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## Investigating the Scope of Creative Cities in Dubai, Amsterdam, Toronto

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### Abstract

Creative cities generate high levels of innovation and economic growth, and also vibrant places to live. It is not certain that creative cities will show high levels of inclusiveness. Inclusiveness is a multi-dimensional concept and creativity is definitely established. When cities decide to be both as creative city and an inclusive city, various tensions may arise. Inclusive city branding and urban policy initiatives are a contentious issue. We have chosen Dubai, Amsterdam and Toronto as case studies because all three have good situation in both. Toronto in religious and racism issues, Amsterdam in political initiatives related to age and ability to perform have shown weakness. Dubai performs poorly in political initiatives and geographical discrimination, issues of income and wealth in many ways there is proportionality between creativity, but there is also an inconsistency. Dubai has consistency aspects with local cultures and ignoring elements contrary to traditional norms such as classism, religionism, sexism and racism. In Amsterdam, there is little attention to economic growth, income generation, and support for the elderly and disabled people. In Toronto, there is less tension between the inclusive city aspect and the religionism, racism and discrimination based on income, wealth, and location.

**Keywords:** Creative City, Inclusive City, City Branding, Urban Governance

### 1. Introduction

Governments around the world have increasingly involved in cities. Element for branding that requires the use of popular urban labels is essential (De Jong et al., 2015; Green et al., 2016; Lucarelli and Olof Berg, 2011). It is the industrial or economic brands that cities want to transfer themselves to the outside world. Sustainable city, smart city, ecological city and resilient city are examples of labels that have been studied by Sherion et al. A creative city is not only a space where creativity grows, but also the entire management is planned creatively (Sajjadian, 2012). In this article, we examine two labels: creative city and inclusive city. Recently, cities such as Melbourne and Copenhagen known as "creative cities" have been added to this city. Economic prosperity and environmental sustainability can be effortlessly combined without creating potential inconsistencies. According

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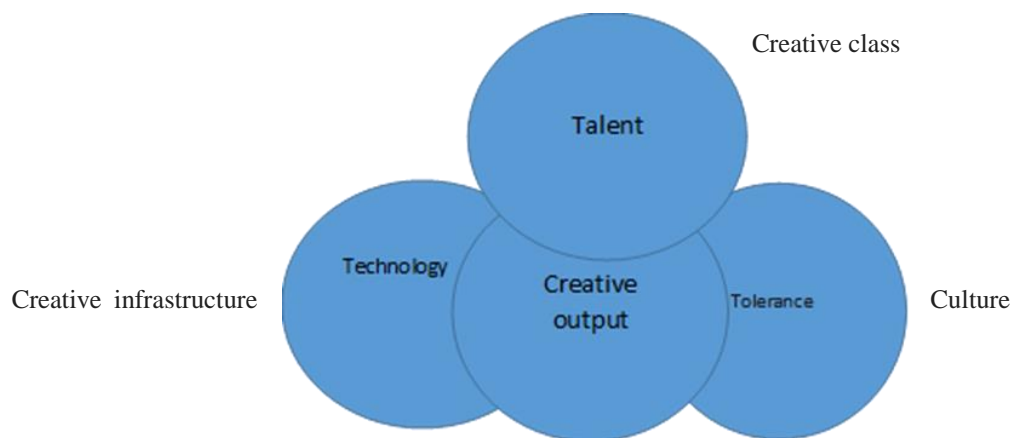
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to this theory, attracting creative people makes the city stronger and its economic growth (Rezaian et al. 2013). Creative city to produce economic value, remove the obstacles for all groups and classes, including the elderly. The creative city may lead to socio-economic transformation and divides the classes of the disadvantaged class are set aside. This article examines these tensions by analyzing urban brands and political initiatives. This research has selected three creative cities in three continents (Amsterdam, Dubai and Toronto) and probable tensions are investigated. There is a relationship between creativity and inclusion of place and initiatives in branding. Development and political science include studies on the extent of creativity (Baiken, 2011; Li and Huang, 2012; Peck, 2007; Pike et al., 2017).

