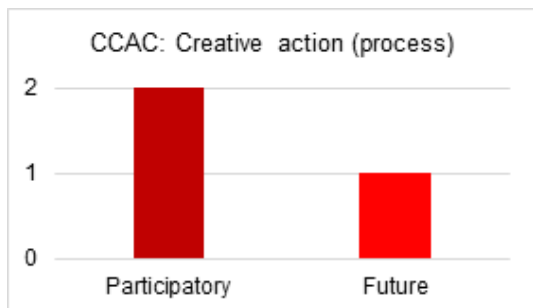


Figure 20. CCAC: key words defining process

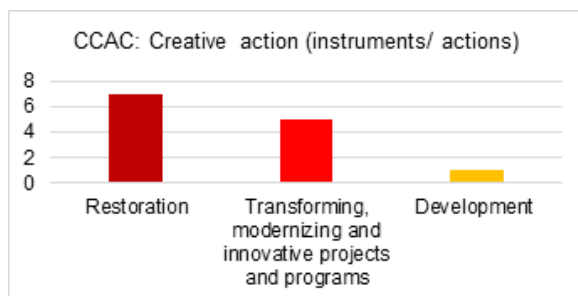


Figure 21. CCAC: key words defining instruments/actions



Figure 22. CCAC: quality of place and creative action assessment results (word cloud)

ativity can be found in Csikszentmihaly. (1996), Costa et al. (2009), Landry and Bianchini. (1995).

The cultural dimension dominates in all three instruments, which can be explained by the fact that Constantine is a cultural city. It has the greatest weight in the case of the CACC. The results show the existence of a local will to provide Constantine with new infrastructures and cultural and creative facilities that reinforce the existing resources. There has been considerable evolution in the spaces programmed and their typologies. As for the cultural heritage, the three instruments, and more essentially the CCAC, have enabled the enhancement of the built heritage and historic sites, through requalification, rehabilitation, and restoration operations; the enhancement of crafts and music through the creation of dedicated spaces. As for events, long-neglected apart from the two annual Dima Djazz and Malouf festivities, the arrival of the CCAC has enabled several events. Through these operations and events, culture aims to contribute to urban development and to make Constantine a more attractive metropolis. These operations can be classified in the repertoire of 'culture-led regeneration' policies that have given rise to the event industry, both of which constitute the foundations and the prototype of a creative city, as Romein and Trip. (2012) assert.

The architecture dimension, not well taken into consideration present some novelties such as the contemporary and iconic architecture of the Bardo Viva-City project; the

reconversion and reuse of old buildings and industrial structures necessary for the constitution of an 'urban creative milieu' (Landry, 2008).

The MPCM and UMP instruments state the improvement of urban, environmental, and service quality as a condition for increasing the competitiveness of the city. The UMP stresses the importance of soft factors such as the quality of life. 'Quality of life' replaced by 'quality of place' in this article, in Constantine is based on its exceptional site, its history, and its music. But also on the programmed projects: parks, gardens, public spaces, and cafeterias as places that ensure contacts and encounters at the origin of the genesis of creativity and innovation and as answers to the needs of entrepreneurs and creative people looking for a singular experience of the urban environment.

The occurrence of words related to the quality of place shows a dominance of the pair quality-tradition in the MPCM, the pair quality-technology in the UMP, and the set authenticity-identity-diversity-aesthetics-interaction in the three instruments. These are the qualities sought by all, and especially by creative people, making a city attractive (Florida, 2019; Romein and Trip, 2012).

Constantine is a place where knowledge and intelligence are concentrated, a city that has always been distinguished by its university character (Cherrad et al, 2007). It has been equipped with mega structures within the framework of the MPCM, namely the university pole and city with a capacity of 52,000 teaching places. The results also show

an interest in higher and specialized training in the fields of art and culture. These institutions are of crucial importance in the making of a creative city, as Landry. (2011) states "A creative place values learning and knowledge...There is a diversity of learning options".

