Valuing and Evaluating Creativity for Sustainable Regional Development

Editors:

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Preface

VEC - Valuing and Evaluating Creativity for Sustainable Regional Development

The City of Östersund joined the UNESCO Creative Cities Network (UCCN) as a city of gastronomy in 2010. The network is designed to share best practices and lessons learned among member cities in using the creative sectors to enhance employment, economic growth, and ultimately, to achieve a more sustainable and shared future.

The UCCN has identified the need for an on-going scientific platform to support a growing set of research, evaluation, and knowledge needs for the network. Therefore, with encouragement from UNESCO and UCCN member cities, Mid Sweden University is offering this scientific conference in conjunction with the 10th Annual Meeting of the UCCN. This scientific conference, which is titled *VEC - Valuing and Evaluating Creativity for Sustainable Regional Development*, seeks to advance dialogue and catalyze action towards establishing a long-term scientific platform as called for by the UCCN. To do so, the conference invites and challenges leading social scientists, policy-makers, and practitioners to directly engage in the follow issues:

- What is the value of cities of culture, and how can this be evaluated?
- What is, and what should be, the relationships between cities of culture and their surrounding regions?
- How can the scientific community help develop guiding strategies and advance best practices for the UCCN?

The timing of this conference is important and responds to two significant global trends. First, as evidenced by the rapid expansion of the UCCN (the network is only 10 years old and now consist of 116 designated cities), there is a clear and growing demand for utilizing culture and creativity as a resource for sustainable development. Communities worldwide are now experimenting with culture and creativity-based approaches to innovate solutions to persistent societal challenges in new and exciting ways.

Such experimentation underscores the second global trend; namely, a growing demand to understand, evaluate, and share knowledge and experience about "what works". For example, 2015 was declared the International Year of Evaluation and this declaration was endorsed by a wide range of United Nations agencies and program areas including UN-Habitat, UNDP, UNEG, and UNCDF, in order to "to prepare for the implementation of the new sustainable development agenda 2016-2030". The UCCN, and the cultural and creative sectors more generally, can be an important part of this agenda.

Within this context, the 10th Annual UCCN Meeting and the associated VEC conference are mutually reinforcing events. Together these events aim to connect research and practice from global to local levels and highlight the potential of cultural and creativity to be key resources in the pursuit for a more sustainable world.

We hope this book of abstracts will serve as inspiration as well as a knowledge resource, while also facilitating long lasting exchanges between academics and practitioners.

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Keynote Speakers

Culture and Creativity for Sustainable Urban Development

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The role of culture and creativity in development, and in particular in urban development, is today at the core of the international development agenda. UNESCO has long asserted that to achieve sustainability, development needs to be people-centred and compatible with local culture. By safeguarding cultural heritage in all its forms, both tangible and intangible; promoting the diversity of cultural expressions; ensuring access to cultural spaces, infrastructure and institutions; and protecting the rights of all peoples to enjoy and share their culture free from fear, people are rightly placed at the heart of local and national strategies for sustainable development.

With the adoption of the UN Sustainable Development Goals in September last year, the international community has recognized that development strategies must be inclusive, and their outcomes equitable and cognizant of the natural environment. All individuals and communities are entitled to the benefits of development. Viewing culture and creativity as important resources means that policies must be made to manage them so they contribute to equitable, inclusive development in cities. Well-designed urban environments are valuable investments when based on a cultural approach, as they can enhance urban environments, the identity and liveability of cities for communities and individuals as well as provide opportunities for sustainable livelihoods.

The significance of cultural industries in the urban economy has substantially increased throughout the last two decades. Culture and creativity have also demonstrated their contribution to foster social cohesion, promote dialogue and understanding between communities, and enhance the wellbeing and quality of life, all of which are essential for building sustainable urban development. In fact, a great number of cities around the world, in particular cities that are faced with rapid and dramatic economic, social and environmental changes, have started seeking vibrant and inspiring urban spaces and defining the ways that these could benefit residents through culture and creativity.

As a result, the links between culture, creativity and sustainable development, as well as the role of cities as key actors in development processes, have been progressively integrated into international development agendas. In particular, the value of culture is clearly recognized by the international community in the 2030 Agenda for Sustainable Development, with its most outstanding expression through the Sustainable Development Goal 11 to "Make cities inclusive, safe, resilient and sustainable". In this direction, a "New Urban Agenda" will be elaborated under the framework of the UN Conference on Housing and Sustainable Urban Development, also known as Habitat III, in Quito, Ecuador, in October 2016. The Policy paper on the Socio-cultural urban frameworks (that was prepared by a group of experts with UNESCO as a lead), outlined

a prominent role for culture and creativity in the Urban Agenda. More recently, UNESCO's forthcoming major publication Global Report on Culture for Sustainable Cities includes a global survey on the ways that culture and heritage are managed in cities in each region of the world. This report builds on the conclusions of the International Conference on "Culture for Sustainable Cities", held in Hangzhou, People's Republic of China, in December 2015, is also illustrative of UNESCO's valuable contribution to the implementation of the 2030 Agenda for Sustainable Development as well as to the elaboration of a "New Urban Agenda".

With the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions as a central pillar, UNESCO has long positioned itself as one of the frontrunners in advocating culture and creativity's role in sustainable development. Recognizing that culture can no longer be just a by-product of development, but rather the mainspring for sustainable development, the Convention expressly acknowledges, for the first time in an international normative instrument, the need for integrating culture in sustainable development, and provides an international framework for the governance and management of culture integrating all stakeholders into the process. Moreover, the Convention addresses emerging trends and issues relating, among others, to media diversity, digital issues, freedom of artistic expression, youth and gender equality, all of which have a strong urban dimension.

UNESCO has also contributed with several major publications advocating culture and creativity for sustainable development. The first Global Report to monitor the implementation of the 2005 Convention entitled "Re|Shaping Cultural Policies. A Decade Promoting the Diversity of Cultural Expressions for Development", whose key findings are related to sustainable systems of governance for culture, the flows of cultural goods and services, integrating culture in sustainable development frameworks and promoting fundamental freedoms. Prior to this, the "Creative Economy Report" Special Edition, 2013 prepared by UNESCO and published by UNDP also outlines the many ways in which creative industries contribute to sustainable development.

Towards innovative measurement mechanisms and research processes
In this context, with the growing adaptation of culture and creativity as a genuine driver for sustainable development and their value largely recognized, the focus is gradually shifting from advocacy toward how to evaluate, monitor and improve their impact, and the demand for data and research in this area has been increasing worldwide.

UNESCO plays also a pioneering role in this area. As an explorative initiative, the UNESCO Culture for Development Indicators (CDIS) assesses 7 key policy dimensions offering a global overview of the cross-cutting interrelations between culture and development and informing policy action. The CDIS have been implemented in 17 countries, and are currently being applied in 8 additional countries and adapted at the city and regional levels by UNESCO's Field Office in Mexico as well as by the city of Medellín in Colombia.

UNESCO Creative Cities Network: a potential research platform for sustainable urban development

The UNESCO Creative Cities Network (UCCN), created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development provides a laboratory for ideas and a ground of actions to adapt, develop and implement new meaningful and effective monitoring and measurement mechanisms at the local level.

Currently formed by 116 member cities covering 7 Creative Fields including Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music, the UCCN is an ideal platform to foster this capacity and expertise for the benefit of its member cities as well as the international community with a series of user-friendly but reliable indicators, a pool of effective but applicable best practices and a base of diverse but comparable data, statistics and analyses in terms of economic growth, promotion of cultural participation and social inclusion, employment development, improvement of city image and attractiveness.

To this end, a number of initiatives and pilot projects have been undertaken to lay the groundwork. Formalized in 2015 and implemented for the first time this year, the UCCN Membership Monitoring Reports evaluate the impact of the UCCN membership and assess trends in fostering the role of culture and creativity as enablers of sustainable urban development.

Recently, a participatory research project entitled "Maximizing the potential of the UCCN" was undertaken to support the design of a renewed strategy for the Network by examining and analyzing how its members can contribute to the broader international agendas, particularly the implementation of the 2030 Agenda for Sustainable Development.

The long-term objective of the UCCN research agenda is to build a recognized research development platform in the field of creative sectors for sustainable urban development. In this regard, the urban-rural connections, one of the main themes of the 2016 UCCN Annual Meeting, could be further explored to provide insight on how culture and creativity can be cohesive and conducive factors bringing together different dimensions of sustainable development and bridging gaps between regions. Identifying the cultural and creative potential of cities is only the beginning of defining a roadmap to culture-based sustainable urban development that promotes creative and more livable cities.

Integrating Critical and Creative Thinking in Science and Evaluation

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Critical thinking is associated with scientific inquiry and evaluation research. Creative thinking is associated with the arts and humanities. But emphasizing the distinction between critical and creative thinking is a manifestation of a dualism that leads to the compartmentalization and separation of phenomena. Systems thinking and complexity theory shift the focus from categorical separations and siloed distinctions to interconnections and interrelationships. As systems thinking and complexity theory are being used to understand the effectiveness and impacts of interventions in cities and regions around the world, we have learned that both critical and creative thinking are needed to make sense of the complex dynamic systems that cities and regions constitute in relationship to each other and interconnected globally. This presentation will offer my perspective on 10 crucial things we have learned about credible, meaningful, and useful evaluation from a systems and complexity perspective. To frame what I want to share, given that we are in Sweden, I'm going to draw on the wisdom and insights of Nobel laureates from their acceptance speeches.

10. The hallmarks of science and evaluation research are openness, systematic inquiry, transparency of methods, and sharing of findings for review by peers, contribution to cumulative knowledge, and "contributions to world culture." Donald James Cram was an American chemist who shared the 1987 Nobel Prize in Chemistry for development and use of molecules with structure-specific interactions of high selectivity. He said in reference to the book that presented his findings:

"Any chemist reading this book can see, in some detail, how I have spent most of my mature life. They can become familiar with the quality of my mind and imagination. They can make judgements about my research abilities. They can tell how well I have documented my claims of experimental results. Any scientist can redo my experiments to see if they still work—and this has happened! I know of no other field in which contributions to world culture are so clearly on exhibit, so cumulative, and so subject to verification."

9. Scientific breakthroughs come from the creative use of critical thinking, and the critical application of creative thinking. Albert Szent-Györgyia, a Hungarian physiologist who won the Nobel Prize in Physiology or Medicine in 1937 for discovering vitamin C and the components and reactions of the citric acid cycle, said:

"Discovery consists of looking at the same thing as everyone else and thinking something different."

8. Failure is essential to scientific and evaluation inquiries. We are enthusiastic about sharing successes and what works, but reluctant to share failures. Failure has been politicized in our modern era. Yet the insights generated from failure pave the way for success. Frank Wilczek was jointly awarded the 2004 Nobel Prize in Physics *"for the discovery of asymptotic freedom in the theory of the strong interaction"*. He observed:

"If you don't make mistakes, you're not working on hard enough problems, and that's a mistake."

7. To make sense of, fully understand, interpret, and apply scientific and evaluation findings, we have to spend time with the results, discuss them, delve deeply into their implications, discuss what they reveal, and what remains unknown. One can't just go from findings to action; interpretation and judgment are the pathway through which findings are converted to action. That process takes time, attention, and dialogue. Herbert Simon, 1971 Nobel Laureate in economics, worried about our short attention spans, an observation he made some 50 years before cell phones, social media, the Internet, and endless cable television channels. He observed:

"In an information-rich world, the wealth of information means a dearth of something else: scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it."

6. A major barrier to appropriately interpreting scientific and evaluation findings is our biased and illogical interpretation and decision-making processes. Economics Nobel prize recipient Daniel Kahneman (2002) won for his work on the psychology of judgment and decision-making. Our rationality is bounded and distorted.

5. Context matters. Indeed, context makes all the difference. The appropriate evaluation question is not "Does it work?" but the more nuanced question, "What works for whom in what ways under what conditions with what results in what contexts?" The implication is that **there are no best practices!** There are only contextually effective practices. To claim something is best is to ignore context. Elinor Ostrom won the 2009 Nobel Prize in economics for her analysis of economic governance, especially in "the Commons." She observed:

"Social scientists also need to recognize that individual behavior is strongly affected by the context in which interactions take place rather than simply a result of individual differences."

4. There is no methodological gold standard. What is methodologically appropriate varies by question, context, nature of the inquiry, state of knowledge, and available resources, among other factors. Percy Bridgman, Nobel laureate in physics (1946), said in his acceptance speech:

"There is no scientific method as such, but the vital feature of the scientist's procedures has been merely to do his utmost with his mind, no holds barred" (1946)

3. Both scientific progress and increasing effectiveness based on evaluation findings require open dialogue, mutual understanding, and a culture of trust. In essence, using science and evaluation is nurtured in a culture of shared open inquiry built on mutual trust. Elinor Ostrom, mentioned earlier, analyzed the central role of trust and mutual respect. *"Empirical studies confirm the important role of trust in overcoming social dilemmas…as the most efficient mechanism to enhance transactional outcomes."*

2. Corruption of data is a major threat to realizing the vision of a worldwide culture of scientific inquiry and evaluation research that leads to improvements in the conditions of humankind and realization of the Sustainability Development Goals. Campbell's Law pertains:

"The more any quantitative social indicator is used for social decision-making, the more subject it will be to corruption pressures and the more apt it will be to distort and corrupt the social processes it is intended to monitor."

This has major implications for the indicators of the Sustainability Development Goals and the importance of mixed methods, triangulation, rigorous, independent analysis, and knowledge synthesis.

1. Science and evaluation research are global reservoirs of theory and practice, knowledge and inquiry, and local and global integration of how our world works -- and how we can make it better for more people around the world: *No one left behind.* Marie Curie observed:

 "Science is essentially international, and it is only through lack of historical sense that national qualities have been attributed to it."

This presentation concludes with an exploration of what it means to take a truly global perspective on science and evaluation research, especially following the International Year of Evaluation in 2015, and the implications for the Future of the Creative Cities Network. A creatively networked world is the major trend for future global sustainability. This includes what the Network can do in creatively addressing the Sustainability Development Goals to enhance their meaningfulness, relevance, and purpose while advancing knowledge about and the sustainability of cities.

Local Food, City Development and Marketing

Food-related Tourism for Evaluating Creativity for Sustainable Regional Development in the North of Iran: Towards Identifying Creative Development Strategies

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In 2015, Rasht, which is a city located in the north of Iran, joined the UNESCO Creative Cities Network. For Rasht this title as the Gastronomy City is not new since the city has been a popular destination for food tourism in Iran, namely attractive for domestic tourism, leisure trips and overnight trips. Now it is high time to use this designation to improve the city's international reputation. To gain benefit from this chance towards sustainable development of the region, well-planned case studies are needed.

Our ongoing research has focused on this newly designated city in the creative field of Gastronomy. The central aim of this research is to use data generated from food-related tourism in the city and its surrounding rural regions for evaluating the effect of gastronomy-related creativity on regional development of the study area.

In order to gain insight into the relationship between the effect of creativity and regional development our data must include economic as well as social factors We need both quantitative and qualitative methodologies to be able to analyse the questionnaires in ways that support our aim. The city's restaurant owners are our main target group.

Based on the UNWTO survey- *Global Report on Food Tourism 2012*- there is still no systematic analysis of the economic impact of food tourism. Many studies indicate that food sectors in many provinces have considerable annual turnover and are invaluable sources of job opportunities. Regarding Rasht, the hospitality sector has always promoted entrepreneurship and created new possibilities when traditional income sources were not enough; for instance, during recent years many tea farmers lost their market because of new imported products. Gastronomy as a cluster of economic activities has always played a central role in the locals' life and created strong competitiveness.

By drawing on theoretical perspectives from the field of tourism, we hope to address issues regarding best practices and identify areas of improvement.

Fresh Local Fish, Stockfish and Best Practices for Creative Gastronomy in Calabria: The Consumer's Point of View

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This research explores the consumption of fresh local fish and consumers of "Stocco di Mammola" (stockfish), which is a product of the local gastronomy in Calabria-Italy. The survey aims to understand the key transition's factors involved from the creative idea about product of gastronomy to the preference shown by consumers, and also the generation of customer loyalty to the product and sustainable profitability to producers. The consumption behaviour has been explored through a survey. 340 consumers were contacted in different ways: directly with face to face interviews as well as through alternative channels such as the internet and the telephone. Using the method of multiple correspondence analysis (MCA) to analyze the responses, characteristics and motivational profiles of consumers have been identified. This analysis highlights interesting results. With reference to the "Stocco of Mammola" it was detected a trend of consumption of the product in a restaurant or at home. It represents local gastronomic attraction that fits well into the broader context of territorial and synergetic areas surrounding integrated in a perspective of creative city. From this there is the need to develop appropriate policies and marketing strategies to promote gastronomic tourism.

Introduction and methods

The studies on fish consumption show significant consumer differentiation depending on the different fish species (Garaviglio et al., 2013). Also, our data reveal increases in the perceptions of consumers about the ethical aspects and the sustainability of fish caught with a low environmental impact techniques (Brecard et al.,2009), as well as increases in the perceptions of health, taste and environmental protection and traceability requirements and production labelling. Another important aspect for the development of production and sustainability of the territories is the potential of gastronomic tourism. To analyze the fresh local fish consumption habits a grid of motivational questions in purchasing decision has been prepared. The "Stocco di Mammola" (stockfish) is the set of parts or portions of the dried cod, caught in the North Sea (FAO area 27), imported into the territory of the Municipality of Mammola (Reggio Calabria, Italy). The craftsmanship process and the use of water from the surrounding mountain springs, rich in minerals like iron, magnesium and calcium, give the fresh product a specific set of characteristics, such as greater taste and texture.

Survey data were analyzed using MCA analysis. The software used was SPSS (version 20). MCA is used to analyze a set of observations described by a set of variables, coded as binary variables (1 and 2). We refer readers to Abdi H., D. Valentin, 2007; Greenacre M.J., 1984; Graça J. et al., 2015, for more detailed information on MCA analysis. Through a representation in a low-dimensional space-designed on the basis of a few major components (H. Abdi, Valentin D., 2007; Mäkiniemi, JP, Pirttilä-Backman, AM, & Pieri, M., 2011), we aimed to define some clusters (profiles) for consumers of fresh local fish and "Stocco di Mammola".

Results and discussion

Let's look at the two graphs relating to consumer preferences and their buying habits of local fresh fish and Stocco di Mammola (stockfish). In the first case the sum of the eigenvalues of the two dimensions is of 2,030. The % of variance explained for dimension 1 is equal to 26.4% and for a dimension 2 is 14.2% (total 40.6%). In the case of the Stocco di Mammola (stockfish) the eigenvalues of the two dimensions are equal to 2.0 and the % of variance explained for dimension 1 is equal to 25.0% and for dimension 2 is 14.3% (total 39.3%).The MCA analysis for the two consumer groups revealed significant differences in consumer positioning for reasons that drive demand. Examine Figure.1: for the segment consumer fresh local fish, in which dimension one can be interpreted as an indication of value of the importance of the consumption of fresh fish, all variables are positive for one dimension (>0=YES=strong <0=NO=weak). Dimension two is the intensity related to the habit of eating fish (>0=YES, high intensity ;< 0=NO, lower intensity). In particular, in the positive quadrant for dimension one and two (strong value, high intensity) are consumers who consider the product safe, high quality, tasty, nutritious and suitable for different consumption occasions. The positive quadrant for dimension one and negative for the dimension two (strong value, low intensity), includes clusters characterized by the consumers that are price conscious and those that prefer the advice of others and the seller; consumers that buy local fresh fish because it characterizes the table and because they like to cook. In the quadrant with negative variables for both dimensions (weak value, low intensity relative to consumption habit), we find consumers that do not

consider factors such as safety, quality, nutritional value, taste and versatility of the product. Finally in the negative quadrant for dimension one and positive for dimension two (weak value and high intensity), are the consumers that ignore the advice of others and advice of the seller, do not like to cook the fish, do not take into account the price and give little importance to the to the product that characterizes the local gastronomic tradition and creates conviviality.

By comparison, the consumers of "Stocco di Mammola" are very different. In the negative quadrant for dimension one and positive for dimension two (high intensity relative to habit and weak consumer value) there are careful consumers that pay attention to the nutritional aspects, to the tipicity and to the security and recognized product quality. In the negative quadrant for both dimensions (weak value, low intensity), we find consumers that seek advice from others and from the seller, and consumers that enjoy the pleasure of cooking the stockfish. In the positive quadrant for dimension one and the negative quadrant of dimension two (strong awareness, low intensity), we find consumers that pay little attention to the quality, or to the nutritional and taste aspects. These consumers tend to buy on impulse without considering the price. Finally in the positive quadrant for both dimensions (strong awareness, high intensity), we find consumers that give little importance to purchasing tips (by others or by the seller) and, above all, these consumers do not enjoy cooking the stockfish. This can be explained by the tendency of these respondents to consume the "Stocco di Mammola" at restaurants.