## 2. Literature Review

The "creative city" policy approach may be ascribed to a poor definition. Landry and Bianchini, 1995 expanded their work on the British inner city with the first coherent statement on the creative city. The development and relocation of new industries and their reconstruction took place in the late 1980s and early 1990s. A creative city is a city where citizens to address social issues use innovation, issues such as increasing alienation and fear of citizens, social fragmentation, and decreasing sense of locality, place and common identity (Lundry and Bianchini 1998). A creative city is cultural and cross-cultural in terms of learning, and every citizen has the confidence to use their capacities (Ebrahimi, 2017). Cities have adopted strategies that focus on "quality of place". It not only includes local amenities, such as authentic neighborhoods, art galleries, vibrant music scenes, outdoor spaces, cafes, and historic architecture, but an open environment that presents few barriers to human activity. Although, capital is necessary to promote new ideas. However, due to the reliance concept of the creative city on both aspects of competitiveness in the capitalist economy (enterprise, creative industries, growth) and social issues related to local development (participation, diversity), the creative city concept is somewhat an ambiguous term. According to Florida (2002), attracting the creative class will serve everyone in the long run and will strengthen the urban growth of the whole society. Measuring creativity is challenging because it is vague and has a broad three-dimensional concept (talent, technology, and tolerance). Culture and creative infrastructure (Yam, 2020), therefore, introduced a new creativity index (creative class, creative infrastructure and culture) to modify the creativity index and made it more understandable and comprehensive. Figure 1, summarizes the operationalized definition of the creative city.



**Figure 1.** Based on Yam model

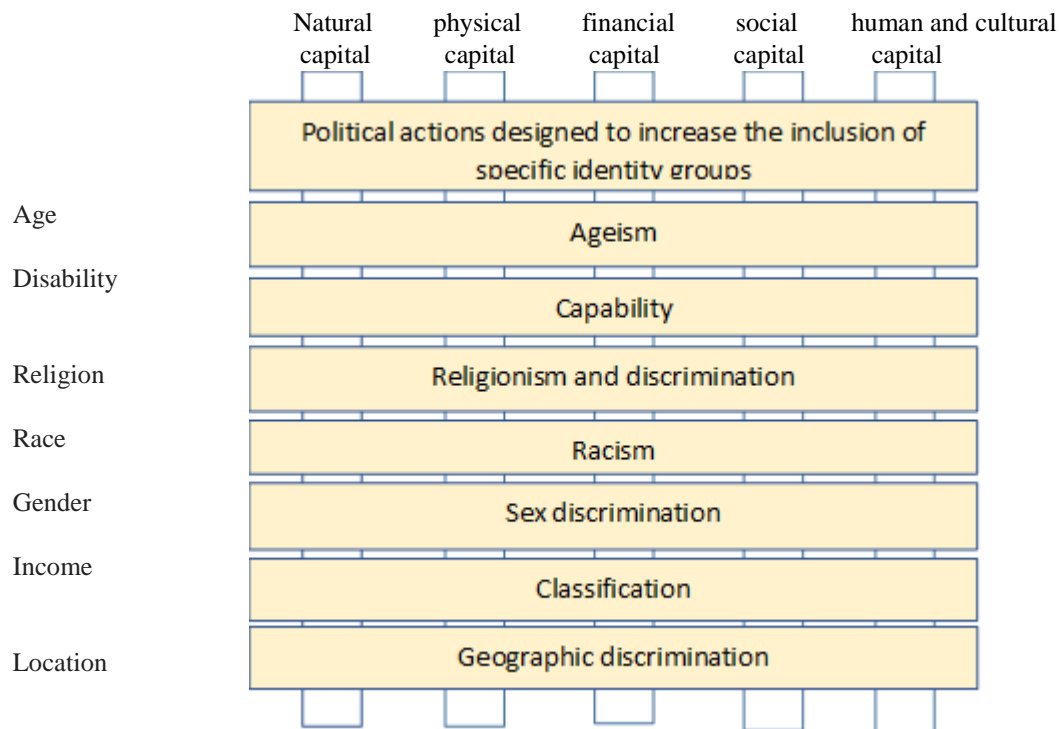
### 2.1. Inclusive City Definition

Capitalism and industrialization in the 20th century witnessed a rapid change in the intellectual perspective to the point where active organizations began to promote the ability of disadvantaged people to participate in social,