One of the hard infrastructures that are indispensable for a city is the social infrastructure. In this respect, the MPCM and UMP urban projects have enabled Constantine to acquire several health, residential, commercial, sports and leisure facilities.

Great importance is done to the transport infrastructure and mobility, by the introduction of new transport modes such as trams, cable cars, and new infrastructures such as railways, highways, stations, and terminals. For the Information and Communication Technologies, the instruments don't have an objective, nor a strategy to develop telecommunication structures and networks. As Andersson. (1985), Landry. (2011) and Montalto et al. (2019) affirm, the creative city needs well communication, connectivity, and networking, physically and also virtually, internally and also externally. In this study, physical and internal communication, as well as the diversity of transport connections, is satisfying.

In terms of innovation, business, and entrepreneurship infrastructures, there has been an evolution with the UMP, in terms of the offer of investment structures, reception, and support for companies and in terms of the creation of technology parks, incubators, and centers in favor of innovation, research and development and the bringing together of the two spheres of university and industry (Torre and Wallet, 2012).

Referring to environmental awareness as a soft asset Landry states "A city that cares little about sustainability will fail to be competitive" (Landry, 2008). The environmental dimension is poorly taken into account in the three instruments. However, the actions carried out within the UMP should be valued, which aims to make Constantine a competitive metropolis compatible with sustainable urban development marked by environmental and urban quality. In the register of strategies and policies for the creative

city, we find three in the MPCM and the UMP, namely: 'image transformation'; 'city branding', 'place marketing'; and 'territorialized production systems'. The documents refer to the radical transformation of the image of the metropolis, the (re) valorization, renewal, and promotion of the image of the city. For marketing, 'selling the new image of Constantine in different events and using different means of communication' is one of the proposals of the MPCM (Cherrad et al, 2007). The UMP gives more importance to this aspect with the definition of two fields of action: marketing and territorial promotion, and communication (Wilaya, 2011).

For the territorial production systems, we find : the technopole; the luxury brassware business park in Bardo Viva-City, which becomes eight years after a brassware creative cluster within the framework of the Creative Mediterranean project for the development of cultural and creative industries in the southern Mediterranean (2014-2019); and the UMP's specialized poles. The CACC has complemented these dynamics with a new strategy: cultural events.

These strategies identified in the three instruments correspond to a creative cities approach and to what Costa et al 2008 call 'culture-led territorial development strategies'. More precisely, the three following perspectives:

- Territorial affirmation based on identity and culture: with territorial image and city marketing.
- Cultural and creative activities as important factors for territorial development and competitiveness including clusters, territorial embeddedness of local productive systems, or innovative milieux based on cultural and creative resources.
- Cultural and creative activities as a source of urban development, and their use in policy actions to promote urban and regional development, including all kinds of experiences or dynamics related to the organization of cultural events (Costa et al, 2008).

Urban creativity and the creative city require 'strategic urban planning'. The instruments studied adopt this type of planning by breaking with traditional planning. The MPCM marks the transition to a new era of territorial construc-

tion. It starts from an inventory of the reality of Constantine, identifying its problems and suggesting operational solutions. These answers take the form of a modernization project that carries a prospective vision and a future representation of the territory, that of the New Constantine: the metropolis.

Its process requires both breaks with previous planning and continuities. In its central problem: how can we achieve the modernization of a historic, multi-secular city, while preserving its character, its imprint, its original and authentic attributes? It joins the words of Landry (2008) who affirms that creativity and history can be excellent partners and that creativity concerns the new as well as the old.

The objectives defined correspond to creative city's strategies, namely: the revaluation of the image, modernization through the construction of contemporary facilities, renewal, the enhancement of local potential through creation, and the promotion of investment. The major urban projects aim at the urban, economic, social, and cultural development of the city. This is achieved through urban renewal and requalification operations and through innovative and driving projects which ensure the influence of the Constantine metropolis and reinforce its attractiveness.