Conclusion

The conclusive view of the analysis that has been conducted shows that the "type" consumer of the "Stocco of Mammola" is rather heterogeneous. The market finds on the one hand conscious consumers to nutritional aspects and biological profile, and also includes newbies ready to welcome and search tips for consumption, as well as consumers who prefer to consume the product on site. However, the positive note to observe is that the growing attention of the consumer / traveler to an indigenous product, and with marked peculiarities, is associated, of course, the will of heightened discovery of uses, habits and traditions of the places in order to fully understand the gastronomic- cultural context of the territory.

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Figure. 1 – Rappresentation of fresh local fish and "Stocco di Mammola" MCA results

Variable Pricipal Normalization.

Variable Principal Normalization.
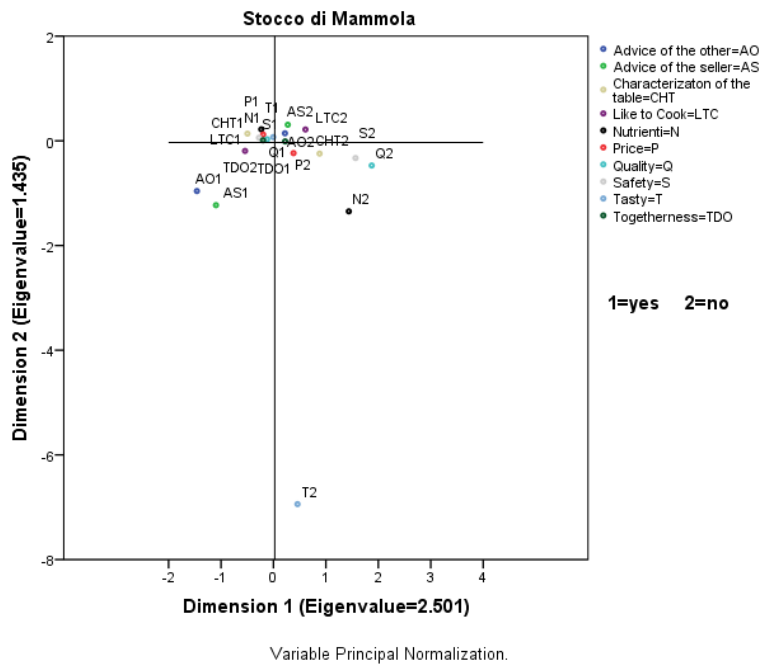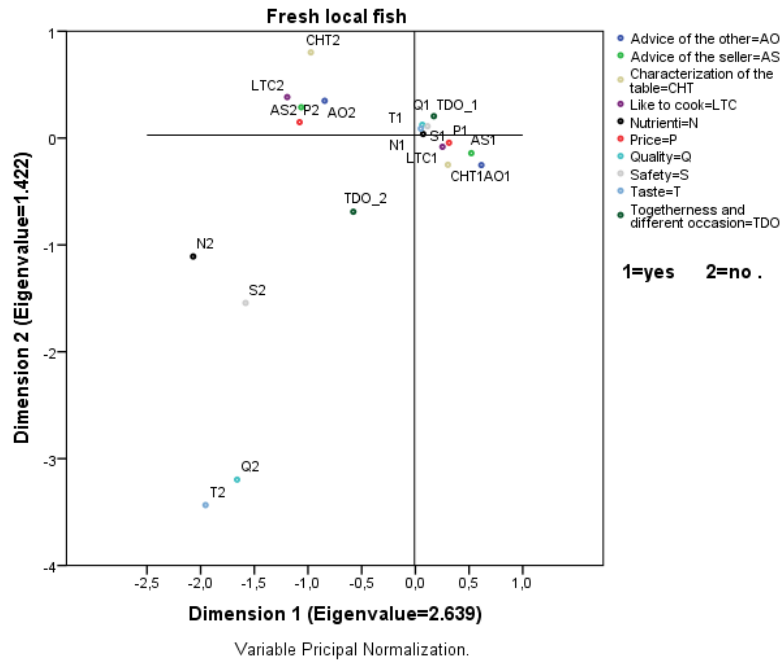
Food as Luxury: How an Island at the End of the Earth (Australia) is Marketing Gastro-tourism to the World

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An investigation of the marketing initiatives (employed by the Australian Government's tourism bodies) currently used to promote regional and local cuisine internationally.

How Australia still looks to Europe for guidance regarding definitions of 'culture', and 'luxury'.

Areas of investigation within the paper will include:

- How Australia's policy of 'multiculturalism' has impacted the formulation of a definable 'national' cuisine (incl. a look at the unexplored opportunities of little used 'bush foods' /indigenous ingredients).

- The importance / impossibility of marketing a sense of 'place', and how a sense of 'luxury' is employed instead.

- 'Cultural cringe' – how Australia still looks to Europe for guidance on all things 'cultural', and all things 'luxurious'.

Case studies:

- Tourism Australia – An analysis of how Australia's national tourism body has / is marketing Australia (particularly regional / remote areas) as a culinary destination through their international 'Restaurant Australia' campaign and associated projects. The paper will look at projects, including Noma, Copenhagen, 'moving' to Sydney for 10 weeks in 2016 – an initiative funded by the Australian Federal Government to promote 'Australian' cuisine to the world.

- A compare and contrast of Australia's current approach, with the Nordic approach (particularly Östersund, Sweden) of promoting local cuisines over the past 10 years.

National Branding - What Role Does Food Play?

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Previous research has shown that there are many destinations that have used food to strengthen regional or national tourism experiences. Examples include Wales in the United Kingdom (Jones and Jenkins, 2002), Australia (Cambourne and Macionis, 2003), the Niagara Region in Canada (Telfer and Hashimoto, 2003) and Singapore (Henderson, 2004). These examples show that food is directly or indirectly connected with destinations since it inspires tourists to experience the local food of a region. Researchers have shown that food can also be used in marketing and in branding a region or a nation (Frochot, 2003; Boyne and Hall, 2004; du Rand and Heath, 2006; Hashimoto and Telfer, 2006; Fox, 2007; Lin, Pearson and Cai, 2011). For a destination, region or nation to build a strong brand there needs to be a clear and desirable identity, which underscores the importance of the connections between food, experience and the destination itself (Kivela and Johns, 2003). Some studies have shown that tourists seek regional and ethnic foods because of their desire to have unique experiences (Reynolds, 1993; Hall et al, 2003; Cohen and Avieli, 2004; Lin, Pearson and Cai, 2011). Even more important is that tourists' food experiences can contribute to their satisfaction with the destination (Nield et al, 2000; Yuksel and Yuksel, 2002) and can also influence their desire to return to the destination (Sparks et al, 2003; Lin, Pearson and Cai, 2011).

The Swedish government launched in 2010 "Sweden – the new food country" with *"the long term vision is also to gain better profitability for Swedish farmers, growers and producers, rural development, doubling food exports, more tourists visiting Sweden for the good sake of food, better public meals and more quality restaurants. But above all, the aim is to focus on the unique tastes, experiences, products and people. (http://matlandet.se/about/)* Through this program, "Sweden – the new food country", a destination in Sweden has every year been awarded the title of "Food Capital of the Year". For food producers in rural areas, gastronomic tourism can be an added value to their agricultural products. 80 % of tourists think that food and experiences is a main purpose for a trip and within the tourism sector more and more people travel to rural areas to experience new and local food. The aim with this study is to explore the role of food experiences in the creative industry in two destinations in Sweden through the following research questions:

RQ1: Do food producers see food as an important part of a destination's experience?
RQ2: How do local food producers perceive their role in the branding of Sweden as a food country?

These questions are examined through a comparative study between two destinations in Sweden (Östersund and Jokkmokk) that both have been food capitals in Sweden. We conducted interviews with local food producers and destination marketing organizations. The preliminary result show that food producers see gastronomy as an important experience for tourists on a regional level more than on a national level.

Tourist Experiences in Creative Destinations

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Tourist destinations can be framed as amalgam of services and activities (e.g. lodging, attractions) that create an overall experience of the area visited. The experiences created by destinations can be so powerful that travelers might create an emotional attachment to destinations and become loyal visitors. The design of the hotel, interactions with locals and hospitality, night life, landmarks, local food, arts, nature even the public Wi-Fi at the airport can be a part of the overall destination experience.

Moreover tourist experiences are subjective and depend very much on personal interpretations and perceptions. Destinations also differ in their characteristics and attractions. A beach holiday might include more passive elements of experience such as relaxation, esthetics and entertainment themes however a cultural tour might require more active involvement and education. Hence destination experiences are both subjective and context specific. Therefore a holistic understanding of what creates the destination experience is important for all actors involved.

Pine and Gilmore (1999) offered four realms of customer experiences as entertainment, educational, esthetic and escapist experiences. The entertainment realm is related to events that make customer smile, this is the most basic experience (e.g. watching animation). Educational experiences are concerned with consumers' need to learn and understand (e.g. visiting museums). Esthetic experiences are related to customers' tendency to appreciate beauty and harmony (e.g. scenery). Escapist dimension of experiences refers to people's desire for a change and try new and different (e.g. adventure tour). Although these four realms have not been used in a destination setting, they have the potential to explain the destination experience as well.

Various other studies have acknowledged social interactions with locals, servicescape, public services, knowledge enhancement, feeling comfortable and welcome, having challenges and active participation as important items that can be considered under the destination experience of travelers. Involvement also emerges as an antecedent of experiences and can be defined as the identification and interest of the tourist in the destination characterized by enjoyment and self-achievement (Selin & Howard, 1988). According to Jansson (2002), tourism experience involves a hedonistic aspect and a

distinctive bodily and/or spiritual involvement. Authenticity, novelty, exoticism, meanings and change were also used to describe tourist experiences (Mossberg, 2007).

Hosany and Gilbert (2010) found that love (e.g. passion, warm hearted), joy (e.g. cheerfulness, pleasure), positive surprise (e.g. amazement, astonishment) are emotions that can relate to experiences in the destinations. Barnes et al. (2014) also tried to define destination experiences using sensory (visual, aural, olfactory, gustatory and tactile; e.g. smell of the food), affective (feelings, emotions; e.g. feeling welcome), behavioral (physical actions; e.g. walk in the forest) and intellectual (knowledge enhancement; e.g. museums) factors. Thus destination experience is the multidimensional takeaway impression or outcome formed by different elements and it is a very difficult task to determine the key components.

Mossberg (2007) argues about three types of products that a tourist can experience in the destination. First typology refers to mass produced goods (e.g. souvenirs), the second group includes live products that requires tourists involvement and interaction (e.g. transportation, meals, accommodation) and the final group of products are basically value creating products that support another core product (e.g. atmospherics, arts, crafts, fashion, music, concerts, performing arts, films, architecture, design). She also refers to sensescapes (e.g. soundscapes, smellscapes, tastescapes, touchscapes even mindscapes where tourists can dream, role play and experience new things while in the destination. Thus besides the physical surroundings, the social (e.g. locals), intellectual (e.g. history) and spiritual (e.g. arts and crafts) experiences also affect the tourists. These transformative and interactive components are becoming more important than physical environment for the modern tourist.

Travelers in way co-create their own experiences by interacting with different elements and participating to different activities in the destination. A draft model is suggested below which is to be elaborated in the full paper. Figure 1 would provide managerial implications particularly for DMOs. Identifying the experiential components of the vacation would also lead to better design of marketing strategies.
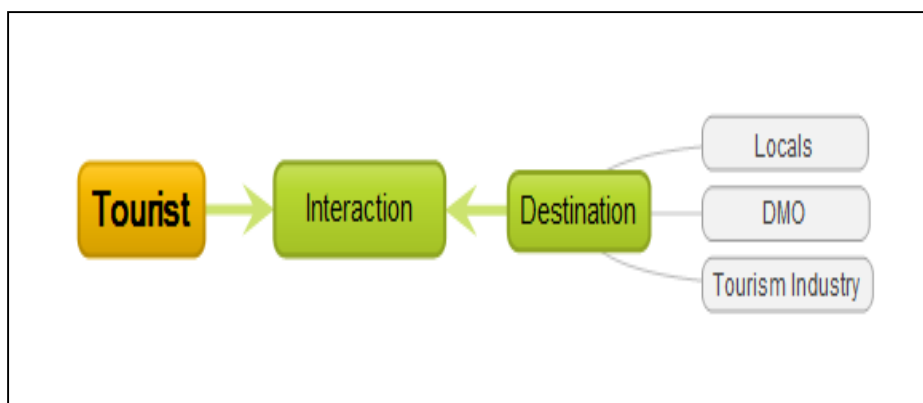
Figure. 1. Tourist experience in destinations

A stream of research has already explored experiences in different settings in the destination such as attractions (Beeho & Prentice, 1997), adventure activities (e.g. Arnould & Price, 1993), lodging and food (e.g. Cetin & Walls, 2015). However the overall tourist experience in the destination has been neglected. This paper sets out to look at experiences from a broader destination planning perspective including the role of different stakeholders and co-creation of experiences in creative destinations.

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Addressing Sustainable Development through Food and Gastronomy: The Gastronomic Cities Case

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Food and gastronomy (F&G) are currently recognized as elements of regional innovation strategies; they are so relevant to be inserted in the domains of Smart Specialisation in EU countries and regions. Smart Specialisation Strategy (S3) asks each European region to carry out a reflection on local features (environmental, economic and social) and to develop a strategic vision of different clusters in the long term. In order to set priorities that build competitive advantage, research and innovation needs to be matched with business and communities needs (EC, 2014) in ways that foster sustainable development.

S3 represents a bottom-up strategy where businesses, universities, local governments and communities should work together to allow diffusion of knowledge and innovation. Multi-stakeholder networks are recognized as an organizational model that should allow for the achievement of sustainability objectives (Favilli et al, 2015). In order to do so, it is necessary to consider the three sustainability pillars (economic, environmental and social) as a unique system, and taking into account the long-term outlook. Materialising sustainable development of places and regions though is not an easy task, and this is due to different issues.

First, it needs to be considered that the disciplines underlying the sustainable development construct (the three sustainability pillars: economic, environmental and social) have developed to address each pillar separately, making it hard then to integrate the different findings (Gibson, 2006). In order to capture sustainability though, it is necessary to be aware of the interdependence of these factors. Sustainability, in fact, should be considered as the intersection, rather than the integration, of social, economic and environmental interests and initiatives (Gibson, 2006). Moreover, the European Commission offers a definition of sustainability related to European projects: "a project is sustainable when it continues to deliver benefits to the project beneficiaries and/or other constituencies for an extended period after the Commission's financial assistance has been terminated" (EC, 2006: ii).

This definition is operationalized through two main criteria: (EC, 2006: 6):

- Diversity and intensity of activities/outputs maintained or developed after the end of the funding: activities/outputs are maintained/developed/disseminated;
- Intensity and enlargement of the cooperation: the international network is maintained/ the local network is maintained/ initial network could be enlarged to incorporate other entities or domains.

URBACT Toolkit (2013) puts forward the importance of building on existing networks, in order to avoid duplication and negative stakeholders' reaction while contributing to a sense of ownership towards the project (Boyne and Hall, 2003).
Given these premises, this paper aims at presenting a case study on the long-term effects of the "Gastronomic Cities" project for the city of Fermo (Italy).

The aim is to frame this project by operationalizing sustainability construct, in order to offer a successful example on how it could be possible to materialise sustainability based on food and gastronomy, by integrating the three pillars, taking into account the long-term outlook and benefitting from a EU project once the financial assistance from the European Commission terminated.

The project URBACT "Gastronomic Cities" was aimed at supporting a city brand for participating cities based on F&G. The URBACT programme promotes sustainable urban development by enabling cities to share good practices. This project was carried out by five European cities: Burgos (Spain) was the giving city, that is, the one transferring its best practices to other municipalities (receiving cities). Receiving cities were: L'Hospitalet (Spain), Alba Iulia (Romania) and Korydallos (Greece) and Fermo (Italy). To allow this transfer of good practices in a proper and sustainable way, main activities foreseen by the URBACT method (URBACT 2013) consists of transnational exchanges between different stakeholder categories (chefs, HORECA sector representative, producers etc.) and creation and animation of a URBACT Local Support Group (ULSG). The role of ULSG is to bring together all relevant stakeholders (multi-stakeholder network) in order to co-create the development and implementation of local urban development policies. One professor from the University of Macerata (UNIMC) facilitated the ULSG meetings. The final outcome for this project was the development of a Local Action Plan (LAP): this strategic document addresses the identified needs, analyses problems and puts forward feasible and sustainable solutions and activities.

During USLG meetings, the "Piceno Laboratory on Mediterranean Diet" multi-stakeholder network became the most engaged group. Moreover, during the LAP creation process, it became evident that Fermo had many products but no iconic product to be promoted to support a branding of the city based on F&G. On the other hand, it was one of the places where the Seven Countries Studies was carried out. This study is one of the major studies to investigate diet and lifestyle for cardiovascular diseases across different countries and cultures over an extended period of time (http://www.sevencountriesstudy.com/). The "Piceno Laboratory on Mediterranean Diet" was born to support these findings, so Mediterranean Diet became an umbrella concept able to evoke food, landscape and lifestyle of the area (shared identity).

Main activities held during and after "Gastronomic Cities" project are reported in Table 1.

Table 1. Activities held during and after the "Gastronomic Cities" project

During "Gastronomic Cities": Transnational Activities	Description
Burgos Deep Dive	Technical visit to the city providing the practice (Burgos).
First staff exchange during "Devora es Burgos"	"Devora es Burgos" is the most important food event held in Burgos. The exchange was aimed at understanding how it was organized and managed.
Second staff exchange	Chefs exchange.
Third staff exchange	Zero km producers exchange.
Fourth transnational events	Participation to relevant events in each receiving city (one event per city): Fermo, Alba Iulia, Korydallos and L'Hospitalet.
During "Gastronomic Cities": USLG meetings in Fermo	**Description**
1st meeting (3/04/2014)	Presentation of Burgos best practices. SWOT analysis for Fermo and mind-mapping exercise performed.
2nd meeting (20/06/2014)	Summary of transnational exchange activities. Starting dialogue between local stakeholders about possible actions to be implemented following Burgos experience.
3rd meeting (10/11/2014)	Discussion on the online survey that was sent to stakeholders before this meeting to verify the relevance of activities and proposals emerged during first two meetings. Results of some selected actions were shown to stakeholders and then critically discussed and prioritised.
4th meeting (15/12/2014	After 3rd meeting, UNIMC involved Tourism Master students to collaborate to LAP development, by critically analysing main issues and actions arising from stakeholders' dialogue in previous meetings. Students were instructed by a visiting professor (Richard Robinson, University of Queensland, Australia), activating a Problem-Based Learning (PBL) methodology. Students were divided into five groups, each one addressing a different issue. During this 4th meeting, students delivered structured presentations on main results arising from their analysis. Suggestions and ideas presented by students have informed and contributed to the LAP.
Post "Gastronomic Cities" activities	**Description**
"Tipicità in the City" first edition	This event is the first arising directly from LAP. It was co-organized by the Municipality of Fermo and by stakeholders (7-9 March 2015). This event was constituted by several food initiatives held in the city centre of Fermo,

	parallel to a long-established food and wine event, Tipicità (http://www.tipicita.it/). Tipicità is held in the Fermo Forum, located in the industrial area of Fermo, and had no connections to the Fermo historical centre. This aspect was recognized by stakeholders as an issue to be addressed.
"Tipicità in the City" second edition	The second edition of the "Tipicità in the City" event (5-6 March 2016) was completely organized by stakeholders belonging to the "Piceno Laboratory on Mediterranean Diet". This event was successful and ensured the continuity of activities foreseen in the LAP. Municipality of Fermo has only supported the initiative: stakeholders from the Laboratory have planned, organized and managed the whole event.
1st international student competition on "Place Branding and Mediterranean Diet"	This first international event was co-organised by the "Piceno Laboratory on Mediterranean Diet" and UNIMC. The student competition involved 50 students belonging to 8 universities in Europe. Students were provided with blended learning: academic theory during the mornings and experiential learning activities during afternoons. They were divided in groups and had to analyse the context and propose initiatives/events/activities to support place branding and promotion of the territory based on food, gastronomy and Mediterranean Diet. The competition was held on social media, in order to foster an understanding about ICT potential for place branding activities. Main hashtags used were: #iscfermo #mediterraneandiet #destinazionemarche

In order to discuss sustainability aspects related to this project, it seems important to concentrate on the "Post Gastronomic Cities" activities reported in Table 1.

As it is evident, first the project has built on existent networks during ULSG meetings rather than creating new ones just for the aims of a funded project. This seems particularly relevant because if local active groups are properly mapped and involved (EC, 2006), the project should contribute to a sense of ownership towards the project (Boyne and Hall, 2003) and allow community empowerment (social aspect of sustainability). Building and extending networks appears to be one of the main determinants for sustainability according to EC (2006). "Gastronomic Cities" contributed to strengthening and enlarging the local network through multiple participatory meetings and long-lasting collaboration with UNIMC. In the meanwhile, the long-term outlook has allowed the Laboratory to enlarge its international network thanks both to involvement of international scholars and to the International student competition (EC, 2006). These aspects support a new development based on multi-stakeholder partnership and empowerment of local communities (San Eugenio-Vela & Barniol-Carcasona, 2015).