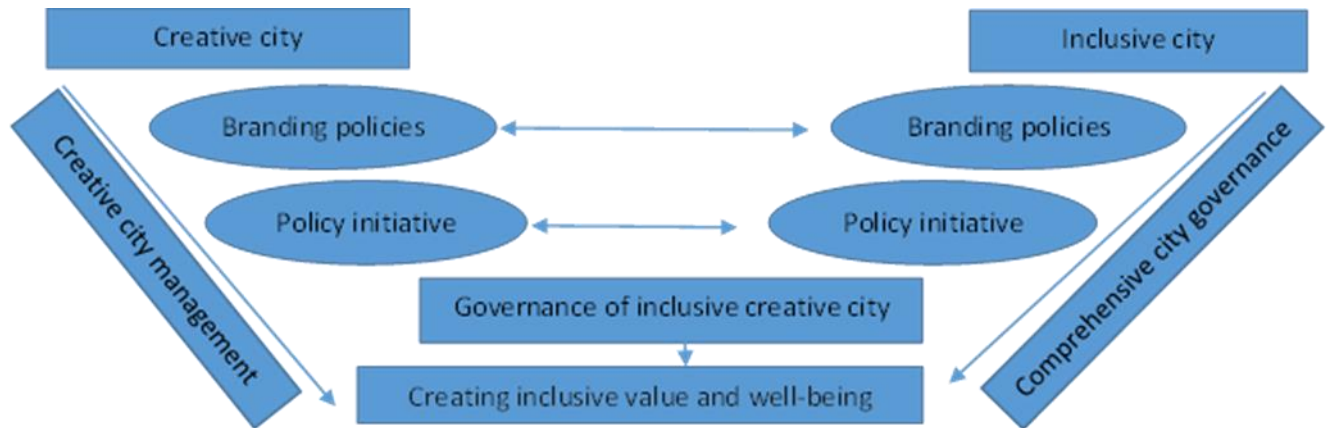
economic, political and cultural life, expanded the concept of isolation and separation from culture (Duffy, 1995). Henri Lefebvre's (1968) "The Right to the City" argues that cities are held together by the operations, actions, and interactions of urban citizens who have the right to occupy the city. His view was demonstrated empirically by David Harvey (2008) from 1970s onwards on a large socio-economic scale in the Western democracies (Levitas, 2005; Lister, 1998). The result was the emergence of a basic overlap between the concepts of creative and inclusive city. Operationalizing the inclusive city was a challenge because it is a complex process in which trade-offs takes place and disputes are managed. We examine the contexts of exclusion, Antirevico and De Jong (2020), which specifies the multidimensional categories that groups of people may be excluded (Figure 2). They define an inclusive city as a healthy and prosperous city that has removed all the unnecessary obstacles from freedom, self-expression and value creation. As Liang et al. (2021) suggest this model due to its multidimensionality, and we examine the various causes of exclusion and trade-offs between the creative and inclusive city.

## 2.2. Urban Management of Creative and Inclusive Cities

Place branding and urban governance policies, policy goals and initiatives to realize the network were evaluated and discussed (Fransen et al., 2021). In this article, the political goals to become a creative and inclusive city were assessed in place branding through political initiatives. In addition, in urban expansion, economic development will be considered as a point of departure in both countries. The research framework and index system were considered for studying creative and comprehensive urban ideas for urban economic development for a city. The second sign is the adoption of policy initiatives. Place branding is a tool that may enable other initiatives and policies. (Oliveira, 2015). According to De Jong et al. (2019) political initiatives can be defined as actions response to that initiated. From this point of view, it is against branding of political initiatives that we examine. Figure 3, illustrates our concept.



**Figure 2.** The field of deprivation in cities (source: author)



**Figure 3.** Creative city under the influence of governance

### 3. Research Design and Method

#### 3.1. Research Design

This study examines the tensions between realizing a city's creativity and the inclusive element. A multiple case study strategy is studied with an exploratory qualitative approach as a branding strategy and planning methods that should be explored in a specific context. They are real-life phenomena that can be observed and outside the natural environments in which they occur (Bonuma, 1985). To evaluate the development plans of the three selected cities, strategic vision and political initiatives including public resources have been analyzed (Table 1). Local experts in three cities were consulted for more details. Branding policies and policy initiatives when collecting information, the use of distinct sources enables researchers to gain a deep understanding of the investigated phenomena and specific situation. (Cassel and Simon, 2005).

**Table 1.** Documents to be assessed

Amsterdam	Dubai	Toronto	Consulted documents
New Spring Coalition Agreement announcement	Official Dubai Strategic Plan	Company Strategic plans	Branding policies
Structure 2040 Amsterdam Art and culture from 2021 to 2040	Dubai Urban plan Dubai culture	Official Toronto design Culture plan for creative city	Political initiatives

#### 3.2. Case Study

The research has selected Dubai, Amsterdam and Toronto as case studies. Their efforts in branding themselves as creative and inclusive cities and leaders' role are very important in this field. Toronto won the Inclusive Prosperity Award in 2019, Amsterdam was among the top 20 cities in the list (De, Amp and El Partner, 2019). Additionally, in the 2018 Millennial Cities Ranking (NestPeak, 2018), Amsterdam and Toronto were among the cities that ranked highest for business. The ecosystem, amenities and essential services, open space, and recreation are in a good position in all three cities. The 2020 World Cities Index has Toronto as 19th, Amsterdam as 23rd, and Dubai as 27th, the last city with the highest ranking in the Middle East. Although Cooper (2013), Dubai has been described as "the city of gold, the city of slaves". It is often blamed for its disregard for human

beings. The government of Dubai should make concerted efforts to achieve workers' rights (Zakzak et al., 2019). Location, global communication, appropriate orientation for business, and being active in industrial diversification has become a tool for its urban economic development.