Conceived from a sum of voluntary actions (Cherrad et al, 2007), the MCMP is an urban project in the plural, bringing together several structuring projects within the framework of a spatial and temporal perimeter defined in advance. In addition to the actions, any strategic planning requires an action plan detailing the program, the budget, and the necessary means, as well as the designation of those responsible for their implementation. This is what is missing from the MPCM. While the results show an absence of citizen participation and private actors, which is essential for making the city creative (Sasaki, 2010), the MPCM aims to be managed within the framework of good governance. Shared, participatory, concerted urban planning that takes into consideration the expectations of the local population, associates foreign partners, and ensures the effective participation of the different actors.

With the UMP the 'strategic planning' dimension has evolved due to:

1. The consideration of all the stages: diagnosis, vision, objectives, actions, and modalities of their realization, financing plan, decisional control, implementation, management, and monitoring of operations.
2. The proposal for the creation of structures essential for the success of the project: the modernization agency, the bardo office, and the rehabilitation office.
3. The proposal of a methodological approach with a first and most important phase: the constitution of the agency for urban development, called 'Constantine management center', followed by three phases: strategic and financial planning, infrastructure planning, and program management.

This evolution is confirmed by the results of the textual analysis where we see the dominance of the word management in the UMP. In addition to the words vision, future, process, and participatory, other words such as strategy, evaluation, flexibility, synergy, collaboration, and adaptation have been added. In conclusion, the UMP is a project which is the result of a real strategic urban planning process in line with the requirements of the creative model.

7. Conclusions

As Landry said "crises may generate a creative response". It was the case of Constantine. After years of stagnation, or even regression, causing urban problems, the city has undergone specific actions initiated by local actors, supported and financed by the state, with the aim of modernizing it and raising it to the rank of regional, national and international metropolis. These actions are part of major urban projects: the MPCM 2007, the UMP 2011, and the cultural event CCAC 2015. They provide solutions to urban problems and are themselves a creative response. Being a metropolis means opening up and being part of a global network, it also means being attractive and remaining competitive. For this and in this era, innovation is needed, and above all creativity. Urban creativity means alteration and renovation in thinking in the urban and transformation of the city to a better situation by providing the required conditions. This is the purpose of the three instruments studied, with the aim of evaluating their performance in

terms of urban creativity and their degree of prefiguration of the Creative City model. Multi-criteria analysis, content analysis, and textual analysis were used as methodological tools, which together with the literature review allowed the construction of an 'Urban Creativity Index'.

The strategies, visions, and urban projects aimed at modernization have prepared the ground for hosting a major cultural event that is a prototype of the creative city model. Together, they offer most of the essential ingredients to make Constantine a creative city. In the documents, conditions have been treated by reference to international criteria and attributes of a metropolis with new social, economic, urban, and architectural perspectives.

Without a pronounced policy, creativity is defined by reference to the new -in the plural- and to culture. The cultural dimensions (cultural, creative spaces and facilities; tangible, intangible cultural heritage; cultural events) and the strategic dimensions dominate in all three instruments, with differences. The MPCM covers the social dimensions well (social infrastructure, human capital, and education), the UMP gives importance to the innovation dimensions (innovation infrastructure, business, and entrepreneurship) and the CACC by its nature focuses on the cultural dimensions.

The three instruments follow a strategic urban planning approach which is a method of creative city planning. Process-oriented, future, visionary, modern, strategic, managerial, and evaluative. They aim at urban and economic development, attractiveness and competitiveness, improvement of quality through urban renewal, requalification, restoration, and transformative, modern and innovative projects. They mobilize three creative strategies and policies: 'image transformation', 'place marketing', and 'territorialized production systems'.

A series of voluntary actions, resulting from the decision of political actors and the consultation of university researchers, urban creativity in Constantine requires governance that recognizes the need to involve all actors: decision-makers, investors, associations, creative people, and citizens for the success of the project. Creativity in the city and also creativity in the city's politics.

With MPCM, UMP, CCAC urban development and planning are moving as Landry notes "from an urban engineering—or infrastructure—driven approach to creative city-making. This is the art of making places for people, including the connections between people and places, movement and urban form, nature, and the built fabric, as well as the processes of building successful settlements (Landry, 2008).

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