Moreover, the activities that have followed the project (2 "Tipicità in the City" editions and one International Student Competition) have built on LAP results. This has ensured the exploitation of "Gastronomic Cities" project: the results of this project have in fact being used by its target groups and also transferred to other contexts (EC, 2006).

The three sustainability pillars have been addressed as an integrated system: during and after the project, initiatives and activities have been selected according to territorial and stakeholders' characteristics (economic and environmental aspects) and directly involved local stakeholders groups ensuring their active participation. This has contributed to community empowerment (social aspect of sustainability): the Laboratory has taken the lead of post-project activities, by planning and managing them. Multiple activities held during a long-term timeframe contributed to the temporal dimension of sustainability, as "tackling sustainability requires long-term, enduring solutions" (Gordon et al, 2011).

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Stakeholder Perceptions of "Foodscape" Development Towards Jämtland-Härjedalen 2020

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In recent years, Sweden has developed a national vision for becoming one of Europe's leading culinary destinations. As a result, there has been considerable interest and activities in developing regional "foodscapes" throughout the country. Towards this goal, many activities have taken place in the county of Jämtland during 2011. Östersund, the capital of Jämtland, joined the UNESCO Creative Cities Network (Gastronomy) and was elected as the first culinary capital of Sweden.

Within this context, the exploratory study presented here focuses on key stakeholders' perception of foodscape development in Jämtland County. It considered recognized gaps through a one-year project of *Östersund Matlandethuvudstad 2011* as an initial project with an intense focus on foodscape development in the region. This engaged numerous regional stakeholders through meetings and focus groups. Besides the commonly used methods for a similar paper, snice I was one of the project's employees, I had the chance to use direct observation and be part of the arrangement team for the focus group discussions. Consequently, this paper gained benefit from collaborative and participatory analyses through involving the stakeholders in the evaluating process.

Through qualitative research on the case study of Jämtland-Härjedalen' s foodscape, and using methods including literature and documents review, secondary data obtained from recent food-related projects in the region, participant observation, and focus-group discussion, the study concludes that regional foodscape development is perceived as having potential for economic development of the region through creative tourism. In addition, this research suggests that future activities should focus on technical assistance and network development.

The most salient knowledge gap was the lack of a regional food strategy. A strategy based on expectations and perceptions of the main stakeholders who are to be the main actors implementing the national vision. In order to focus the findings around key stakeholder perceptions of regional foodscape development, different theoretical lenses are used to analyze the study data. The conceptual framework of this paper consists of three main theoretical components: community development, regional economic development and destination marketing. Each of these components is selected based on their importance for the analysis of the data.

Based on the regional development plans need for economic diversification in rural areas, developing sustainability indicators in eco-municipalities, supporting entrepreneurship and small-scale service-oriented businesses are emphasized in the study. Thus, the central question for this study is: How can the national vision on

foodscape development enhance regional economic development according to the main relevant stakeholders?
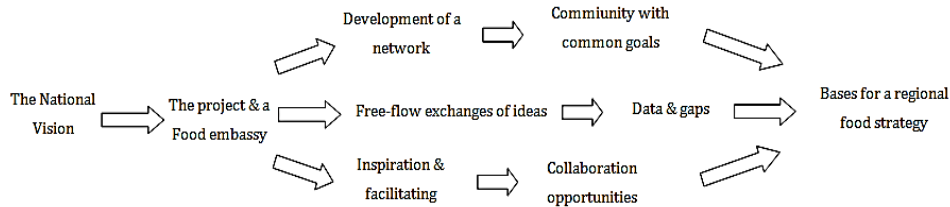
Schematic view of the project's main achievements

Results

By reviewing available literature and documents, conducting discussions and focus-group meetings, the study concludes that foodscape development of Jämtland-Härjedalen will provide stakeholders with better tools for achieving their long-term goals, on the condition that a specific authority or organization take responsibility for on-going work on the following issues: development of a strong network of actors for sharing experience and knowledge, monitoring the process, and informing relevant stakeholders.

The national vision on developing the country's foodscape has developed a regional network of actors engaged in food-related activities. This community of local food-related stakeholders wants a development as a 'process' for implementing economic development. Therefore, their desired development of regional foodscape may not be just limited to the national vision's objectives. Some stakeholders can see more potential of regional foodscape development in research and educational related areas so that they can achieve more creativity and innovation in the process of development.

In order to develop a foodscape that serves the region and reaches the national vision's goal, a number of key issues need to be addressed, for instance, the extent of which regional stakeholders are involved and will participate in the development process. When it comes to participation in a development process, the stakeholders' economic desires hence regional economic development goals must be considered. Parallel with concerns over the national vision, there are other concerns over issues related to competitiveness, destinations development, and regional economic development. According to the regional development program for Jämtland County, crafting a regional food-strategy which can contribute to some measure of sustainability and regional economic development goals is essential.

At the intersection of regional economic development and different dimensions of sustainability, stakeholders' role in regional foodscape development will demand existing of a platform and access to information needed to develop and update their production level and market of local food. With the help of this platform and a holistic monitoring system, some of the regional stakeholders' main wishes such as a proper labeling, better delivery technologies and educational services can be directed at a

better pace and efficiency. As a result working on 'technical assistance' deserves to be highlighted.

The role of food-tourism in regional foodscape development must not be underestimated, particularly that most of the participated stakeholders are in some ways related to the tourism industry of the region. Accordingly, developing a food tourism destination-marketing framework based on findings from more case specific studies is recommended.

The fact that setting proper food strategies can highly contribute to the achievement of regional development goals 2020, offers incentive to expand research in the direction of creating stronger collaboration between educational centers and regional stakeholders as well as creating research opportunities on proper food-strategy for sparsely populated areas such as Jämtland County.

Is Entrepreneurism the Saviour of Food Traditions?

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Across the world, a number of motivated food entrepreneurs are committed to promoting, and therefore maintaining, food cultures that were previously dying. This panel discussion will look at the roll of these food entrepreneurs; and the impact that they have had in promoting, and preserving, regional cuisines and food traditions in their communities. Have these efforts helped support and promote sustainable regional development?

Moderator:

Anna Longueville, Mid Sweden University, Sweden
Anna is a researcher and lecturer in the Ecotechnology Department at Mid Sweden University. In her research she looks at methods that can support sustainable decision-making, with a special focus on the legal Environmental Impact Assessment (EIA) tool. How it can serve decision-making from a sustainable point of view, and how it is not used to its full potential. Anna has a business background and worked for many years as an advisor on sustainability, e.g. green public procurement, sustainable product and business development and innovation before joining forces with her colleagues at the Ecotechnology Department.

Panelists' areas of discussion:

Fia Gulliksson, Sweden (Östersund UNESCO Creative City)
Fia will discuss Ostersund/ Jämtland as a case study, how promoting Jämtland nationally and internationally has impacted on the local economy and the preservation of local food traditions. She will also reflect on the initiatives of successful international food entrepreneurs that she has met, and seen the work of, in Norway, Denmark, Canada and Turkey.

Carli Ratcliff, Australia (Sydney UNESCO Creative City)
Carli will discuss Cook It Raw as a case study (an annual international culinary think tank that works to promote local food and indigenous culinary traditions, most recently in Alberta, Canada). She will also discuss entrepreneurism and the importance of individual action and commitment to preserving food traditions. As a case study she will discuss the Australian produced television series, *Cheese Slices*, the only television series in the world devoted to documenting purely artisanal food practices. Currently in its eighth season, *Cheese Slices* has produced more than 40 episodes dedicated to small traditional production methods by independent farmers.

Edith Salminnen, Finland/ Denmark/ USA (Helsinki UNESCO Creative City)
Edith will discuss the many and varied grass roots projects that she has engaged with through her work and research. Her Masters in Gastronomy was undertaken in Turin, Italy, where she studied Italian regional food systems in great depth. She has also spent time at the Nordic Food Lab in Copenhagen, Denmark, and is currently engaged in projects with Alice Waters Edible School Yard project in Berkley, California; widely considered the most successful hands-on food education program in the world today.

Landscapes of Gastronomy:
Identifying and Understanding the Potential of Regional Sustainability and Development through Foodscape Efforts

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Regions are increasingly using 'cultural markers' as critical ingredients in development efforts – through the use of signs and symbols attached to particular places, peoples, products, and lifestyles. Attempts are, for example, made to attract tourists to rural areas through representations of idealized cultural landscapes, implicating how local/regional cultural assets are commodified and transformed into symbolic yet economic resources to inspire regional development. The themes of 'creative entrepreneurship' and 'cultural economy' provide useful frameworks for identifying, understanding and critically interrogating the economic dimensions of cultural practices and products, as well as how these intersections depart from, and inform, social and political activities.

Within this context, regional gastronomy efforts have received growing attention in recent years due to their ability to protect cultural heritage values by directly connecting people to traditions and landscapes, and increasing awareness and pride about an area's food and drink resources. Rural gastronomy initiatives are claimed to initiate communicative, instrumental, and emancipatory learning, enhancing not only the social capital of participants but also sustainable development when regional economy, culture and ecosystems are conceived as mutually reinforcing and interdependent. Development strategies that treat landscapes in the context of their historical, cultural and social factors can enhance community sustainability efforts through the promotion of social resiliency and the creation of positive economic impacts. Farmers' markets, are just one example of direct-to-consumer markets, where producers and suppliers are brought together to work collaboratively in community shared food production, strengthening links between people, products, territories and sustainable development.

The aim of this assembled session is to critically examine the potential for enhancing regional sustainability and development through foodscape efforts, which may include a variety of measures and strategies. Acknowledging local food as central to the formation of the identity of regional landscapes, we seek to grant explicit attention to the role gastronomy and associated strategies and activities at different societal levels play in enhancing economic, social, cultural, and environmental development of creative regions, including cities. The session explores these issues using a range of methodological and theoretical approaches, with an emphasis on understanding the conditions for creating and sustaining regional development through gastronomy. Questions of interest include:

- How localized specialty agriculture and small-scale entrepreneurship can sustain regional economy, culture and ecosystems?
- In what ways might innovation (for example, the development of digital identities or the development of new food produce) enhance the touristic potential of regional gastronomy landscapes?
- How foodscape efforts can contribute to the conservation of cultural and natural heritage?
- How might the promotion of gastronomy within certain landscapes enhance or inhibit a sense of cultural identity and retain cultural knowledge, skills and practices?
- In what ways do relevant policies inhibit or enable the establishment of gastronomy landscapes?
- What is the role of collaboration and cohesion across levels to protect and develop places where natural, cultural and historic resources combine to form cohesive landscapes, of national and international significance?
- What lessons can be learned from regional gastronomy efforts?
- The role of tourism in promoting localized food systems, as one avenue to develop stronger regional landscapes?

Spicy Place: Entrepreneurial (Re) creation of Locality in a Global World

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Background and aim

A new trend is that local agriculture is viewed as a resource for both the nation-state and local development. This means that local-regional natural and cultural resources can be employed in the pursuit of vitalized and sustainable regional development. This is an important dimension when citizens tend to move from rural areas to the cities. Therefore, as indicated by the Government Offices of Sweden, innovation and cultivation of tradition and handicraft become important in this development, which includes local food products and traditions. The small-scale and handcrafted food sector can thereby be important for local development and local culinary experiences and may also be used in tourism initiatives. . Thus, the development of small-scale agricultural practices and handcrafted has emerged as a salient theme for entrepreneurs.

In the constitution of agricultural and artisanal production and marketing, sensory knowledge, preparation techniques and the acquisition of skills from more "experienced practitioners in hands-on contexts of activity" (Ingold 2000:37) become vital components in the innovation and cultivation of artisan agricultural tradition. Another important component is the locations for heritage-based small scale food production and exchange as these become venues for the enactment, negotiation and consumption of place and particularity, locality and social and cultural identity (Pink 2003). This study is concerned with these two dimensions. Our interest is how locally-sourced food products come to being, and are presented as representative of diversified territorial settings and distinguished by localized, intangible know-how, and local traits. However, in order to understand this, we claim that it is important to understand the process of an 'import' of the global. This means that both knowledge and cuisine from other countries can serve as inspiration for product development.

Thus, we explore the symbolic meanings and values associated with localized production, and how people create place and landscape through their experiences and engagement with the world around them. Building on Sutton's (2001) work on the evocative power of food emblems, our specific aim is to understand how local small-scale food entrepreneurs work to (re)create local food in a process where local traditions, global ideas and the tangible and intangible features of the local landscape are (re)defined, melt together and enacted locally to build competitive products

Methods and empirical material

This study is based on six interviews with entrepreneurs engaged in local food production or services. The interviews were made in Sweden by one of the authors (Sjölander-Lindqvist). Notes were taken at the interviews and their contents have been analyzed by both authors. First, empirically generated themes were identified. Second, theoretically based categories were used in order to structure and analyze the material. The last one included concepts such as identity, place, entity, local and global.

Our interviews show that when generating and (re)creating local food, influences are taken from the local historical traditions. The specific features of the local landscape and experiences are vital when forming and make decisions on what to produce and how it should be managed. Other local actors may play an important role, for example in identifying and safeguard the delivery of raw products. However, our interviews also show that the local, with its rich input of raw products, ideas, traditions etc., is related to the global. Rather, the local seems to be constituted in relation to the global. Thereby, the locally produced food seems to be glocalized entities generated from the entrepreneurs' creative process of making assemblages of local identity and traditions, business opportunities and global influences on what food is and can include.

Being an entrepreneur of local food is therefore not to be seen as something only of local interest. First, global ideas are important input for the (re)creation of local food, second, characteristic local food can be marketing not only locally but also globally and thereby be part of the constitution of what to be perceived as local or global. Without this creative and often innovative translation process of what local food is or potential local food products the (re)creation of local traditions would probably vanish. So, local entrepreneurs are important actors in sustaining and (re)creating local traditions. However, the local is always at stake in these processes because the local will be questioned and vitalize each time it is enacted in practice and turned into glocalized entities.

Preliminary conclusions

Based on our interviews with entrepreneurs engaged in local food we conclude that the construction of and (re)formulation of local food are related not only to local history and the local landscape. Instead, influences from global trends and inspirations seem vital when local food becomes products, or glocalized entities, for sales.

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Local Food Communities: A Comparative Study of Two Cities in Sweden and Italy

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Area of interest and aim

There is a debate concerning the concept of sharing in the area of economy and practices of social life (Eckhardt, Bardhi, 2015). In fact, initiatives of social sharing can concern groups of individuals who feel that they share something in common such as a place and a wish to share their resources (Celata, Sanna, 2013). While these initiatives may be not-for-profit or for profit, they should aim to serve the community in advancing more sustainable futures of the cities (Buczynski, 2013). The space of community gardens has multiple expressions in images, memories, emotions, identity, and everyday practice (Einzerberg, 2012). The most physically salient aspect of the symbolic meaning of the gardens is their constitution as carriers of cultures within the city such as culinary preferences, customs, foodscape, and social interactions.

This study is embedded in the framework of urban food system research. Urban food systems are complex networks of production, distribution and consumption. They are also defined as localized food systems where producers and consumers seek alternatives from mainstream globalized food chain which dominate in developed countries (Tregear, 2011). This paper explores community gardens as places to practice active citizenship and considers specific areas of study in Gothenburg (Sweden) and Catania (Italy). It aims to relate spaces, practices and imaginaries of foodscapes by analyzing the genesis and the state of art in the two cities. Our research question is: to what extent is it possible to plan and organize the creativity connected to community gardening practices?

A note on methods

This study is the result of an interdisciplinary collaboration between Swedish and Italian researchers. The study highlights the practice of urban agriculture, especially community gardens, in Gothenburg and Catania. The municipality of Catania, in the South of Italy, is an urban context characterised by few public green spaces. Gothenburg, located in the West of Sweden, has been a city with many factories and a big harbour that has been transformed into a city that is now more focused on knowledge and service oriented sectors. The city also has a tradition of including green

areas into the city landscape. This study has was conducted in 2015-2016 and utlized qualitative methods.

Findings

In Gothenburg there is a tradition of community gardens where, in the past, poor citizens living in small apartments could grow food and flowers for personal use. Land is provided, even today, by the municipality for associations to rent in order to provide opportunities for gardening and recreation. Each member often has a small allotment and the association has a cottage for tools and equipment. In some associations each member has a small cottage of their own and each allotment is more of a small garden. In these cases the cottages are often used as summer housing as well. Also, a few associations are oriented towards animals instead of gardening. Recently these small scale urban agriculture and gardening traditions have found new forms in the city. The municipality has invested some money in order to encourage urban and peri-urban agriculture for personal food production. The initiative is both focused on food and gardening as well as other social dimensions. For example, new areas are preferably located close to areas where common activities are performed in order to create opportunities for social meeting places in the neighbourhood. Beside these publicly-owned and coordinated areas, areas there are a few initiatives that are not only focused on private consumption and social activities but also to sell products or even find business opportunities related to urban agriculture.

Catania is a city characterized by medium socio-economic level development levels and also lacks public green spaces and services where urban agriculture and community gardening efforts can develop. The city's municipal area is 180 km^2 with a population of approx. 294,000 inhabitants, according to the last national census (2011). The city is located along the coast where the summers are long and hot. The entire area is suffering from major problems, especially traffic congestion due to an inadequate road network. In the municipality of Catania an example of the community garden is located in the suburbs of the city, Librino, which hosts the largest social housing scheme built in the late 1970s with 36.000 inhabitants. This community gardening effort primarily aims to respond to current social aspects. In February, in Librino, the municipality of Catania initiated a pilot project. It aims to create new social public green spaces (more than 3.5 ha) that are assigned to associations or private persons to cultivate small land pieces. Part of these areas will be available for urban agriculture that contributes to the production of food at local level, and at the same time reduces maintenance costs for the municipality. Thus, even though Catania has not invested significant effort in community gardens in the past, these attempts seem to be good examples of such initiatives.

Conclusions

Based on the comparison of the two cities we will discuss the role of community-based initiatives in the creation of sustainable green cities. Also, based on our findings some practical implications will be presented related to the monitoring of policy effects related to community gardens, entrepreneurial activities and urban sustainability.

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Three Paradoxes in the "New Gastronomy": The Province of Girona

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In Catalonia, gastronomic efforts have received increasing attention since the end of the 1960s, in sharp contrast with the American way of eating. Such efforts were also a way to vindicate local identity, just when one-stop shops were appearing in Spain. Local products and traditional recipes were mostly in demand. The gastronomic discourse was revived in the 1990s when Catalan gastronomy was nominated to be included on the UNESCO intangible cultural heritage list. As in other European countries, gastronomy became an economic driver of interest to public administrations and a word of many meanings associated not only with food manipulation, but also with food market value and food production and distribution supply chains.

Anthropologists, historians and tourism scholars have made ample contributions to the literature on the history of taste, food and gastronomy. Such research tends to focus on gastronomy as available cultural capital, on the idea of food *territoire* to promote the tourism market and nationalistic attitude. Balancing this vision are scholars, mostly from economic spheres, who are more concerned with food markets and the value chain. They have based their discourse on why the market is changing. Food scares, new consumer concerns about placeless food and neo-rural and ecological ideologies committed to the return to traditions and nature seem to be the main reasons for the rejection of mass produced, industrial food and the rise of alternative food networks, food quality schemes.

Both interpretations are opening new fields of research into the relationship between gastronomy as an "identity" icon and gastronomy as part of the food and tourism markets in a rural context.

Our ongoing research focuses on the role of gastronomy as part of the cultural economy for promoting rural development and rural creative enterprises. The study is focused on nine public food markets of the Gerona Province and their relationship with the rural food enterprises involved in supplying the food markets. Specifically, the aim of this

paper is to explore three main paradoxes emerging from the case study: - If the concern about how and where food is produced is widely socially accepted, the change of habits in food selection, consumption, and preparation are a field of research.

- If the concern about how sustainable food production might raise awareness of the natural environment and the rural economy is widely socially accepted, and how new food sectors with organic or km 0 labels are promoting new visibility and perception of rural activities can be a field of study.

- If the concern about whether sustainable food production should be rooted in the local territory is widely socially accepted, or that the "new gastronomy" as a local/global activity and source of identity can be a field of research.