### 3.2. Materials and Methods

Data collection is carried out based on investigating the branding of the creative and inclusive city of three cities by exploring the official websites and related documents. Considering that Dubai, Amsterdam, and Toronto focus on the urban policy level, and known as large public institutions that operate in a federal or decentralized manner. The united countries all have significant independence in branding and urban economic development. By identifying the branding policies and looking at the main goals, the themes of the city landscape and urban plans, after collecting all the branding, they can be classified based on the comprehensive and creative city frameworks. As presented in Table 2.



Figure 4. Amsterdam map

Table 2. Creative city variables

Indicator	Variable	Concepts
Presence of a good brand The scope of political initiatives Increasing the number of libraries	Infrastructure Technology Creative class Tolerance Building Cultural place	Creative city
Existence of branding and innovative policy	Age	Inclusive

Ethnic groups Social and economic classes Access to any type of valuable capital	Disability Religion Nationality Gender Income	city
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## 4. Findings and Results

### 4.1. Creative City Branding

The dimension of "creative city" and "inclusive city" each city focuses on them which is less intense. The goal of the city of Amsterdam is to provide "choices" that turns wealth, creativity and entrepreneurship into opportunities for everyone" (Amsterdam Gement, 2018). The coalition agreement of the governing parties states that "we will increase the amount of recreational activities" (Amsterdam Gement, 2018). The "parks and green spaces are created by green city street networks and green communications is created" (Amsterdam Genmet, 2018). In the same way, tolerance policies are central in this city, emphasizing that "Amsterdam always offers space for freedom of expression, creativity, and entrepreneurship" (Amsterdam Genmet, 2018). The city of Dubai has focused on attracting creative class people, providing technology, leisure infrastructure and cultural buildings. Dubai presents itself as a place where "creativity is limitless". Where tradition and modernity coexist (Farhang Dubai, 2018). The city uses a fair amount of buzzwords around creativity at its core, and Dubai 2021's partial blueprints have a column titled 'People'. The plan focuses on creating a creative environment that enables creative people to play an active, productive and innovative role in all aspects of society. The economy cultural plan places Dubai as a global center for culture, a growth center for creativity, a flourishing center for talent (Dubai Farhang, 2018). Talents' ability to inspire and connect (Farhang Dubai, 2018). In terms of technology and infrastructure for young talents inside and outside the educational system. In addition, a plan has been drawn to integrate art and creativity in the urban space. Its purpose was spatial where tourists come to celebrate ideal differences and commonalities (Farhang Dubai, 2018). The City of Toronto has a central focus on all the creative city variables. Since 2001, branding the creative city agenda has started, producing "Creative City: The Work Effect". The culture plan for creative city has been adopted as a 10-year strategy with 63 recommendations to position Toronto as an international capital of culture. The new action plan called "Creative Capital Revenues" aims to promote Toronto as a leading international cultural center and intensify the role of creativity in the economic and social development of the city. This document emphasizes that the "city of culture" promotes itself through institutions, festivals and other assets to promote its position as a creative city at the regional, national and international levels (Creative Capital Consultative Council, 2018). Toronto is recognized as a creative city with great cultural diversity, a high percentage of adults have average education and a high proportion of economic activity in knowledge-based industries. Toronto as a creative city with more than 190,000 cultural jobs and Toronto's cultural industries generate about \$9 billion GDP annually.

### 4.2. Inclusive City Branding

Amsterdam introduces itself as an inclusive city. Selection of four related and integrated labels: "Fair City", "Connected City", "Free City" and "Democratic City". The essential characteristic of urban life and engine for economic growth includes ethnicity and gender, gender, disability and age (Amsterdam. Jenmet, 2018). The main focus lies on religionism, ideology, including discrimination, racism and gender discrimination. In addition, Amsterdam prides its status as the "rainbow city" or "safe haven" for bicultural youth and refugees. Along this, regular attention to the inclusion of the elderly emphasizes that "Amsterdam remains an elderly and disabled-friendly city with special attention to the well-being and good care of older people with dementia" (Amsterdam Genmet, 2018).