Information from personal interviews with food sellers and market administrative directors, and statistical records from the wholesale market and market hall archives contribute to demonstrate that food distribution in the public markets in the province of Girona has shifted from local and interpersonal production (prevailing before 1960) to the current preferred orientation towards better food quality, with a clear reduction of sellers and quantity of food distributed. Data concerning the public food markets and the wholesale market reveal the impressive discrepancy between the "cultural turn in gastronomy" and its effective contribution in changing the rural economy and making it more visible, opening a new path of research focused on a compelling micro economy based on the local territory and creative food production.
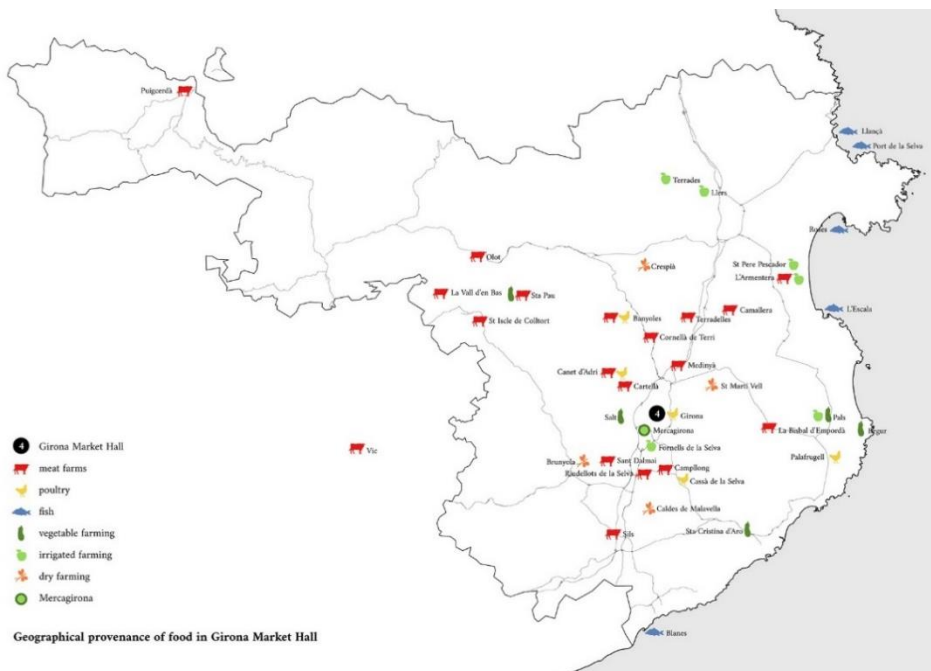
Food provenience in Gerona food public market hall.

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Regional Foodscape and Gastronomy Development: The Way Forward to Rural Development in the Swedish 'Periphery?

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Regional gastronomy efforts have received growing attention in recent years due their ability to not only create economic development but also protect cultural heritage values by directly connecting people to traditions and landscapes. This rests with the assumption that food is a mediating link between politics, communities of interest and place (Bourdieu 1994, Lupton 1996). The 'power of food' stems from its symbolic and material ability to connect "nature, human survival, health, culture and livelihood as a focus of resistance to corporate takeover of life itself" (McMichael 2000: 21). Localized agricultural and small-scale production, and associated tourism efforts and entrepreneurship can therefore help sustain and further promote regional and rural economy, culture and ecosystems and serve as tools for the construction and promotion of regional identities (Bergflødt et al 2012; Cook & Crang 1996; Holt & Amilien 2007). Food can help consumers, especially visitors, co-create their experiences at a destination and raise environmental awareness (Kneafsey et al 2008). Hence, localized food production can advance political goals on environmental sustainability and rural development (Sjölander-Lindqvist & Cinque 2014).

This paper explores the conditions for creating and sustaining sustainable rural development through foodscape efforts, including culinary tourism. Through interviews and focus groups we explore the regimes of value and the processes of meaning-building involved in such efforts in the peripheral and mountainous region of Jämtland in northern Sweden. Far from major urban centres, the region is affected by depopulation, an ageing population and lack of employment opportunities. Like many other rural areas, the region needs to promote innovative and competitive rural development, and foodscape development has emerged as a key development strategy in the Jämtland. The Jämtland region has, in addition to a long history of tourism, a strong tradition of locally processed food and is actually the region within the European Union with the largest number of organic producers. Manufacturing processes for local food have evolved over many centuries and pastures are rich in herbs. Clean water and air together with many hours of sunshine during the summer, provides generally

favourable environmental conditions. Producers are committed and skilled.

Focusing on gastronomy efforts, we explore the symbolic power of localized, traditional food production and tourism, including how local SMEs rediscover, exploit and enhance local knowledge and instil pride in local and regional heritage assets. Doing this, we discuss what regional SMEs need in order to successfully engage and contribute to regional gastronomy initiatives. Critical points for the conservation of cultural and natural heritage, and sustainable community development will also be addressed.

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From Steel to Meal

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Hellefors local community consists of 7 000 inhabitants in a scenic environment dominated by lakes and forests. The main source of income has historically been iron and steel enterprises but since the 1970's the steel industry has been gradually reduced and the development of culinary arts and gastronomy has been prominent. A most extraordinary development in this area has taken place in our community, through private entrepreneurship, educational developments and collaboration.

Within our geographical boundaries we can now see a university campus with a School of hospitality, culinary arts and meal science, the famous Grythyttan Inn, a couple of local mansions with room, board and conference facilities, a famous spa facility and several entrepreneurs involved in food and beverage, including breweries, cheese production and other foods.

Nearby we also find Saxå Bruk, a local mansion which has been completely restored and is currently focus for the development of a European culinary arts center. This center aims to preserve the culinary

Recently, we also follow the development of the prominent and luxurious Lake Resort Bergslagen, which focuses on gastronomic tourism with a particular interest in Nordic foods. Food camps for children, cooking classes for the adults, learning how to take prepare, store and present local produce, garden produce, wild growing berries and mushrooms, game and fish will be among the offers to tourists.

We can certainly foresee tourism, meal industry and meal since taking over what we lost in the steel industry. Innovation – Creative environments – Entrepreneurship – Hospitality – Culinary Arts – Nordic Food - Higher education are some of the key words for our future community. A close collaboration with universities in Örebro and Karlstad is already taking place and will be a key to future success in Hellefors and possibly in other parts of Europe.

This symposium will give you a taster of strategic place and destination branding, some projects in the vicinity of Hellefors and introduce some aspects from an urban area in Copenhagen, Denmark.

Sketch of planned culinary tourism area in Grythyttan, Sweden

Saxå Bruk, center for the planned culinary arts and crafts development Aptitum

The Nordic House of Meals, Grythyttan, Sweden

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Strategic Place and Destination-Branding through Food, Meals and Gastronomy

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Over the last decade, there is an increase in the use of aesthetic and sensory cues in place branding through music, art, and food. This is not a new phenomena - place of origin labelling related to food and beverage products has for example been used and protected for hundreds of years – but what can be seen today is also the strategic appropriation of food, meals and gastronomy to market, position and transform places, be it city districts, towns, regions or even nations.

Some of these place-branding efforts are directly aimed at creating or strengthening the link between the sensory experiences of the food, or meals produced or served, and the attractivity of the image of the place. Food, meals and gastronomy can however also be used indirectly, as a mean to create an attractive – and competitive – "atmosphere" of the place in its vying for human, industrial and financial resources, and in its effort to be a desirable tourist target and wellbeing destination.

Based on a study of 20 international metropolitan cities, this paper discuss the ways in which places are using the sensory elements related to food in their attempts to profile, position and transform themselves, through distinct sensory topographies, choreographies and iconographies.

Creativity from the Periphery to the Center: Grythyttan's Contribution to the Rejuvenation of Europe's Gastronomic Heritage and to Cultural Tourism

Jan Annerstedt in cooperation with Carl Jan Granqvist & Magnus Gröntoft

Part One: How to rejuvenate Europe's gastronomic heritage?
Grythyttan, a community in the Swedish woodlands with less than a thousand inhabitants, is part of a sparsely populated rural area. Yet, since many years, it hosts one of Europe's leading academic institutions in modern gastronomy with more than 3000 alumni – all graduates with Bachelor's, Master's or PhD degrees. Its modern library contains some of the world's most treasured cookbooks. The high-tech gastronomic theatre attracts visitors from afar.

From a slow-growth lakeside community to an internationally recognized academic center in less than a generation: Which are the seven critical intangible assets that made this transformation possible? And, what could make the current change, still in progress, possible for Grythyttan to become a resourceful member of a pan-European consortium of universities and their supporting business companies and institutions?

The focus of this presentation will be on how the current phase of renewal was advanced by creating a new European Master program as well as related professional training in Culinary Craft, Heritage, Arts and Science. Our presentation ends with a set of research questions, some of which will remain unanswered, relating to the management of intangible resources and capabilities to promote entrepreneurship and innovation in the local and the European contexts. Key concepts for our investigation are drawn from analyses of the "experience economy" (Pine & Gilmore, 1999) and inspired by the dichotomy of "good strategies versus bad strategies" (Rumelt 2011).

The case offered for discussion in Part One of this presentation as well as in Part Two will be the on-going process of conceptual design and implementation of the new European Master program. The goal or the overall objective of the Master is to promote leadership in the "experience economy" by education and training future entrepreneurs and managers that will rejuvenate Europe's rich gastronomic heritage.

Currently, this design process is coordinated by Aptitum, a private foundation anchored in Grythyttan, represented by a team of specialists drawn from universities, public authorities and private business. Separately from the European Master, Aptitum expands an international R&D and innovation network supported by a European resource hub. Aptitum also operates as an academy for lifelong training of professionals in the food sector.

As its starting point, the Aptitum plan for higher education and professional training in Europe's food sector recognizes the continent's resourceful and creative culinary culture as well as its high-quality food produce. Specialized courses are offered on the

variety of regional food systems in Europe. These courses proceed from local traditions for genuine family meals to world-class gastronomic experiences that attract visitors from across the globe. Ultimately, the Aptitum projects should promote more of a holistic understanding of meals and food traditions. Aptitum will apply methods from both natural and social science, as well as from the arts, design management and culinary craft.

Part Two: Europe's gastronomic heritage and cultural tourism
Europe remains the world's most popular gastronomic destination. It is clear that gastronomy is becoming a leading element in attracting tourists from all parts of the world. Some of Europe's city-regions are considered hubs for culinary inventions aimed at tourists and placed into the context of the global food sector. These city-regions stimulate new and sometime path-breaking activities that form a triple helix of tourism, gastronomy and nutrition, better positioned in Europe's "experience economy".

Hence, the second part of this presentation will be more normative and practical in orientation. We hope for a roundtable on what Europe could do in the training of its future leaders in the "experience economy." Here, the issues circle around cultural tourism and the advancements of Europe's gastronomic heritage by better leadership through academic education and professional training.

During their post-graduate studies, Aptitum's Master students should engage in projects together with managers known for their entrepreneurial mindsets and involved in modern gastronomy. For example, all Master students will be acquainted with molecular gastronomy and cutting-edge culinary techniques, invented in Europe. Aptitum's project coaches should be selected among forerunners in the advancements of new services and the staging of meal experiences that pro-actively engage the customers and clients.

With Aptitum's European Master degree, the graduate student should be well versed in merging new gastronomic advances with hands-on craftsmanship embedded in Europe's traditional gastronomies such as the 'Mediterranean Diet' and the 'Nordic Cuisine'. At the same time, all the students will be concerned with the influence of dietary habits on good health, obesity and ageing. They should address questions like: how to prevent life-threatening diseases caused by bad food habits?

After graduating from Aptitum's two-year Master program, each student should be able to promote superior meal experiences in a variety of social contexts. If successful, he or she will be a Master in contributing to Europe's fast-growing "experience economy" centered around food and meal experiences.

During all four semesters, the Aptitum Master program is set to combine and integrate academic learning with elements of professional training. Some of the courses and projects should be delivered in modules, which could be adapted and re-combined according to the individual student's planned career paths. This procedure offers the Master students flexibility, when looking ahead for specialized job functions. It should

be possible to choose an original training path within the Master program in order to shape new types of careers thereby achieving much more of professional achievements.

Every student is encouraged to specialize and to enter into unconventional professional domains related to cultural tourism and the wider "experience economy" such as staging extraordinary meal experiences at museums and other cultural institutions, international conventions and conferences, music festivals or large sporting events. By engaging in full-scale project work, already while studying, the student should learn how to invent or uncover new job options and how to design and implement new business plans.

Job functions open to Aptitum Masters, engaged in the in the food sector could be as future chef or restaurant owner/manager; entrepreneur or business manager; innovation manager; adviser and specialist on food and meal experiences; public policy analyst or consultant in a public agency, industry association or other NGO; educator, analyst or researcher; author, journalist, food critic, editor or publisher.

Participation, Creativity and Co-creation:
A Synthesis of Five Iterations of Methods for Urban Foodscape Development

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Introduction

The ability to change food systems at the macro level in a healthier and more sustainable direction using approaches based on high politics and regulatory approaches has generally been unsuccessful. As a result there is new interest in the power of "the local". The scope and size of local food environments – the foodscapes that are embedded in local communities where people live, study or work - is much smaller and they seem to rest on less complex mechanisms and dynamics when it comes to the potential of local stakeholders to engage in and invoke change. Across the globe community based interventions, actions and programs that aim at creating more sustainable and liveable urban spaces that enable physical activity and healthier eating have spread. Traditionally such community interventions were driven by the mantra that they should be evidence and theory based and able to create measurable change in a short period of time under controlled research conditions. Additionally they seem to a high degree to be driven by a risk factor perspective aiming at changing the dietary, physical activity, alcohol or smoking behaviour in population groups – and to be able to measure the impact in quantitative terms. Increasingly program planners have realised that programming interventions in that way tends to compromise the sustainability of interventions (O'Loughlin et al.,1998) because citizens only to a limited extent live their lives according to risk factors. Traditional methods tend to be driven more by the researchers' needs for consistent protocols rather than by end users' needs. Development methods also need to take into account that local community decision makers tend to use a pragmatic approach in which solutions already developed tend to be attached to the problems that need to be dealt with (Cohen, March & Olsen, 1972). Therefore researchers have increasingly been interested in new methods that can take the local context better into account and that can better bring elements of participation and co-creation into the design process and thereby create interventions and changes in the local food system that have a higher likelihood of surviving after programs has been implemented.

The aim of this paper is to present insights from iterations of new prototype methods for designing urban foodscapes. These prototypes are based on participation, creativity and co-creation. The paper outlines how the methods were developed and gives details on how action possibilities in the local foodscapes can be identified, assessed and turned into concrete change in cooperation between researchers, graduate students, community leaders and citizens.

Methods
In this study we set out to develop and test methods that can balance the needs and expectations from local residents and community workers, the scientific evidence base and the respect for what communities in terms of how the food environment can be changed in meaningful ways. The first iteration was developed to identify possible interventions for the Gearing Up the Body (GUB) program, which targeted healthier behaviour among young men at vocational schools. This iteration used a Customer Journey Mapping approach and is reported in Heilman-Hansen (2014). Findings suggested that informant/interviewer "participatory walking" in the foodscape could be used to spatially identify "action possibilities" and "hot spots" where meaningful innovations could be introduced. The second iteration was developed for the SoL local community program (Mikkelsen et al., 2016) as a way to select villages of the local community foodscape interventions aiming at promoting healthier and more sustainable food consumption. The findings from the program showed that it was challenging to balance the need for precise and consistent protocols and well defined risk factor targeted intervention components against the different expectations that the citizens and the community leaders had with regard to their future foodscapes. In the third iteration a Local Community Foodscape Assessment Tool (LC-FAT) was developed to capture the needs and wishes of the local residents. The development of the tool was guided by the stakeholder salience model (Mitchell et al., 1997), which is a tool for systematic stakeholder analysis that helps program managers to identify, understand and handle the needs of different program stakeholders. The tool was then tested in the design work related to the development of the local community garden (Mikkelsen & Fjeldhammer, 2015). In the fourth iteration the tool was combined with a tempo/spatial component based on the idea of the co-creational foodscape walkabout between researchers and informant (Jørgensen, Bundgård & Mikkelsen, 2015). In the last and fifth iteration (Pries et al. 2016) a visual and narrative component was added. The method combines traditional text based methods with visual, ICT assisted and narrative methods.

Conceptual foundation
All of the iterations were founded conceptually on the insights from Foodscapes Studies (Mikkelsen, 2011; Adema, 2006). These studies rest on the assumption that creating change must rest firmly on comprehensive insight about the needs of the citizens that inhabit these systems as well as on a deep understanding of the complex interplay between food, people and environments. In our approach to foodscapes we value both the physical appearance of the places investigated as they are, as well as the mental foodscapes – the way that foodscape could be. The foodscape metaphor is inspired by the idea of placemaking (Schneekloth & Shibley, 1995) - an approach to the spatial design of public spaces. Placemaking aims at creating spaces that are supportive to the health and well-being of residents and builds on the idea that places and their identities can be developed in collaborative efforts between researchers and local residents

The study further builds on the assumption that understanding stakeholder needs is essential for the ability to develop meaningful interventions. The stakeholder salience model (Mitchell et al., 1997) has been widely used to understand how change agents in organizations and projects can identify, understand and handle different stakeholders

that will be affected and/or benefit from an undertaking – in this case the local community project. The model uses the dimensions of each stakeholder's power, legitimacy and urgency in its approach to involve multiple stakeholders and we used it in this context to screen the stakeholders in order to better understand how we should relate to them.

To develop the spatial component and participatory component of the development process the iterations used insights from the Urban Songline Approach (Marling, 2012). This approach is used in urban planning and takes inspiration from aboriginal mythology in which it is assumed that the world is created by singing it alive (Marling, 2012). Each of the places where a new experience occurred represented a sacred place for the ancestors' descendants to revisit and use. According to aboriginal tradition, adolescents would go walkabout to discover and explore the world beyond the local and would dwell at certain sacred places. These places would be identified by a song and the lines that can be drawn in between them, including the distance, represents a "song line" (Marling, 2003). The walkabout then becomes both a physical and an imagined path across the land and in aboriginal mythology individuals would go walkabouts and follow these songlines. This idea for data collection was adopted to create the foodscape walkabout as a way to discover and explore the action possibilities. In the foodscape walkabout it is assumed that in the same way as places and artefacts in the land can be considered sacred, places of importance in a foodscape context can be considered as potential hotspots or as action hotspots. Hotspots or touch points then become places with affordances and with action possibilities. These hotspots or touch points are a point of departure where meaningful interventions and initiatives in local communities can be developed.

The foodscape walkabout is inspired by Customer Journey Mapping (CJM) – what is often referred to as "service blueprinting". The CJM assumes a "walk" in time and space, and aims at linking physical perceptions with the imagined needs of consumers (Spraragen and Chan, 2008). The blueprint output represents a visualization that all stakeholders can then use in the collaborative efforts to create change.

Discussion
The findings suggest that knowing what kind of actions and activities that citizens and community leaders are already engaged in makes it much easier for researchers to design intervention components. Additionally, systematic insight and knowledge about the wishes and expectations of both community leaders and local residents were found to be important if local stakeholders should engage in community change processes.

The findings suggests that that the design of local community foodscapes can be seen as an example of place-making – the collaborative attempt to create meaningful food places with unique identities. Knowing about the spatial dimensions of the foodscape is therefore essential. In the latest iterations we used ICT technology in the geo-tagging of foodscape images that was co-created by researchers and foodscape users.

Findings suggest that participation seems to be an essential requirement for long term sustainability of any intervention. Change and innovation that will settle in the

community needs to rest on the ownership of the citizens affected. Since people seems to live their "food lives" according to values rather than according to their risk perceptions. At the same time, it can be assumed that citizens have dreams and aspirations in relation to food that goes far beyond the ones related to health. Therefore methods needs to be able to capture these.

The findings from the iterations also suggest that traditional worded and written methods have their limits when it comes to identifying the action possibilities that residents and community people pinpointed. Thus, adding the option of applying visuals and narratives adds richness to the mappings.

Traditional methods tend to be driven more by researchers needs for consistent protocols rather than by the needs of the end-users (Dupont et al., 2014; Haukopiro et al., 2014). The conclusion from the iterations studied is that change and innovation programs in the field of food, sustainability and nutrition cannot be built upon the insight and knowledge of professionals only, neither can it build alone on evidence and knowledge about what works elsewhere. The insights from the iterations suggest that instead of using a Risk Factor Perspective focusing on diet, physical activity, alcohol and smoking, program planners should use an Everyday life Perspective where the values of citizens are taken into account. Such values can be assumed to relate to issues such as sustainable eating, local foods, world cuisine, plant-based, lactose-free etc.

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The Creation of Entrepreneurial Opportunities:
The Case of Lake Resort Bergslagen

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This paper reports on the case of Lake Resort Bergslagen, which is planned to be a luxury nature resort centered on Nordic healthy food. With theory on entrepreneurial opportunity (Alvarez & Barney, 2007; Ardichvili, Cardozo, & Ray, 2003; Eckhardt & Shane, 2003; Short, Ketchen, Shook, & Ireland, 2010), this paper discusses how the entrepreneurial idea has evolved over a five year process to become a fully elaborated plan ready for starting the building process. The creation process consists of entrepreneurs imagining the opportunity for a novel venture. It includes how entrepreneurs refines ideas to justify its ventures to be able to receive the needed support and legitimacy (Cornelissen & Clarke 2010).

The Lake Resort Bergslagen is planned to be established in Grythyttan which is known as a culinary center and is located in Hällefors kommun, a rural area in Sweden. The idea was born into life about five years ago, and the idea came about as it was acknowledged that the culinary center alone would not be enough for the rural community to sustain itself economically over time. For the community around Grythyttan to further develop and enable opportunities for more entrepreneurs, a strong base of tourism is needed. The development of the Lake Resort Bergslagen, with its planned 150-200 luxury villas, is anticipated to bring in tourists which will, in turn, enable more entrepreneurs to start businesses, such as restaurants, stores, and develop different tourist activities. One main feature of the resort is to connect the resort with Nordic healthy food by incorporating a holistic view around food which includes cultivating local produce. The resort has a project team that is responsible for the development and the project has many partners that are involved in different types of collaboration.

The view in this paper is based on how entrepreneurs create opportunities through creative imagination and collective sense making (Cornelissen & Clark, 2010). More specifically, the paper maps the origins of the entrepreneurial idea and tracks how the idea has evolved over time. That is, why has the idea taken the current path while at the same time opting out of other possible paths? Decisions made and disregarded options are traces that capture their reasons and thereby the thought process of the entrepreneur. Based on the explorative nature of this study, a qualitative case-based research design was developed (Siggelkow, 2007). In short, case studies are appropriate since they can

help to refine existing theories where there have been gaps in the theory (Siggelkow, 2007) and for offering new understandings about a phenomenon where not much is known (Eisenhardt, 1989). Furthermore, theorizing from case study data is presumed to generate accurate, interesting, and testable theory (Eisenhardt & Graebner, 2007). More specifically, in the study, we collect data so as to capture the development of the entrepreneurial idea, the different parties that have been involved and what they have contributed in developing the idea. We provide a knowledge-based framework to analyze the path of the idea from a simple idea to a full-fledged plan ready to be implemented. In the analysis of the case, various decisions and ideas as part of the entrepreneurial opportunity are connected using an activity based time schedule for each such main idea and linking it to the chronological development of it (cf. Van de Ven, Angle & Poole, 2000).

Findings point out how decisions are divided into those dealing with the housing arrangements, those dealing with food production and consumption, and those dealing with sustainability and shared experiences. The housing decisions are largely linked to previous experience from the domestic country of the entrepreneur, while the food arrangements reflect much more the local contacts in the Grythyttan area and furthermore strongly emphasize the local production and food culture. Sustainability and the collectivity of activities, lastly, are made up based on the entrepreneur's devotion and ideals. While many decisions are given a rationalistic note especially in contact with financiers, etc., their under built is much more experience oriented and traceable only through comparisons and retrospective reflections.

The paper contributes to previous research through description of how a complex entrepreneurial idea, involving many different decisions connected to a varsity of areas, is formed. Specifically, it connects decisions to knowledge of the entrepreneur, previous experience, and when and how the collective in terms of collaboration partners guide or actually make the decisions made. The decisions could be seen as more or less under-built and also span from emotional to rationalistic decisions in how visions of the entrepreneur play a part in the process. Additionally, the paper reflects on how ideas and decisions are made to adjust to (or even obey) surrounding parties, and also how their official presentation is 'rationalized' so as to achieve those goals actually held by the entrepreneur.

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What Makes a City of Culture? Global Examples from the UNESCO Creative Cities Network

Strategies Showing Promise for Enhancing the Economic, Social, Cultural, and Environmental Development of Creative Cities and Regions

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Manufacturing and Creativity

The first aspect is related to the analysis of potential factors enhancing the economic development of the territory, which is the result of the fusion between traditional manufacturing industries and the cultural and creative industries. It is well known that the Marche Region is one of the regions with the largest number of manufacturing companies in Europe. However, during the last few years market evolution has caused profound changes in the regional production network and new analyses of local economic development are now needed. The typical structural weaknesses of the manufacturing system of the Marche Region are also commonly accepted: a production network essentially made up of small and very small companies, which operate in "mature" sectors that are not really keen on investing in research and development. Moreover, the few business relations that these companies have with other actors in the production chain are mainly based on strict subcontracting agreements. Nevertheless, the companies that have overcome difficulties better than others in the market are those that have undergone a paradigm shift. Such shifts involve the activation of development paths based on their capability to innovate products, processes, and organisational structures. These companies are also focused on quality, innovation, and creativity while having close links with the region, promoting local knowledge and protecting the environment and the production sites.

Some of the region's companies have been able to understand and act on these factors better than their competitors. These factors collectively constitute the cultural capital of the region and some companies have been able to integrate them into their design content, into a strong and recognizable brand name, and into their capabilities to incorporate their products with values, lifestyles, history, and tradition. In other words, these companies have been able to re-appropriate all of these competitive factors associated with the "Made in Italy" brand, which is in demand in the markets of both developed and emerging countries. It is this particular intertwining of elements that ensures the survival of the sector and since this theme is one that is closely connected to the fundamental principles on which the UNESCO Creative City Network (UCCN) is based, it seems worthwhile to develop this subject further from a scientific point of view.

From an Industrial City to a Creative city

It is a matter, then, of looking more closely at the elements that characterize the shift from the post-industrial city to the creative city. Fabriano is an important case study in Italy of this phenomenon, and the UCCN has been dedicating research to the topic of "Culture for Sustainable City" in preparation for the Habitat III 2016 conference. Much of this research is focused on how innovation affects new policies for sustainable urban development.

In particular, the aim of this paper is to define how the culture and the creative sectors of the cities act on new policies for sustainable urban development. We want to highlight how the contemporary city contains many interconnected elements – elements that refer to historical and identity factors, to the impulse to innovate, to the presence and organisation of culture, and to the propensity for creativity. These factors promote new urban policies aimed at sustainable development, strategy, bottom-up participatory processes, as well as the search for new horizons. This represents a momentous change compared to the urban development planning of the past, which restricted itself to repeating transformations that had already occurred.

Comparing the experiences of many creative cities which have already taken a generational leap from the first phase (which is generally aimed at attracting knowledge workers), to the second phase (in which the town generates creativity, economic development and new partnerships between the public and the private sector), highlights the conditions that allow the creative economy to be an active force for urban regeneration: it acts upon the vital factors of the city, on its identity and human capital, and on new manufacturing and training structures. These cities can be called "creative fab cities", "Creative City 3.0" based on the 3Cs: Culture, Communication and Cooperation.

On-going global crisis and changes in urban policies in the age of continuous transitions force us to design and manage new cities and new, more creative, life cycles. Such cycles must act as engines for new urban policies that make it possible to overcome our current urban crisis – something that many cities are undergoing. While this is undoubtedly the result of the global economic crisis, the latter is not the only cause. The cities' structural crisis depends essentially on the shift from a post-industrial dimension to a new dimension: one that is already codified and that today we call "creative city". Some examples of changes in urban policies might include cities that make creative use of renewable energy and means of transport, that change the way public spaces are used, that once again become manufacturing centres and not merely centres that provide services. Other examples might also include cities that encourage new alliances between digital and physical dimensions, between informed decision-makers and active citizens.

Economic Measures of Creative Cities

The third field of investigation involves conducting a more in-depth analysis and evaluating the benefits to local communities following UNESCO designation and UCCN membership. Once precise economic and social parameters on which the research is based and the criteria and scientific methodology to adopt have been

identified and defined, a group of cities (one for each category) will be selected and work will begin, in all likelihood, given the importance of the subject, with the support and assistance of UNESCO.

Universities of the countries involved could also be invited to take part in this project and they in turn could also grant scholarships for the research. An international scientific committee made up of members of the Fondazione Aristide Merloni and UNESCO will oversee and supervise all these various steps.

Private Investment in the Cultural Sector
An additional research sector is aimed at studying a technical proposal to encourage greater investments, in terms of both finance and time, of individuals in the cultural sector.

For example, the Art Bonus scheme, which has been recently launched by the Italian MIBACT (the Italian Ministry of Cultural Heritage and Activities and Tourism, which in Italy deals with cultural heritage and the protection and promotion of Entertainment, the Cinema, Museums and Tourism), is a starting point but additional schemes have to be implemented and employed as models for the UCCN. On this point, it is necessary to conduct research in order identify precise elements regarding regulatory feasibility and financial sustainability.

Scientific web platform
The objective of this project is the connection between the cities of the UCCN through a web platform which allows these cities to share and discuss documents, proposals and outcomes of the forums held every year within the UCCN, including the Annual Meetings. The web platform will be accessed only by the member cities thanks to a user-friendly interface designed to share audio and video files.

Fabriano Creative City, together with the UCCN Steering Group, will be in charge of the management of the web platform. In this case as well, for the selection of the operators, in partnership with local universities, specific grants will be created for students of the Economics of Culture and Cultural Heritage.

The operators will be in charge of uploading documents and encouraging discussion on the items in the agenda, starting with the results of the last Annual Meetings.

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Evaluation of the Role of Traditional Small Businesses on Creating Cultural Food Diversity in Kanazawa, Japan

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Background

Cultural food diversity created by local sectors always attracts people from the outside. It can also help maintain resilient societies in terms of food security. However, mostly in urban developed areas, chains of fast food restaurants and supermarkets that sell ready-made foods have advanced into urban local markets. This is one of the main reasons for the loss of local diversity of food culture in urban areas worldwide. To achieve sustainable development and healthy society in urban areas, it is necessary to evaluate the mechanism of creation and generation of cultural food diversity in urban contexts. In this paper, I aim to analysis the role of local sectors on the creation of cultural food diversity in Kanazawa city, Japan. For that sake, interviews of traditional small businesses were conducted.

Traditional small businesses on food in Kanazawa

Kaga Cuisine

The Kaga Cuisine representing Kanazawa city, in Japan, not only uses products from the mountains, farmlands, rivers, and the sea, but also has a history of combining the ingredients and inventing a variety of cooking methods (Iida, 2015). It is still popular in local restaurants in Kanazawa.

Suppliers of Kaga vagetables

Kaga local vegetables, which have been traditionally cultivated in the Kanazawa area, are used for the Kaga cuisine; lotus root, cucumber, eggplant, Japanese white radish, sweet potato, spring onion, pumpkin and so on. Only one seed supplier in the city, *Matsushita Shubyo-ten* nursery company (established in 1861), sells the many types of seeds which are pure bred varieties of Kaga vegetables. Kaga vegetables have unique taste qualities and the ability to adapt to environmental changes. Several farmers produce traditional Kaga vegetable in Kanazawa city.

Omicho Market

Omicho Market, established in 1721, has now 145 shops and other facilities including 23 fish dealers and 29 fruit and vegetable shops. Various seasonal ingredients are available at the market for the preparation of Kaiseki cuisine (formally arranged dinner) as well as less formal home cooking. The market has functioned as oasis for local people as well as an information hub for sharing cooking methods and knowledge of seasonal ingredients because of face-to-face selling. One of the fruit and vegetable shops in Omicho Market, *Kitagata Seika* (established in 1930), deals in vegetables that

includes more than 200 types – and all all 15 varieties of Kaga vegetables with the seasons.

Producers of fermented foods

Fermented foods such as sake liquor and tsukemono (pickled vegetables) are developed in Kanazawa because of the region's clear spring water and climate. *Shijimaya Honpo* (established in 1875) sells Kabura zushi (fermented yellowtail and white turnip with rice) and other pickled vegetables that are organically cultivated in private farmland in cooperation with local farmers. *Fukumitsuya* sake brewery uses spring water from 150 m below under the ground and organic rice produced in the environment-friendly paddy field.

Japanese sweets (Wagashi)

There is a famous tea ceremony culture which has been nurtured in the samurai culture for several hundred years in Kanazawa. As the seasons change, various Japanese sweets are served at the tea ceremony, under the direction of the ceremony master's hospitality. For example, Japanese sweets producer, *Moroeya* (established in 1849), prepares seasonal Japanese sweets in advance through observing the local natural cycles such as leaves of trees and bird singing in Japanese home garden and parks.

Japanese restaurant (Ryotei)

The culture of *Ryotei* Japanese restaurants has been supported by many artisans and gardeners to prepare seasonal fittings and paperhanging. Ryotei serves Kaga cuisine using fresh fishes and Kaga vegetables thanks to the location of Kanazawa which is close to the mountains and coastal zone. The master of Ryotei has deep knowledge of ingredients, the traditional arrangement of the room, earthenware and Japanese garden management for high quality Kanazawa-like hospitality.

Discussion

The roles of traditional small businesses on creating cultural food diversity

The local sector of traditional small businesses that supply and sell fresh ingredients, as well as produce the distinctive cooking style, plays important roles in creating and generating cultural food diversity in Kanazawa by their creative efforts for realizing Kanazawa-like hospitality. They are fundamentally related to socio-ecological landscapes in Kanazawa where seasonal ingredients are produced and provided. In fact, natural resource management for sustainable use and mutual communication are important actions to maintain Kanazawa's cultural food diversity.

Facing threats

However, traditional small businesses on food are facing vulnerable situations in recent years. These challenges include social changes such as consumption consciousness related to discontinuity of tradition and excessive tourism and natural changes such as wildlife attacks in agricultural field and climate change for production of seasonal ingredients.

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What it takes for Bandung to Become a Creative City of Design

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The acceptance of Bandung as a member of the UNESCO Creative Cities Network (UCCN), under the Design theme, in December 2015 makes it the second Indonesian city that joins the network (Pekalongan joined the network the year before under the Craft & Folk Arts theme). In the case of Bandung, it was not easy to decide which theme would be most appropriate, and it is yet an ongoing effort to reach the public consensus for Bandung as a City of Design. This paper discusses the process towards UCCN membership, including the considerations taken by Bandung in determining the "design" aspects of the city.

Bandung in Brief

Bandung, the capital city of West Java Province, is the third biggest city in Indonesia with a population of around 2, 5 million people, which results in a population density of around 1,400 people per m^2. Located at about 700m above sea level, the climate of Bandung is generally pleasant with the temperature range between 19-23ºC. Bandung is located in an economically strategic position due to its relatively short distance (129km) from Jakarta, the capital city of Indonesia, and is surrounded by smaller towns that are rich in natural and industrial material producers, manufactures, craftsmen, and other forms of skilled labor. Since the 1930s, Bandung has had the reputation as the distribution centre for world's fashion industry, and the city is also a favorite destination for shopping and culinary tourists. As a result, Bandung receives up to 150,000 visitors each weekend; a situation which has encouraged the expressions of creativity of its citizens.

The fact that Bandung is home to more than 50 higher education institutions, universities and research centres has made the city a destination for students and young researchers to pursue their study and careers. Strategic national industries are established in Bandung because of the city's reputation as a conducive place for research and development. In addition, 2010 data shows that 68% of Bandung population is below 40 years of age, making the city full of youthful energy and dynamics. All of these conditions - the ongoing supply of highly educated young population, fashionable products and tourism industries - have created new types of cultural industries in Bandung. For example, a recent document on the branding of Bandung (Manual Guide to .bdg, 2008) points out a number of outstanding keywords

for Bandung, such as "avant-garde", "urban", "artistic", "cultural knowledge", and "trendsetter", which give the city its reputation as "an emerging creative city".

Creative Economy Ecosystem: from activism to policy level

The elements of creative economy ecosystem are available in Bandung, namely human resources with skills and knowledge in the creative industry, products and services in the creative fields, markets with high appreciation of the works, and research & development platforms. Among the impacts of this ecosystem is the establishment of Bandung Creative City Forum (BCCF) in 2008, which is a hub for creative communities in Bandung. This hub has been developing and activating a number of public spaces and urban-villages within the city to increase the well-being of its people using creativity-based entrepreneurship and local cultural expressions. These city-scale, bottom-up initiatives have gradually influenced the development of the city, especially due to the communication and interactions that have occurred between the communities and the municipal government, between the creative communities and the local inhabitants, and among all stakeholders of the city, including the business sectors and academics.. In late 2013, the chairperson of BCCF, an architect and urban designer by profession, was elected as the mayor of Bandung, and has enacted significant changes to the city since his time in office. A number of programs and activities that were conducted by communities and local inhabitants as bottom-up initiatives were brought to the policy level. Along with basic infrastructure improvements Bandung has seen improved public spaces and city parks, more practical and faster public services due to the use of information technology by the municipal departments, and reputable vents that involved national, regional and international networks. In addition, due to the mayor's efforts to promote Bandung through social media, the city has strengthened its "creative city" brand.
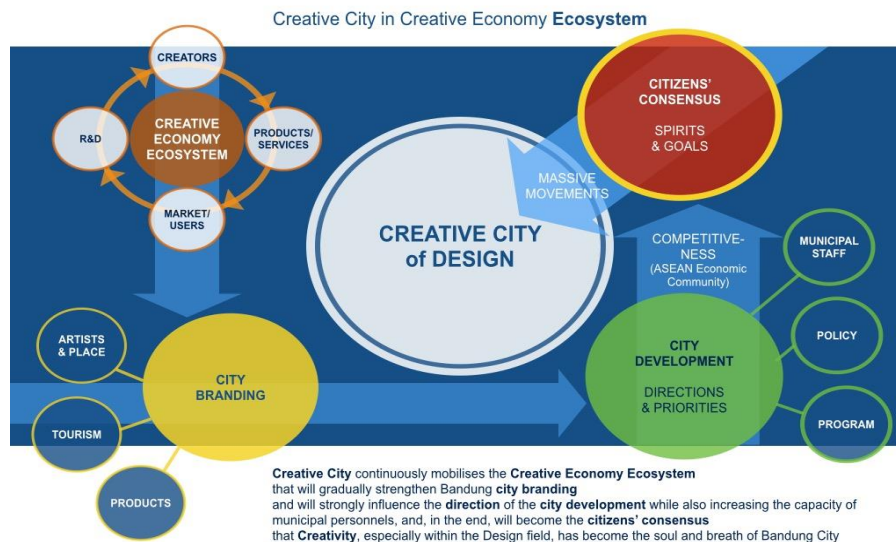
Figure 1. A graphic that shows the influence flow from Creative Economy Ecosystem to the establishment of a Creative City.

"City of Design": Bandung's angle
The city's development is currently influenced by an active involvement of its citizens in determining its direction and priorities, since communication platforms with the municipal government have become more open and varied. The use of design thinking method in exercising and evaluating a number of urban issues and new policies has gradually gained acceptance by the municipal government to better facilitate creative process and solutions.

During the Bandung application process to join the (UCCN) the dossier team and critical stakeholders have become more reassured that "design" has been playing a great role in the city's development. "Design" in this context refers not only to the physical appearance and built environment of the city, but also the idea that "design" can be a way of thinking to solve urban issues, which makes use of local potential and resources wisely, and which manages to create values and meanings according to the actual needs and contexts. "Creativity" in general is seen as a strategy to lessen the gap between people and government, people and policy, and among all stakeholders, and prototypes - often in the form of social innovation and experiments - are created to make rapid improvements that can be conducted by citizens at all levels.

The acceptance of Bandung to the UCCN is a challenge to actually optimise the city's creative potentials and increase the well-being of its people. Being in the network provides more opportunities for Bandung to utilise its established international networks within the creative field, and to create a more strategic development plan that puts an emphasis on the creative skills and knowledge of its human resources. UCCN membership has become a beginning for new, exciting possibilities for the city's progress.

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Culture Led Regeneration - Dundee.
Going Beyond A Commitment of Faith (or) How Do You Prove It?

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1. The Context

Dundee is a small, northern European, post-industrial city with a population of 147,500. It has: the highest percentage of its population who are students of all Scottish cities; more bio-medical scientists per head of population than any UK city other than Cambridge; a vibrant computer games sector; and chronic and enduring deprivation which blights the lives of 1/3 of its population (Table 1).

Table 1: Dundee City – Inequality Data (2016)		
	Dundee City	**Scotland**
Population	148,300	5,347,600
Percentage of population living in data zones ranked within the most deprived 15%	29.2 % (3rd highest in Scotland)	15 %
Percentage of working age population drawing working tax credit	6.8 %	5.9 %
Percentage of children living in the 15% most deprived communities	37.1 %	18.0 %
Percentage of pensioners in receipt of pension credit	22.6 %	17.6%
Long-term unemployment	0.9 % (nearly twice the Scottish average)	0.5 %
Average weekly wages for full time workers	£463.30	£527.00
Percentage of children under 17 who are 'looked after'	2.2 %	1.5 %
Percentage of working age population who are economically inactive	30.3 %	22.3 %
Percentage of pupils achieving 5 plus educational awards at level 5	51.0 %	58.6 %
Percentage of pupils achieving 5 or more awards at SCQF level 6 at the end of sixth year	22.5 %	29.3 %
Average Life expectancy	75.3 M / 80.2 F	77.1 M / 81.1 F

2. Cultural Strategy

In 2015, the Dundee Partnership approved the fourth Cultural Strategy for the city
http://www.dundeepartnership.co.uk/content/other-documents-learning-and-culture

Dundee's previous Cultural Strategies have had significant impact on both the shape of the cultural section and the trajectory of the city.

On the one hand, they have tapped into the strong cultural roots of the city.