**Table 3.** Attention level of political initiatives and branding of creative and inclusive city.

	An inclusive city,						a creative city								
	Place	Race	Gender	Religion	Income	Religion	Disability	Age	Building	Location	Tolerance	Infrastructure			
	Technology	Creative	Class												
Spring coalition agreement	1	1	2	4					1	2	2	3	0.5		
official website															
Branding policy	1	1	1	3	0.5	0.5			1	1	2	2	4	0.5	
Calibration	2	2	3	7	0.5	0.5			2	1	4	4	7	0.5	0.5
Structure of Amsterdam 2040	000	000	0000	0000	00	00			000	00	0000	0000	0000	00	00
Structure from 2021 to 2024		1	1	2					0.5	0.5	1	1	2		
Calibration	1			4	1						2	2	3	0.5	0.5
strategic plan	1	1	1	1	1						0.5	0.5	0.5		
Official website of Dubai	2	2	2	7	2	2			0.5	0.5	3.5	3.5	5.5	0.5	0.5
Place branding policy	000	000	000	0000	000	000			0	0	0000	0000	0000	00	00
Urban plan of Dubai	3	2	2	1	2	1			2	2					1
Political initiatives	2	1	2	1	1	1			2	2	0.5	0.5			
Culture strategy	5	3	4	2	3	2			4	4	0.5	0.5	0	0	1
company's strategic plan	0000	0000	0000	000	0000	000			0000	0000	0	0	0	0	00
Toronto's official website		1	1						2	2				1	
Place branding policy	1	1	1		1				2	3					
Official Toronto design	3		1	1	4	2			1	1	0.5	0.5			
Toronto's official website	4	2	3	1	5	2			6	6	0.5	0.5	0	1	0
Political initiatives	0000	000	0000	00	0000	000			0000	0000	0	0	0	00	0
	2	1	2	2	1	2			1		2	2			
	2	2	1	2	2	1			1	1	2	2			
	4	3	3	4	3	3			2	1	4	4		1	1
	0000	0000	0000	0000	0000	0000			000	00	0000	0000	0000	00	00
	2	1	2	1	1	1			1	1	2	2	2	1	1
	1	1	1	1					1	1	1	2	2		1
	3	1	1	1	2	2					1		1		
	6	3	4	3	3	3			2	2	4	4	5	1	2
	0000	0000	0000	0000	0000	0000			000	000	00	00	0000	00	000

**Table 4.** Attention to creativity and inclusion of branding policy

○ No branding policy	● Policy is apparently embedded	● ● A branding strategy	● ● ● Two lines of branding	● ● ● ● More than two lines of branding
○ Nothing any	● Occasionally General initiatives	● ● Sometimes A policy with detailed implementation	● ● ● Regular Two implementation plan initiatives	● ● ● ● More than two plans implementation

The Government of Dubai through the Executive Council introduced a framework from 2014 for Dubai in 2021. Dubai strives to promote itself as a preferred place to live, work and visit and to be presented as "a city with the best education, health and housing services for all" (Dubai Executive Council, 2018). Dubai is referred to as "civic values, a tolerant, inclusive and multicultural society that welcomes everyone" (Dubai Executive Council, 2018). According to the distinctions based on geographical criteria, it can be introduced under the title:

"Smart and sustainable city".

**Table 5.** Focus on creativity and tolerance on policy initiatives

Variables	Toronto	Amsterdam	Dubai
Creative class	● ● ● ●	● ● ●	● ● ● ●
Technology infrastructure	● ● ● ●	● ● ●	● ● ● ●
leisure infrastructure	● ● ● ●	● ● ● ●	● ● ● ●
Tolerance	● ● ● ●	● ● ● ●	● ● ●
Cultural building	● ● ● ●	● ●	● ● ● ●
Place	● ● ● ●	● ●	● ● ●
Age	● ● ●	● ● ●	● ● ● ●
Disability	● ●	● ●	● ● ● ●
Religion	● ● ● ●	● ● ● ●	●
Race	● ● ● ●	● ● ● ●	●
Gender	● ● ● ●	● ● ● ●	○
Income and wealth	● ●	● ●	○
Local	● ●	● ●	● ●