On the other hand, they have led forward significant cultural developments which include:

- Creating Dundee Contemporary Arts (1996)
- Establishment of the Dundee Dance Partnership (1996)
- Creation of The Space (home of the Scottish School of Contemporary Dance) (2000)
- A vibrant and diverse programme of mini festivals
- The renovation of The McManus: Dundee's Art Gallery and Museum (2006)
- Dundee's UK City of Culture Bid (2013)
- Securing UNESCO City of Design status (2014)
- V&A Museum of Design Dundee … (on site 2015 – opening 2018)

3. Community Led Regeneration

Developments within the cultural sector have run parallel to a long term commitment to community provision, community led decision-making and community regeneration.

It is a distinguishing feature of the city that, for the last 50 years, the local authority has invested in communities and supporting community voices to be heard. This stands out in a Scottish context.

4. City Centre Regeneration

The work that has been done to nurture and develop cultural provision and to support communities to tackle social issues has been complemented by the decision to focus regeneration funding in the city centre and to address what was perceived to be a cluttered, congested and dated urban core.

This work focused initially on improving traffic flows, driving through traffic to a small inner city ring road and pedestrianising the city centre. Many track the city's renaissance to the decision to bring back the Captain Scott's iconic Antarctic Research Vessel RRS Discovery from Greenwich to her home port in Dundee in 1982.

More recently, the commitment to a 30 year £1 billion remodelling of the Waterfront has resulted in dramatic change in the city's image.

The centrepiece of this very significant project will be the building of the V&A at Dundee, an £85 million museum designed by Japanese architect Kengo Kuma, which will be Scotland's Museum of Design.

5. Governance
The Dundee Partnership (the city's local strategic inter-agency partnership) has been the main vehicle through which these developments have been taken forward.

There is excellent operational cooperation between organisations with the Cultural Sector, with a shared services model, promoting the exchange of support and expertise in order that organisations which are autonomous benefit from the collaborative ecology ensuring that, where expertise resides in one place, it is not duplicated and can be accessed by others.

6. Promoting Design Understanding
Much of the activity during 2016 and beyond will continue to be focused on promoting understanding of design and engaging people in dialogue about design.

In partnership with the University of Dundee, the City Council has piloted the development of a social design module for senior staff. As a signal of the commitment to this approach, all senior managers from the Council will go through a one-day workshop and a number of service areas will be selected to become the subject of re-design projects.

7. Looking Forward
The 2015-2025 Cultural Strategy sets out a number of further improvement actions and a clear aspiration that Dundee would prepare for bidding to host the European Capital of Culture in 2023.

A detailed appraisal is being undertaken before any final decision to bid. This study has looked at the strengths and weaknesses of Dundee's UK City of Culture bid, and work has begun to network with existing EU Capitals of Culture to establish:

- Scale of ambition required.
- Programming advice.
- Costs of hosting and indications of financial support from national agencies.
- Relative merits of bidding alone or in partnership with neighbouring authorities.

Part of the strategy is a proposal to develop West Ward as the "largest new creative sector hub" in Scotland.

What is remarkable about these twin strategies of community and cultural sector development is that Dundee has faced particular financial pressures and challenges as a result of its socio-economic profile, the collapse of its traditional industrial base, and a concentration of factors commonly found in post-industrial cities.

At a time when public expenditure is predicted to decline further and where known budget reductions between 2015 and 2017 represent 10%, Dundee will not be alone in struggling to match its ambitions to financial realities. However, having invested to such a significant extent in culture led regeneration and having seen the initial benefits in terms of the city's "placing"† as a cultural destination, it is inconceivable that there will be a change of strategy. If there any change, it may be to the pace of implementation.

What it needs is the evidence to support both approaches and to help determine where future investment will have the greatest impact.

- **What should be research?**
- **What should we count?**
- **How do we measure impact?**

The delegates at this conference represent the research community. I am here to listen and to learn, and hope to return to Dundee with a sense of best practice in Valuing and Evaluating Creativity.

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† Trinity Mirror Group ranking of quality of cultural life in UK cities with a population of 50,000 + - Dundee placed 8th in 2013.

Education for the Creative Cities: Raising Awareness on Urban Challenges through Fieldwork Activities for International Students

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Urban areas are facing major challenges such as demographic growth, environmental changes, economic crisis, and social issue that prevents sustainable development, and one of the main issues that impede sustainable development is the lack of the awareness about the present issues, especially in young generations. Education is considered to be a driving force for urban regeneration, however, in the age of rapid globalization, conventional teaching and pedagogic approaches may not be suited for the modern generations.

In our approach to increase the awareness about these urban challenges, we used fieldwork activities, whereby students were able to directly learn about the culture and the creativity of the local people as well as engage with the issues that they face. Culture is derived from the sustainable utilization of the natural recourses and in this study, we aim to introduce the newly established program by linking cultural experience together with nature, and discuss the challenges and implications for improving teaching methodology within the context of the UCCN.

From 2011, Kanazawa University International Student Center launched the Japanese Culture Programme, where students can experience and practice different cultural activities such as the tea ceremony, pottery making, art and design, and others. However, until now there were no classes that gave students the opportunity to experience the interlinkage of these cultural activities (or elements) with the natural systems that underpin the city's economic and social fabric. The paper will focus on Kanazawa City because of its rich culture, which is inextricably linked with the region's diverse ecosystems. In addition, in 2009, the city was designated as a UNESCO Creative City under the theme of Crafts and Folk Art.

In 2015 from April to July, we initiated a new study program named "Biocultural Diversity of Kanazawa City and International Initiatives". The aim of this course was to find the linkage between biological and cultural diversity though fieldwork, while also raising the awareness about the importance of sustainable environmental utilization for the city's creative cultural development.

Methods
Participants were 10 international students with different backgrounds. Fieldwork was divided into three main courses: mountain, river and coastal courses. During each course, students met with local people and learned about traditional culture and nature. After each course, students submitted reports in which they described the biocultural diversity of the region with their own home city/country, and also reported about the present issues of the region. In addition, students offered proposals about the preservation and sustainable utilization of the natural resources in ways that promote cultural development

Results
Most of the students offered similar feedback:

Nature in the City
- Kanazawa is a modern city, but still maintains local agricultural practice with local traditions
- Diverse nature provides all necessary materials for the craftsmen to preserve their local tradition and culture
- Nature relates and affects the cultural diversity of the city
- Nature is one of the strong points that could bring forward economic growth in the city

Culture and Creativity in the City
- Kanazawa City is rich in both traditional craft and modern art with unique handmade quality
- Creativity of the shop owners who managed to transform an old building into a shop with modern interior design without jeopardising the traditional exterior design of the building
- Stronglinkages between the crafter, nature and the consumer is felt in the city
- People created local culture by adapting to the local environment
- Local traditional shops and crafts preserve the culture for generations while creating opportunities to keep on developing their products' quality and make innovations
- Young people move back to the village because of their interest to care for their family's heritage, which brings hope to the community
- Supply needs a demand to remain, and this is how old shops still survive, because there is still the demand for such traditional supplies in the community
- Local government provides the support to survive for the traditional crafts and shops.

Present Issues heard
- Climate change, pollution, invasive species, humans negative interaction with nature
- Depopulation, aging, no young followers, lack of the awareness about the these challenging problems within the communities
- High price for local crafts, local shops cannot expand their business, no local customers

- Create small businesses and attract young people to live in rural area
- Improve access and mobility to the rural areas, and promote volunteer activities to increase work force size
- Traditional goods must be branded as the "Face of Kanazawa" and start international export
- Increase the demand for local goods among the citizens (daily use) and consider reasonable pricing
- Control tourism influx and negative impacts
- Governmental involvement to support the economy of local products
- Educate the young and local people in promoting the awareness about natural and cultural protection for sustainable utilization
- Awareness transfer to younger generations about their culture, to preserve the demand and increase the supply.
- New educational approaches should be developed. "Young people consume what they are taught in school, at home, society and all the media. They consume what they are motivated to consume. However, because of the rapid modernization, and changes in society, the educational system is designed for students that don't exist anymore."
- Increase creative tourism and eco-tourism
- Ease the access to the creative ateliers of the craftsmen, so that consumers can buy new products, rather than buying standard souvenirs from the shops

Conclusion

According to the reports submitted by the students, it was clear that through the fieldworks students were able to directly learn about the culture and the creativity of the local people, and the awareness was increased about the present urban challenges. However, only fieldwork experience were not sufficient to deepen the understanding about sustainable urban development. Problem solving ideas were given according to the stories heard from the local people, without making any scientifical proves. Further methodological approaches, where students explore, identify, organize and incorporate the fieldwork practice together with the scientifical research, should be presented, to develop the critical way of thinking and problem solving abilities for the sustainable urban development.

Creativity as a Key Factor in Social Change: Plans, Experiences and Challenges in the Case of Spanish Members of UNESCO Creative Cities Network

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The discussion on urban development in the past few years has been dominated by ideas of the creative city (Landry, 2006; Florida, 2004; Scott, 2006). Almost unquestioned, such creativity is supposed to be the answer for questions of many kinds. Therefore, in 2004 UNESCO created the Creative Cities Network (UCCN), which tries to connect cities that have recognized creativity as a strategic factor for sustainable development. This network, according to the mission statement, aims to facilitate the sharing of experience, knowledge and resources among the member cities in order to promote the development of local creative industries and to foster worldwide cooperation for sustainable urban development.

At the moment, Spain has 6 representatives in the network: (i) Seville, in the field of music Seville (member since 2006), Bilboa, in the field of design (member since 2014), Dénia and Burgos, in the field of gastronomy (members since 2015), and Granada and Barcelona, in the field of literature Granada (members since 2014/2015 respectively).

In Europe alone, more than two-thirds of population is urban. This growth of the urban population is coupled with power and influence of cities as reflected by the following statistics. The 100 largest cities generate 30% of the world economy and it is expected that 600 major cities will contribute to 60% of the global growth in the next 15 years (Cadena, Dobbs, & Remes, 2012). Nowadays cities play a crucial role as engines of the economy, as places of connectivity, creativity and innovation.

However, cities are also places where problems such as poverty, social exclusion or unemployment are concentrated. Fortunately, cities are able to contribute both to problems and to solutions. For example, much of the world's investments in solving social problems, sustainability, green technologies, economic growth, etc. are conducted in cities. Thus, according to various authors, "creativity" is understood as the ability to attract / produce art and culture (Scott, 2006) but also as a resource for new solutions to established problems (Huggins and Clifton, 2011; Landry, 2006; OECD, 2005), and we are interested to see how these cities are facing social challenges under the concept of creativity.

The aim of this study is not to generalize but to explore different experiences around Spain. Therefore, methodological approach applied in the study is qualitative. At the beginning, in order to define the concepts, a literature review was conducted that was based on two kinds of sources. On the one hand, we use scientific work, studies and

papers of different authors, and on the other, we review official publication of world organizations, experts in the field such as UNESCO, OECD, etc.

This article reports on a study of six Spanish cities that participate in the network: Seville, Burgos, Dénia, Barcelona, Bilbao and Granada. The main aim of the study was to explore how participation in the network has led to – or may lead to – fresh thinking on what culture can do for a city. The paper has three main sections. First, it gives a brief account of the background of the UCCN and its goals. Second, it outlines the motivation and future programs prepared by Spanish Cities. It then looks in more detail if this project is focused on citizen's experience or some other benefits for the city.

In the current era of globalization, many cities have turned to culture as a preferred means of gaining competitive advantage. On the other hand, what we want to emphasize is the importance of citizen´s experience in a creative city.

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Synergies between the City (Rome, Creative City of Film) and Regional Entities in the Creative Sector of Cinema: Current Research and Projects

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1. Rome City of Film. MIAC – Italian Audio-visual and Cinema Museum

In 2015 the Ministry for the Cultural Heritage and Activities and Tourism commissioned the Istituto Luce-Cinecittà S.r.l. to create the Italian Audio-Visual and Cinema Museum (MIAC).

The project to develop a museum that would conserve Italian cinema and audio-visual material ensued from the positive experience that Istituto Luce developed in organizing the exhibition *"Luce: l'immaginario italiano"*, held in Rome in the spaces of the Vittoriano in 2014.

The museum will be located in the former Developing and Printing Laboratories of Cinecittà. The spaces available at Cinecittà for the MIAC will make it possible to organize a visitor's itinerary that includes, based on the model of the most recent international experiences, a permanent exhibition space, a temporary exhibition space, an area for laboratories, a space for meetings, screenings and activities, and a media library.

The intent of the MIAC is to be an active experience about looking and listening, about the techniques, genres and languages used in images of reality and images from film and television fiction to engage audiences across the decades.

The permanent exhibition will be organized chronologically and thematically to intertwine the development of the three leading contemporary instruments of knowledge through images: photography, cinema, television (it will also take into account radio and specifically digital media). The three visual media will therefore dialogue across the rooms, expanding thematically to focus on the more significant aspects and to highlight the connections between them. A continuous dialectic between reality and fiction will characterize the entire exhibition, and to show how visual story-telling has always interwoven the analysis of reality (in photography and audio-visual works) with narrative imagination (in cinema and television).

It will therefore be an exhibition about the social and cultural history of the image in Italy, where the genres and authors will always be framed within a context that will explain events in relation to the elements of creativity. The comparison between the different media will also make it possible to explain certain historical circumstances. For example, Neorealism had a "prehistoric period" in photography and film during the

Fascist Era, and a brilliant period of cinema in the few years that followed World War II; it later converged into other film genres (influencing cinema in many foreign countries), but continued concurrently in photojournalism and in investigative reports for television.

The museum will thus offer visitors not only a gallery of images, stars or objects, but a series of critical issues to think about: What is the relationship between the historic blockbusters of the silent years and Italian nationalism? How influential was the 'commedia all'italiana' on the idea Italians have of themselves? Which Italian invented educational television and which Italian developed commercial television?

This type of approach can offer countless amplifications in the temporary exhibition spaces of the museum: every aspect of the permanent exhibition could be developed as a temporary exhibition; while the former will remain a stable exhibition, both the temporary section and the spaces of the laboratories and activities will change on the basis of the temporary exhibition of the moment. This way, in collaboration with the many Italian partners of the MIAC (Audiovisual, film and photography archives) who will propose their own exhibitions, it will be possible to programme a continuous and ever-changing calendar of exhibitions about the themes and authors of Italian images, so that the MIAC might always be a space that provides food for thought.

Another founding characteristic of the MIAC will be the representation and interaction, in forms that include a permanent laboratory, with the technological development of the professions in the film and audio-visual industries. The official guidelines specifically call for the institution of a laboratory for the restoration and analogical processing of film to ensure the conservation of the cinema heritage, but also as a technology that must be preserved in the digital age. The same principle will be applied to other professions in cinema so that set design, editing, photography, costumes, sound and animation will also be represented.

There will also be a "media library" which will make it possible for the public to enjoy the heritage conserved in the archives, the library and the audio-visual library of the Archivio Storico Luce and other partner archives. The media library will feature stations to consult digitalized catalogues, to watch and listen to digital documents, and an audio-video laboratory, as well as traditional reading stations and spaces to consult historical documents. A selection of Italian films will also be available.

Last but not least, a natural development of the museum's work will be the creation of an international network, modelled on the "Erasmus" programme, for exchanges with other countries based on residencies for advanced specialized studies of each other's cinema, not just from a historical point of view, but also to encourage research and experimentation towards a European cinema in the future.

2. Rome City of Film. Platform of Audiovisual Archives

Premise

In approaching the design of an Archives Portal, we were prompted by the recommendation made by UNESCO in 1980, which called upon governments to consider their audiovisual legacy as a heritage of the world and of the societies that expressed, produced and enjoyed it, to preserve and make it accessible for present and future generations. For creative cities, they also constitute an immense heritage to work on, to re-elaborate, and to design. So, the question arises as to how we can create and ensure access for cultural, educational, artistic, social and humanitarian uses and reuses of the audiovisual heritage, which are considered to be public assets. In these cases, free access must be considered not only as a right, but also as imperative and urgent in a democratic and united society.

The Portal

Within this framework, the real development opportunities associated with the creation of the "Platform of Audiovisual Archives" consist in part in the institution of a search engine for the conserved documents, but more importantly in the possibility of reinterpreting the contents in a series of specific search processes, relying on a system of "tags" or "thematic windows" that can link videos and photographs, for example, to specific celebrations or to current events. The real challenge is to make the archives "come alive", so that they might be reused for creative purposes, or in schools, with the idea of genuinely opening minds to the language of cinema: alive and thus able to speak, through the platform and any other media connected to it, to an audience and community who have growing access to information and stimuli on the web. The portal would have an open and flexible structure and would be designed as a virtual space for a permanent dialogue between audiovisual archives, and with national and regional, European and international institutions, thereby allowing the currently existing network to cooperate and thereby to enhance the heritage of audiovisual documents conserved in the individual structures.

It is important to emphasize that the creation of the portal, which will necessarily be multi-lingual, may be seen as an opportunity to activate forms of collaboration between the many different archives located in creative cities. Moreover, the very concept of the Portal is configured so that it might become an instrument to coordinate policies concerning audio-visual archives at both the national and international level. Therefore, one of the priorities for the management – to be coordinated among the institutional bodies that agree to collaborate in this project - will be to develop, within the Portal, initiatives to foster communication between the existing archives and others that have not yet joined, in order to prepare a comprehensive list of the problems facing the heritage conserved in the audiovisual archives, to discuss opportunities, and to make proposals that will serve as a basis to engage with national and international institutions, starting with UNESCO itself. It is clear that Italy, for one, needs to institute and develop a project for the digitization and consultation online of its audiovisual heritage. Such a project would involve companies and foundations that in some measure have been operating in these areas for years: structures that have been addressing research-related

issues, working on ontologies and the Semantic Web, for the consultation of databases regarding the film heritage.

Further analyses have led to the identification of key critical elements that involve the concrete development of the project:

- the need to ensure copyright protection for the archive materials provided by each partner, developing a system of rules and functions for the platform to ensure that each record is properly linked back to the institution it belongs to, so that even within the space of a common digital archive, it retains ownership on its own servers;

- Most of the institutions currently participating in the working table for the construction of the portal conserve a heritage that consists of cultural property protected by the State and by the Ministry, subject to protection laws, and obligated to observe specific standards for their treatment, utilization and enhancement.

For this reason, one cannot but conceive of the portal from a procedural perspective that will work, in a progressive collaboration between archives, towards the possible harmonization of storage and cataloging methodologies, considering the potential of technology as well, and taking into account the different ways in which each archives makes its own materials available (generally either at a cost, or free of charge).

A good starting point could be a portal that prominently displays the banners of the different archives (working out an automatic rotation mechanism that alternates them in the more prominent positions) leading to a page that features two or more thematic selections of audiovisual materials to read or view, and of course, a link to the website. Themes could be developed jointly and vary periodically to create thematic explorations shared by various archives, as a way to take the first step in a process of collaboration and getting to know one another, and at the same time to guarantee interaction with anyone who wishes to access the materials in the most appropriate forms and manners.

Ceramic Culture: Preservation and Creativity

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Ceramic Culture: Preservation and Creativity will focus on protecting, conserving and promoting heritage and history for dialogue and development. The project also supports and promotes the diversity of cultural expressions, the safeguarding of the intangible cultural heritage, and the development of the cultural and creative industries.

Introduction:

Ceramic art is one of China's most significant contributions to world civilization, and this art form, is also an important carrier of culture inheritance. By burning for thousands of years, the klin fire of Jingdezhen has achieved its former glory and is still developing now. With the implementation of the "21st century maritime silk road" strategic idea, the ceramic culture carries the prosperous dream of the nation along the "silk road" and gives it an era connotation.

Jingdezhen University takes root in this fertile soil of ceramic culture and is an important cradle of talent within the ceramic arts, academic research, and culture heritage and innovation. In addition, the university plays an important role in serving the development of the local economy. The advantage of Jingdezhen's regional cultural, the golded signboard, bring great opportunity to the development to Jingdezhen University. The creative industry and tourism industry of ceramic culture are the characteristic industries of Jingdezhen. The ceramic art design and ceramic art creation are excellent specialties in the university. The university has cultivated 32,000 different types of talents for the society. In the city's primary and middle schools, 80% of the teachers and education administrative cadres are cultivated by the university. 20% of the senior talents in Jingdezhen ceramic art field are cultivated by the university.

Jingdezhen University is "professor's governance" system, the president of the university-Chen Yuqian, is a professor of ceramic culture, doctoral supervisor. After he got his Ph.D. degree, he was once head of collaborative Innovation center for inheritance and innovation of Jingdezhen ceramic culture, which was selected as the first batch of Jiangxi collaborative innovation center in "2011 program". He focuses on academic and theoretical innovation and takes Jingdezhen ceramic culture as a discipline and does a full range of studies. He extracted and summarized "Jingdezhen ceramic spirit and Jingdezhen ceramic soul", has established the cultural theory that can guide and lead Jingdezhen contemporary ceramic culture and the development and innovation of ceramic cultural industry, and established "Jingdezhen Study". After Chen Yuqian was appointed the president of Jingdezhen University, many exchange activities on ceramic arts and studies have been held in our university. The achievements are: firstly, rapidly improve the academic level of our university; secondly, we have set up a new milestone for introducing Chinese ceramic art and culture and the Studies of Jingdezhen to the world, promoting the fusion of Chinese ceramic arts with the folk arts of other parts of the world.

The Project's Relevance: Fostering creativity and the diversity of cultural expressions

The project's primary purpose is to assist the local government in implementing culture-based strategies for the revitalization of the famous historical and cultural city. We have made a plan of action outlining timelines for the implementation of the Strategies for Revitalizing the Millennium Ancient Town and Reshaping the Porcelain Capital of the World. This plan has been approved by the Jingdezhen Municipal Government. A series of important activities, including the Annual China Jingdezhen International Ceramic Fair (2004-2015), the World Mayors' Summit on Ceramics (2004, 2011), and the International Symposium on Tang Ying and Tang Kiln (2015), aim to use cultural heritage, cultural events, and institutions to improve its image, stimulate urban development, and attract visitors as well as investments.

Another purpose of the project is to address the importance of passing on traditional culture because of its potential to be a source of innovation. In addition, such investments in traditional culture can help foster creativity and sustainable progress. During the 2015 China Jingdezhen International Ceramic Fair, our university jointly hosted an event titled, "Inheritance and Innovation: Achievements Exhibition on Ceramic Arts Education of Jingdezhen University" with the China Ceramics Industry Association and the Jingdezhen Municipal Government.

Another aspect of the project is to develop a multidimensional but cohesive capacity-building programme. This programme aims to strengthen young people and women's capacities for cultural expression and creativity, dialogue and social cohesion to support the effective implementation of the 2005 conventions at the national level. We give particular attention to capitalizing on the potential of ceramic arts to promote social cohesion and develop entrepreneurship, especially among youth. As such, our university has established a College Students Cultural and Creative Industries Incubation Base, an Entrepreneurship Demonstration Site, and a Ceramic Cultural and Creative Industry Park. Together, these create employment and entrepreneurship opportunities for young people to reach their creative potential as well as promote the rapid development of the local economy. In addition, we provide financial support or free training for young people from ethnic minorities or poverty-ridden areas with a particular focus on young women in order to guarantee equal access to cultural exchange. We also work with China Women Ceramic Artists Association (a longstanding partner of the Chair) to involve a range of initiatives designed to empower women to participate fully in cultural life through the continued creativity.

Finally, the project aims to develop a mechanism conducive to fostering creativity and support the emergence of a dynamic cultural and creative sector in African countries. In line with the Creative Cities Network, we will better capitalize on Jingdezhen City- "the Porcelain Capital of the World" and the local government to establish several model ceramic cultural and creative parks in African countries. These will be financed under the revitalized International Fund to create employment in particular for youth and women, and promote poverty reduction.

Nassau Urban Lab: The Creative City as a Tool for Urban Development

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The revitalization of historic city centers and the recovery of the urban public realm are some of the biggest urban challenges, especially in Latin American and Caribbean cities. People and commercial development have been moving to the sprawling suburbs, leaving many (historic) city centers falling into decay. Nowadays, due to this abandonment, many downtowns are considered unsafe, unaffordable, and lacking in the amenities that have become ubiquitous in the suburbs. Downtowns are no longer places to live, and until these perceptions change, they will hamper sustainable development in these cities as long as they continue to be undervalued cultural and economic assets.

Nassau is currently facing a key moment in its growth trajectory as a city, facing challenges in the areas of affordable housing; (youth) unemployment; crime; 'brain drain'; and increasing competition in the global tourism market. Also, over the past 25 years, the country's population rose by 45%; despite this, Nassau's Downtown today remains empty and disconnected from the rest of the city. A quick inventory of the city's historic buildings, cultural heritage, and creative industries, indicates a strong potential for Nassau to improve its brand as a creative city. Re-creating a downtown that attracts the locals and engenders a sense of pride and place will create the foundation for redefining Nassau's image while reasserting it as a destination of culture and arts. Creative cities are magnets for investment, talent, and tourism; and creative economies, including those based on *Crafts and Folk Arts,* can serve as a tool for urban development. But, how can this urban transformation be achieved?

Creative economies and urban design: Social inclusion and life at the street level
Creative economies are a vital element and integral tool of a more comprehensive urban design (Castells, 2001). Returning life to downtowns and creating vibrant neighborhoods involve a mixture of functions, land uses, and different strata of society. So, urban designers and developers must ask one important question: What happens at the street level? Urban design that contemplates the development of commercial uses on the ground floor; small business owners and young creative entrepreneurs; and

public, semi-public, and private spaces where social life can be carried out; can enable inclusive and functional spaces where curiosity and innovation can be inspired and creative economies will flourish. As Jan Gehl (2016) puts it, "When new buildings are planted in places people frequently use, the buildings must learn to make meaningful conversation with city spaces and the people in them". Therefore, density and close connections between buildings are important to generate urbanity together with creative economies and lively street activity.

Nassau Urban Lab
In the framework of the Emerging and Sustainable Cities Initiative, the Inter-American Development Bank worked together with Creative Nassau in developing the Nassau Urban Lab. In September 2015, the Nassau Urban Lab was launched with the Government of The Bahamas in order to define integral urban solutions for the revitalization of Nassau's central areas. The 'Lab' revealed *culture* and *art* as the sources with most potential for catalyzing urban regeneration and sustainable development in Nassau. The creative sector in Nassau, with its deep cultural roots and strong community connections, surfaced as a solution to the city's urban sustainability challenges. In fact, the crafts and folk arts of The Bahamas are already recognized for their universal cultural value, given that Nassau was designated a Creative City of Crafts and Folk Arts in 2014 by UNESCO. With the 'Nassau Urban Lab' and its participatory and design-based planning methodology, all relevant stakeholders were intimately involved in the development of visions, planning goals, and urban scenarios.

The creative city as a tool for urban development
By becoming a creative city, Creative Nassau's vision might be realized: *By the year 2020 more visitors will be attracted to The Bahamas by Bahamian Art, Culture and Heritage than merely by sun, sand and sea*. The Bahamian Junkanoo festival and straw art are among the most outstanding Bahamian creative and cultural traditions. Leveraging the creative strengths of Nassau in parallel with the development of complementary urban interventions and planning policies could usher in the urban transformation of Nassau. With development goals focused on housing, public spaces, and jobs, the growth of a creative economy based on culture and arts will improve opportunities, inclusion, income, and quality of life for residents and put Nassau on a path towards sustainable development.

Figure 1: Bi-weekly arts and crafts fair at Pompey Square in the heart of downtown Nassau, a city with potential as a creative hub in the Caribbean. Photo credits: Rosemary C. Hanna, 2016

Creative city: How do we get there?

We discuss three types of urban interventions to create urbanity and centrality in the context of creativity. First, the spatial transformation of the city through specific urban projects based on creative industries (Dos Santos-Duisenberg, 2008). Ideally, the projects are sited in central locations with strong character and historic identity. The adaptive reuse of historic and/or industrial buildings supports the revitalization of the neighborhood while offering new spaces where the creative economy can grow (Fonseca Reis, 2009). Second, the formation of creative incubator facilities and services, linked with neighborhood rehabilitation projects, as urban catalysts for the surrounding area. Finally, the development of public policy instruments to support the development and competitiveness of the creative sector, such as subsidies, tax concessions, planning laws, or trade-related measures (Landry, 2000).

Conclusion

The Urban Design Lab (UDL) methodology has allowed for the identification and assessment of the creative strengths and assets of Nassau, which will be key to its sustainable development trajectory. The UDL, through its participatory methodology, emphasizes the urban transformation of the city should not only be in the hands of urban planners, architects, engineers, and technocrats, but also with those stakeholders who will frequent these spaces, i.e. artists, musicians, writers, etc.; all contributing through their work to the new image of the city and historic centers. The cultural sector has the potential to contribute to a more complex process of urban (re)development – by adding these new creative dimensions into urban planning and city development, planning becomes an integrated, multi-sectorial process. With the experience of the Nassau Urban Lab, it is possible to revitalize the urban fabric of downtown and recreate the historic linkages with adjacent central neighborhoods, through cultural infrastructure. The UDL itself is a catalyst for transforming Nassau's creative and cultural industries into a tool for urban development.

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Benefits of Networks within Cultural and Creative Industries: The Case of the UNESCO Creative Cities Network, Gastronomy Theme

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The cultural and creative industries continue to grow and an increasing number of cities are now focusing creativity as a key element in their urban development. Apart from creative clusters that evolve within cities, cooperation takes place in the form of formal networks among cities. In times of intensified competition between cities with regard to the attraction of visitors, workforce, and investors, it is crucial for cities to distinguish themselves as creative places which can be supported by the membership in a network for creative cities. The purpose of this paper is therefore to find out which benefits the creative cities and their businesses can gain from being members of such a network. It further strives to find out which challenges the cities face in the process of collaborating with each other and how the network can strengthen its influence on the members. The particular focus lies on the creative field of gastronomy.

The theoretical framework of this paper indicates that the benefits of a creative city network can mainly be summarized in the two categories 'sharing' and 'branding'. Being a member in a network helps the city obtain broader knowledge on how to achieve sustainable development with the help of creative gastronomy and build up a distinctive brand identity. In order to extend these categories, empirical data was collected. The methodological approach is a case study on the UNESCO Creative City Network (UCCN). Sources of data within this case study are primarily qualitative interviews with 10 of the 18 gastronomy cities of the UCCN, complemented by a document analysis of the cities' application documents and a review of their webpages.

The empirical data confirms the insights gained from the theoretical review and adds the benefits of an improved internal collaboration between the various stakeholders, an increased national support for the member cities, a growing awareness of the importance of the cultural asset of gastronomy, the preservation of culinary traditions, the support of a sustainable development and the promotion of a cross-cultural exchange. The member cities face the challenge to implement concrete collaborative projects which is impeded by cultural differences, language barriers and differences in size.

The UNESCO Creative Cities Network Impact on the Member Cities of Brazil and China

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This study examines the role of the UNESCO Creative Cities Network (UCCN) in Brazil and China. The study grounds its findings on two factors: Brazil and China as the two most influential members of the UCCN, and Brazil and China as developing countries. The study also provides information on the role of creative industries and the impact of creative networks in the current economy. In addition, the creative industries in Brazil and China have shown to be a fast growing sector, which appears to be contributing to economic improvement in both countries. In order to understand the role of these creative industries, a relationship between UCCN and member cities of Brazil and China was presented. Three member cities of China and two member cities of Brazil were included in the study and directors of the respective cities were contacted to provide feedback regarding their experiences since joining the network. Initial expectations prior to joining the network were compared to fulfilled expectations so far as a member of the network. Along with expectations, benefits and impacts associated with being a member were included in the study. Key study findings include the following: all five member cities shared two initial expectations that were fulfilled. These fulfilled expectations were considered as benefits and impacts by the study participants. These expectations were "international visibility" and "international collaboration". Other expectations included "promote an impact in the country and cultural industry", "increase tourism activities" and "use the UCCN designation to promote the city globally". The two greatest benefits and impacts all cities experienced were "international collaboration" and "visibility". The study also provides a comparison between existing theory regarding the benefits of creative networks in relation to the study's empirical data. Together these findings suggest that the creative industries benefit the member cities of Brazil and China gradually as both countries engage in projects and networks like the UCCN. It also shows that there is a connection between initial expectations and actual outcomes in a very positive and direct way.

Cultural and Creative Development
– Multidisciplinary Perspectives

Putting Music First: Strategising for Sustainable Growth through Creative "Industries" in SIDS – The case of Jamaica

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"… [M]any development programmes fail because they don't account for cultural contexts" (UNESCO, 2015). In a context where cultural and creative industries represent 10% of the GNP in economies such as Brazil, China, India, and Indonesia, there is no doubt that culture is vital for their sustainable development. In the case of Jamaica as a small island nation with a high creativity quotient, and arguably the highest productivity quotient in music globally, there are countless challenges in navigating a global music industry where inequality is rife as it relates to distribution, consumption and production in new technological platforms. In taking account of the factors that inhibit and strengthen the growth in music industry indicators and income in Jamaica, I conceptualised the State of the Music Initiative in 2013 to inventory and solidify efforts around music in a bid to position that sector as a key driver of development. Jamaica is a classic case of a nation where the high creativity / productivity quotient in music is diametrically opposed to the low state investment in the music industry. It is a nation state where the national budget does not take account of alternative forces that signal, propel and provide new articulations of development even as the very development supported by international lending institutions such as the IMF and World Bank continues to insist on the crippling of efforts to nurture culture. Arguably, Jamaica's and indeed the Caribbean's largest and most valuable export is music and strategizing to use music as a driver of growth is an arduous but not impossible task. With the foregoing as a platform for thinking, this paper examines the fossilised 'model' of economics used for charting a course of growth and development in the region; contextualizes the role of creativity in Caribbean development; and uses Jamaica as a case for putting the creative work around music first in activating creative industries for development through while presenting data on the Jamaican music business, music production and earnings. The paper examines how it is Jamaica, having given the world 7 genres of music in the latter half of the 20th Century, is now making efforts to regain its place as reggae capital of the world.

The Role of Volunteers in Art projects for Creative Community Development

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This study focuses on the volunteers for art projects convened in near-urban and surrounding rural areas. The principle purpose of the study is to clarify the role of the art projects' volunteers in community rejuvenation through creative activities. In particular, the structure of the volunteer community and volunteer management organizations are investigated. Additionally, the relationships between volunteers and community people are observed to analyze the process of relationship building by participatory approach.

Since the 1990s, art themed events, such as art festivals and art projects, have been convened both in rural and urban areas in Japan. These projects are planned and executed not only for the promotion of genuine art or exhibition of artworks, but also for community development and rejuvenation of local residents, because there are strong expectations of these projects as stimulators of the local economy and social activities and activism in near-urban and rural areas in Japan. Accordingly, those art projects often have dichotomous purposes: the promotion of art activities and community rejuvenation through creativity.

Art is recognized as a creative activity and artists tend to be creative people. Artists visit communities to prepare for and exhibit at art festivals for certain periods of time each year. The positive effects of stimulating community people by sharing the vison and purpose of art projects are repeatedly observed.

Regarding other participants in these art projects, local or community level art events are often coordinated with participation from various social sectors, such as local residents, local administrators, and volunteers. Among them, volunteers are expected to play an important role in the operation of art projects. Community people expect the volunteers to trigger community revitalization through their supporting activities.

However, the evaluation of art projects tends to focus on the economic aspects of art projects rather than their social effects. Furthermore, empowerment and social learning of participants are likely to be ignored. Thus, little attention has been focused on the positive effects of volunteers in art projects.

This case study is conducted at the International Art Festival, "Setouchi Triennale" in the Seto Inland Sea in Japan, where small island communities exist. The exhibitions were held in 2010, 2013, and 2016 by the Kagawa prefectural office. The Art Setouchi is basically designed and planned to create an opportunity for community rejuvenation in the Setouchi island area.

This region used to be rich in coastal esthetics and marine resources. However, due to industrialization and the concentration of the local population, rapid economic and social divides have been observed. There are now a few densely populated urban coastal areas, surrounding by less populated local rural areas over which the island communities are mostly dispersed.

In the literature review of reports, books, and papers, we performed an analysis to clarify the motivations of the art projects' volunteers. In addition, we also conducted participant observation of volunteer activities and the volunteer community through semi-structured interviews with the volunteers.

The results show that the volunteers received strong impressions about exchanges with visitors, artists, and residents through their activities. The purposes of the volunteer participation can be classified as follows:

- to contribute to the community;
- to facilitate encounters with people;
- to derive refreshment; and
- to provide opportunities to utilize their skills.

These purposes vary depending on the residency of volunteers. An ad-hoc volunteer community is formed in their prefecture of residence. Onsite communication en route to the venue and offsite Social Networking Service communication enhances their formation. Furthermore, volunteer organizations plays an important role in manage and executing the art festivals. The formation of the community of volunteers is fundamental to facilitating creative activities at the art festivals.

The Sustainable Disruption

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Synopsis

2014 I started an experiment, with the goal to disrupt unhealthy urban development, promote the local creative and culture scene and transform the deprived quarter Ihmezentrum of my German hometown Hannover into a symbol for a creative and sustainable city of the future. The Ihmezentrum is a large scale urban development of the 1970ies: Being built in Brutalist style it serves as a home for 2 800 people, holds workspace for approximately. 1 000 people and used to offer space as a shopping mall of around 100 000 square meters. After 40 years of speculation, miss-management and failed communication this former utopia has become a ruin.

Destruction of the Ihmezentrum is impossible and not reasonable: The space retains important cultural heritage values, economic potential, and benchmark-character for creativity and sustainability. From a technical perspective, it can be transformed from a symbol of failure to an icon for sustainable disruption.

After two years the experiment is showing signs of success. The project was set up as a profitable social start-up and has sparked an impulse. Public opinion is changing positively, thousands have come to the tours, a movie about the transformation has been produced which was financed through crowd funding. The next step for a natural and organic development will be making the meme *The Ihmezentrum is a symbol for sustainable disruption* international, which is the focus of this assembled session.

During the session I will ask the participants for further ideas and next steps and their experience in handling challenges during a positive transformation. As our association is set up in different working groups we are looking for cooperation and exchange considering our main topics: infrastructural integration, safety & health, technical sustainability, cultural enhancement of the quarter, creative urban planning. One goal we have is to set up something like an artist residency program, where we want to invite international artists from different sectors, architects, IT experts or environmental technicians to live in Ihmezentrum and help transform the quarter. For me personally it is also interesting to exchange on an emotional level considering the dimension of the challenge we want to tackle. I believe in finding the right amount of inspiration, help and support through an exchange with international and passionate experts, which will be at the conference.

Current state

The Ihmezentrum was declared by media and experts as an urban utopia and benchmark for urban development during its development and at the time of its opening in the 1960s and 1970s. Today it is one of the most disputed quarters of northern Germany and something that psychologists might call a space of fear. While most of the approximately 850 apartments are in good shape, the former shopping centre lies in ruins. Public opinion about the place is poor and residents face stigmatization.

At the same time, the Ihmezentrum's located in a premium area between the thriving city centre of Hannover and the highly desirable neighborhood of Linden, a quarter all travel guides refer to as the Kreuzberg of Lower Saxony. On paper the Ihmezentrum has significant potential but the area suffers from a negative image. This was one of the first conclusions I found after starting my analysis in the summer of 2014. Through a mixture of embedded and constructive journalism and an environmental scan I found evidence that renewing and repairing the Ihmezentrum might not only be possible, but also feasible from an economic perspective.

Transforming the area into a positive sustainable and creative moonshot project would spark innovation, economic growth and tourism while enhancing public engagement with such projects and the location itself. Stakeholders of such a transformation would have new and more sustainable economic opportunities. Being part of this development would also help re-shape the image of the place and the whole city of Hannover.

After the first phase of the analysis, which lasted approximately six months, I started a disruption of unsustainable patterns around the Ihmezentrum. While local media tended to only emphasize the problematic situation, I concentrated on the potential to reframe the image of the quarter. On the basis of memetic communication, I collected arguments for the feasibility of a transformation. The foundation for this analysis was a series of qualitative interviews with actors from a wide range of interests and disciplines. For example, I spoke with architects, engineers, urban developers, designers, artists, politicians, economists and the local residents to find micro-solutions for this complex problem. Some of these experts shared their ideas for a lively Ihmezentrum on the project blog, others presented their ideas while participating in one of the monthly tours of the site that I offer. Since the beginning around 4000 people have taken part in a tour.

After one and a half years the next phase of the experiment was launched. Together with a small team we started to produce a short documentary film about the history and the potential of the Ihmezentrum. The production costs were financed through crowd funding with additional assistance from the state fund for media production. This film will be released in summer at an open air cinema event in the Ihmezentrum.

Currently, we have established a social start-up company with the goal of institutionalizing this transformation process and establishing a network to capture and integrate impulses from outside Hannover. Along with setting up a number of events this summer, the goals for this year are opening a café which serves as a forum for this transformation. Another mid-term goal is to establish an artist residency program inside the Ihmezentrum in which two or more people from around the world could live and

work. Their task would be to improve the Ihmezentrum through their own artistic disciplines. In addition, the project aims to establish urban gardens, paint the façade, build solar collectors, and construct smart city systems inside the residential area. By implementing ideas from around the world the transformation of the Ihmezentrum can gain the momentum it needs.

Method

The project relies on a theoretical platform designed like a source code for computer programs. After a general anamnesis of this failed system, the objective is to find solutions for every fractional problem with a normative general orientation towards sustainability: The project can only be called fully successful if and when ecological, social and economic sustainability are achieved. For the Ihmezentrum,this means that the quarter has to turn from an energy consuming to an energy producing complex through renewable and sustainable sources. Every part of the building should be made barrier-free and housing should be offered to people from every ethnic and financial background. And the institutions running the quarter should be resilient against various economic threats.