○	●	● ●	● ● ●	● ● ● ●
Nothing	Sometime	Occasionally	Regular	Central

### 4.3. Creative City Policy Initiatives

The city of Amsterdam emphasizes policies that creativity can create an environment for all its residents and have the opportunity to participate and develop their talents (Amsterdam Genmet 2020). Attention is paid to cultural places and buildings, technological infrastructure and leisure infrastructure. The city has several public parks. Amsterdam has spatial policies that accelerate creativity, such as "Green Space Policy", "Green Agenda", "Amsterdam Forest" and "Green City Structure". It has also started the policy of studios and creative centers (2022-2019). Amsterdam is an environment for writers, dancers, musicians, painters, sculptors and photographers to stimulate their technical talents, it is the facilitating city of "Startup Amsterdam", the Institute for Brilliant Talents and the Institute for Advanced Metropolitan Solutions, and most importantly, Amsterdam emphasizes tolerance in its diverse policy and in many cases. Dubai officials have devised a creative strategy that acknowledges fully. Design, innovation and creativity are necessary not only for economic growth, but also for social progress and improving the quality of urban life (UNESCO Creative Cities Network, 2017). A lot of effort has been made to attract the creative class, leisure infrastructure and cultural buildings. Emphasizing the position of Dubai as a center of cultural creativity and talent search has created a new system for Dubai. The granting of cultural visas is on the agenda to attract creative talents in the fields of industries, art, history, heritage and cognitive studies, and literature and culture (Dubai Culture, 2020). Golden Visa is another initiative to provide long-term residency to investors, entrepreneurs, talent specialists and researchers. Art services is another example of identifying, encouraging and creating talent in Dubai in the fields of literature, film, performing arts and visual arts (Dubai Culture, 2020). Regular attention has been given to technological infrastructure and educational institutions to accelerate creativity, such as " Designing Dubai and Innovation Academy" and "Dubai Heritage Development Center" and events such as " Designing Dubai", "Pottery-Cultural Festival" have been created. Meanwhile, Toronto is putting creativity on its agenda in its economic center development strategy and recognizes the cultural creativity agenda of the city and regional economy (City of Toronto, 2017). Richard



Florida describes Toronto as "a turning point, as one of the world's magnetic creative cities (City of Toronto, 2017). Toronto is based on creating focus on a vibrant cultural sector and improving livability, and the city has three main strategies: "Startup System Strategy from Concept to Commercialization", "Strategy for Newcomers to Toronto" and "Workforce" in order to attract the creative class and accelerate creativity, increase and stimulate creativity in the city, especially leisure infrastructure. For examples can point out to Toronto's Night Action Plan, Parks and Recreation Master Plan, and Green Streets implementation.

#### 4.4. Inclusive City Policy Initiatives

Amsterdam acknowledges that racism and discrimination exist. The poison of racism and discrimination is slowly penetrating in our society and threatening our connected city. We should not turn back to religionism and racism (Amsterdam, Gement, 2018). The 2015-2018 Women's Empowerment Memorandum aims to strengthen women position in achieving their full potential and covers the "anti-discrimination policy of religion, ideology, race and ethnicity" and focuses on school education, preventing discrimination and fighting aggression and violence in public spaces and at the workplace. Programs have been set up to increase the labor force participation income and help low-income people, although Amsterdam occasionally pays attention to ageism and ability. Here are some related policies at the national level, such as the "Social Protection Law" are mentioned. In Dubai, the cultural program states that, we are working on creating policies to protect the rights of vulnerable groups such as the elderly, people with disabilities, and labor children (Community Development Organization, Seda 2016). Ability and ageism are given central attention. This city offers at least seven innovative policy laws to take care the elderly and improve the citizens quality of life, and the issue is followed up through the "Education of the Elderly", "Citizen Care Card" and "Social Club Card" programs. Social benefits, including periodic benefits, emergency benefits, cash benefits, loan benefits and temporary housing benefits are among them. In addition, the financial empowerment program is also on the agenda with the aim of empowering the financial independence by providing educational and job opportunities. Although Dubai occasionally addresses religion and racism, but there is no mention of sexism.

Toronto creates more than seven policies for the implementation of an inclusive city, their goal is to create a sense of belonging to individuals and groups to participate in political, social, cultural and economic affairs (Toronto City, 2018). In Toronto, several policy initiatives deal with sexism and guidelines for compatibility with gender and sexual identity are on the agenda. The purpose of the "Toronto Elderly Strategy" is to provide justice and the access of elderly to city services and programs, the access plan 2020-2025 is planned with the aim to create a master and fair program. In Toronto, there are two strategies related to stratification, that is, the "Resilience and Prosperity Strategy and the Poverty Reduction Strategy". These policies are developed to address growing inequalities, including job quality, income level, housing stability, food access, equitable transportation, and access to services.

### 5. Analysis

First, the three selected cities will be compared according to the branding activities and adopted policies against creativity and inclusion. In the next part, we will examine the tension between creativity and learning.

#### 5.1. Branding Versus Policy Initiatives

The comparison of place branding strategies and policies adopted in three cities can be seen in (Table 6). First, a significant similarity in the branding of these cities is found and it is dominant by green color. Strategic changes and urban transformation can be initiated through place branding (Entroico, 2014; Lowe et al., 2017; Oliveira, 2015). There are two cases in Dubai and Toronto and in one case, there is a mismatch between brands in Amsterdam which is highlighted in red shown in Table 6. In Toronto, the city clearly shows itself in the fight against religionism and racism. However, the city does not offer enough concurrent policies. A possible justification is that although Toronto acknowledges religious, ideological and racial issues in its branding, its actions in the plans exclusively show discrimination against certain groups such as indigenous and black people.

This is consistent with Entroico and Du (2020), who argued that in the diverse settings of many cities in the United States, inclusive approaches are often structured along racial identity and lead to specific types of inclusive initiatives. Amsterdam advertises itself as an age-friendly city, but the city does not live up to its promises of innovative aging policies. While the economic contribution of the elderly is minimal. Dubai shows itself well in political initiatives to reduce geographic discrimination, but performs poorly. The metro system still works relatively well compared to other cities. A possible explanation is that the government of Dubai provides income support for the financially disadvantaged, but no policy consistent with this finding has been observed. Kogurolo (2016) and Alawadi (2017), found that the urbanization process in Dubai is mainly focused and emphasized on economic initiatives and social support for residents with environmental issues. All orange boxes indicate possible mismatches between them. Indicators of branding and policy initiatives show that brand indicators may receive more attention than specific political initiatives or vice versa. However, since the difference is only one bullet, we recommend a closer study. The bottom line is that Dubai and Toronto seem to be following things systematically. When it comes to inclusiveness, each of the cities is comprehensive or both creative and inclusive at the same time, there may be contradictions that the city is creative and inclusive at the same time. For cultural branding of cultural buildings and places in Amsterdam, it seems that in Dubai religionism, racism, sexism, classism, are underestimated. Dubai approaches inclusiveness in a local way.

## 5.2. Creativity Versus Inclusion

Studies have shown that cities strive to be fully inclusive. It is important to be both creative and fully inclusive at the same time, and there may be contradictions between being a creative and inclusive city and using city labels simultaneously. This sub-section looks at the existing mismatch between creativity and inclusion in the three cities (Table 7). One understands that Toronto has a regular focus on branding and policies related to creativity. The aspects are contrary to the traditional norms of Emirati values. In Dubai, low-educated emigrants, non-Muslims and their living outside the wealthy neighborhoods are reminiscent of Sasaki (2010), who predicted that we may face various obstacles when implementing creative or inclusive place branding strategies. Also cautioned by Nathan (2005), who stated that there are dangers in transferring the concept of creativity to cultural geography, where different perceptions about the tolerance of unique lifestyles prevail. The realization of creativity has led Dubai to higher levels of creativity and inclusion than other wealthy sheikhs of the UAE and Arab countries. Amsterdam doesn't have such a lack of inclusive policies, but it suffers less. The negative impact of ageism and concentrated ability in Amsterdam on a successful economy, probably leads to neglect the partial needs and interests. Toronto has moderate attention to ablism, religionism, racism, income and wealth issues, and place issues, and this may be because Toronto already launched its creative city agenda in 2001, while the Inclusive Agenda was added recently. Finally, it was found that all cities only address classism as a form of exclusion. This result confirms the previous hypothesis that higher levels of learning about issues related to creativity, such as gender discrimination, religion, racism and discrimination based on ethnicity, may be related to an increase in socio-economic exclusion (Florida, Kotkin, 2014, 2020; Antiroycy and De Jong, 2020).

**Table 6.** Brand names against policy initiatives

Variables	Toronto	Amsterdam	Dubai
Creative class	● ● ● ●	● ● ●	● ● ● ●
Technology infrastructure	● ● ● ●	● ● ●	● ● ●
leisure infrastructure	● ● ● ●	● ● ●	● ● ● ●
Tolerance	● ● ● ●	● ● ● ●	● ●
Cultural building	● ● ● ●	● ● ●	● ● ● ●
Place	● ● ● ●	● ● ●	● ● ●
Age	● ● ●	●	● ● ● ●
Disability	● ● ●	●	● ● ● ●

Religion	● ●	● ● ● ●	●
Race	● ●	● ● ● ●	●
Gender	● ● ● ●	● ● ● ●	○
Income and wealth	● ●	● ●	● ●
Local	● ● ●	● ●	○

○	●	● ●	● ● ●	● ● ● ●
Nothing	Sometime	Occasionally	Regular	Central

**Table 7.** Creativity verse Inclusion

	Dubai		Amsterdam		Toronto	
	Brand policy	Brand name	Brand policy	Brand name	Brand policy	Brand name
Creative class	●●●●	●●●●	●●●	●●●	●●●●	●●●●
Technology infrastructure	●●●●	●●●	●●●	●●●	●●●●	●●●●
leisure infrastructure	●●●●	●●●●	●●●●	●●●●	●●●●	●●●●
Tolerance	●●●	●●	●●●●	●●●●	●●●●	●●●●
Cultural center	●●●●	●●●●	●●	●●●	●●●●	●●●●
Cultural building	●●●	●●●	●●	●●●	●●●●	●●●●
Age	●●●●	●●●●	●●●	●	●●●	●●●
Disability	●●●●	●●●●	●●	●	●●	●●●
Religion	●	●	●●●●	●●●●	●●●●	●●
Race	●	●	●●●●	●●●●	●●●●	●●
Gender	●	○	●●●●	●●●●	●●●●	●●●●
Income and wealth	●	●●	●●	●●	●●	●●
Local	●●	○	●●	●●	●●	●●●

○	●	● ●	● ● ●	● ● ● ●
Nothing	Sometime	Occasionally	Regular	Central

governance	Governance inconsistency	Non-conformity of government

### 6. Conclusion

This article examined three different cities (Dubai, Amsterdam, and Toronto) in terms of creativity, branding, inclusive policies and possible tensions between them, and it is concluded that Toronto has shown poor performance in the issues of religionism and racism, and Amsterdam has shown poor performance in age and ability-related policy initiatives. Policy programs aimed at increasing age compatibility between city governments and other government institutions or bodies that discourage their implementation. Dubai performs poorly when it comes to political initiatives and geographical discrimination, income and wealth issues in many ways there is a balance between creativity, but there exists inconsistency too. Creativity always prevails over inclusiveness, whereby economic needs and interests are prioritized (Antiroyco and de Jong (2020)). Dubai has consistency aspects with local cultures and ignores elements contrary to traditional norms such as classism, religionism, sexism, racism. Amsterdam, less attention is given to economic growth, income generation, support for the elderly and the disabled. In Toronto, there is an inclusive city aspect and religionism, racism and discrimination based on income, wealth and less tension between cases.

So, there is creativity and inclusiveness, especially regarding age, disability, location, income and wealth. Learning based on religion, ideology, race, ethnicity, gender has a positive correlation with creativity. Amsterdam and Toronto as creative cities have eagerly adopted branding and inclusive policies where there is economic benefit. Age, disability and location can be considered more or less indifferent to creativity, innovation and economic growth. In Dubai, cultural patterns have been observed in the adoption of brand names and policies, but there are deviations from both. Amsterdam and Toronto are introduced with a central focus on ageism and ablism, while other elements receive less attention (of course, more than Dubai). This finding draws attention to the cultural field and the characteristic of creativity and inclusiveness, lifestyle, is more evident in developed countries in Toronto, followed by Amsterdam and the least in Dubai, there are inherent cultural limitations in it. Overall, the creative city increases tolerance, innovation and economy, but this may lead to a profit in short term and a gap in the long term. The things that will involve urban studies for several years to come are its comprehensive conceptualization and operationalization of the creative and inclusive city. The main limitation of the research was that only three cities were studied and the evidence was based on documentary analysis (although comprehensive). It seems that the findings of this study are acceptable for the three cities investigated in these countries, and in the cities of developing countries, the welfare levels, branding strategies and political initiatives that are reflected in the policy documents are much less repeatable. In order to improve creativity and inclusiveness in the first stage of people's participation in projects, it is recommended to hand over part of the actions to the private sector, develop infrastructure, create an attractive environment for cultivating talent and innovation, develop culture, and carry out cultural-artistic activities.

**Appendix 1.** Raw data calibration

	Dubai		Amsterdam		Toronto	
	Brand policy	Brand name	Brand policy	Brand name	Brand policy	Brand name
Creative class	●●●●	●●●●	●●●	●●●	●●●●	●●●●
Infrastructure	●●●●	●●●	●●●	●●●	●●●●	●●●●
Tolerance	●●●●	●●●●	●●●●	●●●●	●●●●	●●●●
Cultural center	●●●	●●	●●●●	●●●●	●●●●	●●●●
Cultural building	●●●●	●●●●	●●	●●●	●●●●	●●●●
Age	●●●●	●●●●	●●●	●	●●●	●●●
Disability	●●●●		●●	●	●●	●●●
Religion	●	●	●●●●	●●●●	●●●●	●●
Race	●	●	●●●●	●●●●	●●●●	●●
Gender	●	○	●●●●	●●●●	●●●●	●●●●
Income and wealth	●	●●	●●	●●	●●	●●
Local	●●	○	●●	●●	●●	●●●

No intensity	Less intensity	Average intensity	Regular intensity	High intensity

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