While Hannover aspires to become a *European Capital of Culture* by 2025 or 2030 the Ihmezentrum could become a key cultural centre. Like the Barbican Centre in London, Ihmezentrum has the potential to house a theatre, music venues, art spaces, rehearsal rooms, studios, workshops and open spaces, urban farming, restaurants, and shopping. From a legal standpoint, the site is still regulated as a mixed zone, which means that one could even run a factory there. As long as there were limits on emissions.

Transforming the Ihmezentrum can demonstrate one of the main human achievements associated with culture, namely our ability to repair and adapt to change. While most large scale events like the Olympics, Capital of Culture, Football World Cups or World Expositions need vast amounts of money, resources and land, Ihmezentrum can show what can be achieved by transforming an urban ruin into a new icon – and I believe such an experience has the potential to create a new narrative for how to confront modern challenges throughout Europe. At the same time, the amount of state funding needed to maintain the site would be reduced, which would ultimately make the project more profitable, independent and resilient, as well as facilitate job creation.

Urban developers and politicians have used the Bilbao effect as a method to transform cities from industrialized urban landscapes to cultural spaces. However, nearly every example after Bilbao concentrated on establishing symbolic architectural projects but failed to address broader social consciousness. Our experiment – the *Ihmezentrum is a symbol for sustainable disruption* – links these aspects together in new and creative ways.

Partners
As of May 2016 institutional partners of this project are:

Bund Deutscher Architekten Niedersachsen (Union of German architects in Lower Saxony): http://www.bda-niedersachsen.de/home.html
Vereinigung für Stadt-, Regional- und Landesplanung (Union for urban, regional and state planning): http://srl.de/
Hannoverimpuls – Wirtschaftsförderung (Communal business development): http://www.wirtschaftsfoerderung-hannover.de/hannoverimpuls
Seniorenbeirat Hannover (advisory board of the elderly): http://www.hannover.de/Leben-in-der-Region-Hannover/Politik/Politische-Gremien/Landeshauptstadt-Hannover/Beir%C3%A4te/Der-Seniorenbeirat
Integrationsbeirat Linden-Limmer (advisory board for integration): http://www.hannover.de/Leben-in-der-Region-Hannover/B%C3%BCrger-Service/Stadtbezirksportale-Hannover/Stadtbezirk-Linden-Limmer/Den-Stadtbezirk-mitgestalten/Gremien-im-Stadtbezirk/Integrationsbeirat-tagt
Eigentümergemeinschaft Ihmezentrum (union of owners of the Ihmezentrum)
Kulturdezernat Hannover (department of culture of Hannover)

What Role for Culture in City Development? Municipal Strategies in Elsinore and Helsingborg

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Cultural and creative activities are today described as central to regional and urban development by politicians and governments. Creative city policies are often aiming at economic benefits for the city itself, and there are normative purposes with many research studies as well as projects undertaken (Markusen & Gadwa, 2010). Creative city policy is often oriented towards increasing attractiveness of a city, and that often includes urban redevelopment, often with strong cultural elements (Montgomery, 2003; Garcia, 2004; Grodach, 2013).

Some researchers, however, have claimed that creative city policies are seldom well supported by previous research (Trip & Romein, 2013). Researchers have also shown that creative city polices are justified with reference to welfare as well as growth arguments, and that this complexity makes it difficult to clearly place creative city policies on a traditional left-right scale (Scott 2014). This is because creative city policies demand integrated approaches. It is the issue of integrated approaches to creative city policy that is of particular interest in this paper, in particular how cultural policy relates to city development.

Based on research on new urban politics and creative city policies, this paper will explore differences and similarities in the use of culture for urban development in the cities of Elsinore and Helsingborg. The paper specifically answers the questions of how the local administration of urban (city) development is related to cultural policy and the cultural and creative sides of urban life and experiences. What role does the organisation of municipal administration have for the relationship between municipal cultural institutions and city development policy? Why has the current relationship between culture and urban development in the two cities emerged?

The paper is based on interviews and public documents regarding municipal administration of Elsinore and Helsingborg respectively. The study shows a vertical and functionally separated municipal administration in Helsingborg, whereas Elsinore has a horizontally and functionally integrated municipal administration, both in the area of culture and urban development, and in other sectors. In addition, the study shows that culture is more important for city development in a city where traditional economic models for urban development has limited relevance. The paper also highlights the fact that in Danish urban development policy, different kinds of stakeholder groups are perceived as more directly involved in policy processes and city development than in Sweden. Differences in the economic development and political culture between the cities and countries are proposed as explanations for the identified differences in the

relationship between city development policy and cultural policy in municipal government and administration in the two cities.

The paper contributes to more profound knowledge of the different strategies chosen in two Nordic countries, seemingly similar in their welfare approach to culture as vital for good quality of life, by two cities with visions for becoming a unified urban area in 2035, yet with rather striking differences in their cultural profiles as well as urban development policies. The results serve as examples of benefits and drawbacks of different city development policies, but also point to the impact of location and economic history as well as political culture of a country and individual city. Although located in regions with strong development policies, the paper focuses on municipal strategies, as regional development policies are not focused on the specific development of individual cities.

The paper offers examples of different approaches to structure the relationship between culture and creative forms of expression and development policies of a city. For example, it identifies different approaches to development of culture and creativity in a city, and discusses the differences between culture seen from the view of urban development and a welfare perspective, as visible in both Danish and Swedish cultural policies since the 1970s.

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Valuing and Evaluating a European Capital of Culture

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This paper will present the strategic ambitions of the Aarhus2017 European Capital of Culture (ECOC), and reflect upon the different approaches to evaluating the outcome of the project. A project with so many stakeholders automatically give rise to discussions around the expected impact of the projects and which methodologies should form the approach to an evaluation of the project.

European Capital of Culture Aarhus 2017
ECOC Aarhus2017 is the most ambitious cultural project in Denmark in recent times. It is a regional project that uses art and culture to rethink the challenges of tomorrow. The process towards the title of European Capital of Culture was initiated back in 2008 by Aarhus Municipality. A broad backing was established and Central Denmark Region and all the municipalities in the region support, and are part of the project. The municipalities were united in their wish for a common platform on which to use culture to rethink their challenges, and today cultural activities are planned over the entire region as part of Aarhus2017. This is actually the first time that all municipalities in the region cooperate on issues outside of the realm of health and social care, which is the primary task of the regional authority.

It is interesting to note that Central Denmark Region is mostly a new administrative region, established in 2007 as part of a structural reform. A region with no common identity, history or specific cultural traits, and a low degree of autonomy. Still there has been a willingness to use culture as an active part in regional development from the beginning. In relation to Aarhus2017 there was a common
In the biding process to the ECOC title the many stakeholders were able to have their say in the formulation of the vision and goals of the project, and an agreement was made on the strategic objectives. This participatory process was part of the achievement that landed the title, but also one of the main reasons for the complexity of project.

In order to ensure a thorough and competent evaluation of Aarhus2017, a strategic partnership called rethinkIMPACTS 2017 was established with Aarhus University, in order to create a research-based evaluation of Aarhus 2017. RethinkIMPACTS 2017 is critically reflecting on the goals of Aarhus 2017 and deals with complex questions concerning causes and effects. The evaluation is examining the cultural impacts, image – and identity impacts as well as economic, social and organizational impacts. RethinkIMPACTS 2017 is committed to the challenge of rethinking and is in this respect actively rethinking the process of evaluation as well as the goals of evaluation.

Valuing and evaluating across stakeholder interest

Establishing the strategic partnership, and prioritizing the use of the resources, has led to many discussions between the stakeholders. Any evaluation of a big cultural project will inevitably face questions concerning the value of culture and the methodologies used to asses this value. Especially when a project has an abundance of public representatives among the stakeholders like Aarhus2017.

Working on the evaluation of Aarhus2017 in the rethinkIMPACTS partnership has shown how important the process has been. By asking a lot of questions regarding the expected outcomes the stakeholders have been encouraged to rethink their embedded understandings of the role of culture, and be more explicit in their own communications. The process has also showed that no clear and shared understanding of culture exists in either policy circles or in public debate. Well known discussions concerning the fear of a looming instrumentalization of art and culture are common, as well as debates around the pros and cons of playing to the evidence based policies requirements.

The learnings from Aarhus2017 will play a major part in the future regional development in Central Denmark Region. Likewise there seems to be an increasing awareness on a European level that many of the challenges that we face today lends themselves well to cultural solutions. Therefore the questions regarding the impact of culture will be even more prominent in the future. We need to find a way to value and evaluate culture, which can accommodate an understanding of culture as both a means and an end in itself.

This presentation will discuss these discourses in relation to the practical experience from the Aarhus2017 project, and point to future guidelines for regional development through art, culture and creativity.

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Indigenous Women of Radio Sapicho: Learning Experiences about Creative Economies and Sustainable Development

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This paper will present some of the experiences, as lessons learned, of research on sustainable development in the indigenous Purepecha village of Angahuan. This work has occurred during the last five years, which involved working with a group of young women focused on the development of the creative economy in the village. While Angahuan village is not a member of the Creative Cities Network, the VEC conference is a collaborative opportunity for the creative sustainable development movement. As matter of fact, sustainable development is a priority in Mexican indigenous community agendas, and several examples have been practiced in a creative way in order to go forward to achieve their own goals.

The creative economy in the Angahuan town is mainly gastronomy and crafts and folk arts, which are mostly done by the women of the village. The gastronomy practiced in the area has been recognized as intangible world heritage by UNESCO, and the crafts represent most of the income for village families.

This explains the main achievements of working on the creative economy issues among indigenous young people through the community of learning and practice method. We also want to highlight the advantages of the communitarian media as an incentive for learning among peers. In order to make the community of practice attractive for the village youth, the project was supported by the communitarian radio station of the village, and in this way, the participants could incorporate the radio station as a teaching-learning tool among peers.

Background of the research experience

The Purepecha pre-hispanic ethnicity is one of the biggest indigenous group in Mexico, and it is the biggest in the state of Michoacán. It is represented by more than 105 000 (INEGI, 2009: 111) people and it is organized in four Purepecha zones; cienega, lacustre, cañada, and meseta. The Purepecha people are well known for conserving their traditions for the world to better understand them, for their own governance, and for their celebrations. They also represent a proud part of the living history of Mexico, and in this way, they are a current link between the pre-hispanic era of Indo-American towns and the 21st century.

The Angahuan Purepecha village is located in the "meseta" zone within the forest next to the Parikutin volcano. The primary economic activity is wood working as well as tourism services. However, the Angahuan village is considered one of the poorest in the state of Michoacan. The official language in the village is the Purepecha language,

and the average of the education level of the citizens is basic school. Some of the current problems in the village are migratory conditions, addictions among the young population, and gender inequality.

During the last ten years some NGO's and universities have developed different programs in order to generate new opportunities of learning and of economic alternatives; most of the programs were supported under the rubric of sustainable development. One of the more profitable programs was the development of the communitarian radio in the village; Radio Sapicho. Since 2007 the communitarian radio station has been managed by the village youth, and the contents are completely produced in the Purepecha language.

In 2010 a *community of learning and practice* was established by 12 young indigenous women, and the group began with the purpose of encouraging peer learning about creative economies in the town. The gastronomy, crafts, and folk arts were the main topics for these collaborative discussions, and Radio Sapicho was the ICT learning platform for sharing goals achieved by the work in group.

The learning process and results

The community of practice is one of the oldest way by which human beings learn through experience, and the main purpose is to share the knowledge among the participants through everyday practice. According to Etienne Wenger "Members of a community of practice are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems…" (Wenger, 2011). In this way, a community of practice can be considered as an efficient interactive strategy for the learning achievements in a group.

The Radio Community of Practice had as advantage the young women's knowledge about different issues, such as traditional cuisine, agriculture and folk arts. One of the first purpose was to share the knowledge with all participants in the group, in order to begin with a teaching-learning practice among peers. The experince of sharing knowledge allowed the young participants to recognize an enjoyable way of no formal education.

After some years of working with the Radio Sapicho Community of Practice, we could observe different moments where the participants showed satisfactory results, most of them had to do with the objectives of the sustainable development and the creative economies in the village. Some of the achievements are the empowering of the women as a transcendental element in the indigenous village creative economies, the self-recognized capacity of the women for inquire about their everyday reality, the challenges that they were able to dare in a creative way, and the possibility of the continuous learning independent of the school system, among others.

Keywords: indigenous community, communitarian media, and creative economies.

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Vision and creativity in 'Abraham Hostels':
Nazareth, Jerusalem, and Tel Aviv

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A new Israeli chain of hostels, Abraham Hostels, began operations a decade ago with the opening of a small hostel in a historic building in the heart of the Old City of Nazareth. The hostel's ambitious stated plan was to open branches throughout the Middle East. The 'Fauzi-Azar Inn' hostel in Nazareth, under joint Jewish-Arab management, has become a success story and is a model of community-based sustainable tourism development. About five years ago the second branch of Abraham Hostels was opened in the heart of Jerusalem, and recently the five young co-owners of the chain opened a Tel Aviv branch on Rothschild Boulevard, one of the important commercial and cultural hubs of the city.

The main purpose of this study is to analyze and understand the how this small hostel chain in Israel functions, specifically in terms of the company's emphasis on sustainability, cooperation and integration of the community with local heritage. The study will examine how the chain implements and adapts its tourist product to each of the three hostels it manages in three important tourist cities in Israel (Nazareth, Jerusalem and Tel Aviv), and what steps it takes to adapt and position each hostel to the local urban culture and the unique heritage of each city. The study's methodology includes participatory observations of management and operations in each of the hostels, and in-depth interviews with the managers.

TRusT™: Technology and Traditional Knowledge as a Resourceful Tool for Encouraging the Sustainable Development of Local Economies

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Contextual Background

Traditional skills and know-how are the result of specific cultures and localized problems, speaking of both regional differences and similarities, therefore having a role in sparking intercultural dialogue and experience-sharing.

Within this broad and complex context, the scope of the International Traditional Knowledge Institute US is to explore effective adaptive strategies for ensuring resilience in the face of increasing environmental variability, changing weather patterns, intensifying strains on food systems and deteriorating water resources. In this sense, on a more specific and practical level, the **TRusT™** Project is an attempt to align itself to the UNESCO 2013, *Convention for the Safeguarding of Intangible Cultural Heritage*, Article 2, mission that specifies that "intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity".

In promoting these approaches, the **TRusT™** Project is following the perspectives that have been drawn in Paris during the COP21 concerning the need of the agriculture adaptation to climate change, and the indications promoted by the FAO Committee on World Food Security (CFS), recently presented in the 2015-2016 *Recommendation on Connecting Smallholders to Markets – Zero Draft*.

More specifically, the **TRusT™** Project effectively address two points of the recommendation concerning "Local food systems and markets":

e): promoting products with specific quality characteristics, such as products linked to geographical origin, organic, or products resulting from agro-ecological approaches which help local populations to preserve traditional food systems and diets;

f): encouraging transparent pricing of agricultural products and developing and disseminating tools that give smallholders access to timely and affordable market information to enable them to make informed decisions on what, when and where to sell;

And two others regarding "Nutrition and smallholders' access to markets":

c): providing information and capacity building to smallholders about food standards, good practices and markets' requirements to increase food safety and smallholders' market competitiveness;

e): facilitating production diversification to increase resilience to climate and price shocks and enable more diverse food consumption, reduction of seasonal food and income fluctuations).

By attempting to integrate in a software platform the COP21 and the 2015-2016 *Recommendation on Connecting Smallholders to Markets – Zero Draft*, the **TRusT™** Project offers tools to promote sustainability in agriculture and, most importantly, offers instruments that will promote its use.

In other terms, the **TRusT™** Project, and the unique technological story-telling, tracking and tracing platform on which it is based, creates information about *supply* and *demand*, encouraging a virtuous circle that could bring new perspectives and approaches in the agricultural sector. **TRusT™** wants to support local food producers by telling the story behind food knowledge and create shortened and more transparent food chain. In this way **TRusT™** wants to increase our sense of place and identity and at the same time present the local products as a decisive element for the endogenous development of the territorial systems, in consideration of the significant economic, social and tourist repercussions.

TRusT™ Project
Local Traditional Knowledge (TK) has been partly lost in the last few years because of industrialization methods and globalization. **TRusT™** wants to recover the TK through the diffusion of agri-food and livestock knowledge, exalting the peculiarities that characterize a territory, and the ability to transmit the values of the rural world, with the aim of documenting, collecting, cataloging and promoting the TK in all its forms.

TRusT™ creates a direct and continuous communication channel between the Producer and the Consumer, by narrating the story behind the product, by describing the culture of the land where the product has been cultivated and grown, in order to valorize local TK. With **TRusT™** Producers can promote the value of their products in a transparent and direct way by highlighting the distinctive characteristics and traditional practices used in the production process. Furthermore, Producers can introduce in **TRusT™** the nutritional value and suggest traditional recipes associated with their products and the locality where the product originates, therefore creating a link between technological food tracking and tracing, with traditional agricultural techniques and knowledge.

When the product is finally ready for sale, **TRusT™** generates a label to be applied to the food container, together with a QRCode that complies with the information requested by law. Through the same QRCode, Customers can see the production

timeline and locations, the methods and the ingredients used, and the specific history of the product that they are about to purchase.

Producers can publish on social media platforms the production phase regarding their products, to inform Customers about product availability. At the same time, Consumers are updated about availability, point of sales and new products.

Producers that use **TRusT™** give to their potential Customers the clear message that they don't want to hide how they prepare their products, therefore creating a "trusted" and direct link with their Consumers.

The presentation will conclude with testimonials by small farmers from Italy, who are using **TRusT™:** the cases of a wine, milk and processed meat production chains are analyzed and discussed. In particular it is shown how the introduction of **TRusT™** offers the Producers the opportunity to improve their economics, by direct and continuous communication with their Customers.

Creative Resistance through Creative Agricultural Practice: The Case of the *Tent of Nations* in the Bethlehem area

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What does it mean to be a farmer in the Palestinian Territories ? This research offers an outlook on the economic and socio-political situation in the area of Bethlehem through the analysis of a very particular study case. The *Tent of Nations* is an environmental and educational farm situated on the hills surrounding Bethlehem. It is encircled by five Israeli settlements and its owners have been struggling for the possession of the land during the past 24 years. In this difficult context, where no tap water or electricity system is available, farmers succeeded to recycle and filter rainwater to irrigate fields, and they are looking forward to producing biogas out of compost. Furthermore, the farm offers workplaces to the inhabitants of the region and the opportunity for young people to volunteer from all over the world (between 100 and 150 volunteers per year).The motto of the owners is: "We refuse to be enemies".

The *Tent of Nations*: a model of good agricultural and social practices in the Palestinian context
This work consists of three sections. First, it offers an overview on the economic situation in the Palestinian Territories, with regards to the agricultural sector in order to introduce our study case. Second, the paper revisits the scientific method of investigation, which refers to the "ethnographic survey". In the end, a deep presentation of the study case takes place.

The economic situation of the Palestinian Territories is in serious crises due to several reasons. The Israeli military occupation has serious impact on the trade: Israel is the first country that exports from the Territories (87, 3% of global exports in 2013) and imports goods into the Territories (71,5% of global importations in 2013). The policy of the occupation has two important consequences on the agricultural sector: the expropriation of the land from Palestinian farmers and the restricted access for Palestinian to water resources situated on their land, which means that Palestinians mostly farm rain-fed cultures (as olive trees and vineyard) and cannot irrigate fields.
During this research, the methodology of the "ethnographic survey" was used. After the first meeting with the operators of the farm, a survey was given to the foreman, on site. The research is based on the results of the survey and on the ethnographic observation of the site and its inhabitants.

The farm is owned by nine brothers and sisters who mostly live on their land. Here, their grand-grand-father first bought the land and started to cultivate it in 1916. Despite all the difficulties they face, the members of the family will celebrate the farm's 100 year anniversary this year. They now refer to their lifestyle and work as "creative non-violent resistance" to the Israeli occupation and the associated socio-economic conditions in the area. The land measures 40 hectares and it is situated in areas B and C, which means practically under full Israeli control. The Oslo II Accord (1995) divided the West Bank in three areas: area A is under civil and military control of the Palestinian Authority; zone B is under Palestinian civil and joint Israeli-Palestinian military control; zone C is under full Israeli civil and military control.

From a geographic point of view, the land consists of a hilly side which is covered with olive trees, a vineyard and almond trees. The entire production is strictly organic, as the farmers don't use any chemical products. Nowadays, the farm produces three tons of grape and almonds per year. The massive eradication of the trees by the Israeli Army and the Israeli Defence Forces represents a serious issue for production. However, farmers are still planting (4000 new grapevines only in 2015) and increasing production.

The family thinks that self-sufficiency should be the primary goal of the farm. In Palestine, self-sufficiency has a socio-political meaning: Palestinians would stop buying Israeli products and start believing in their own productive abilities. Afterwards, the family plans to start selling its products to international visitors and on the international market. "This is the vision – tells one of the owners - and the big vision has some goals to achieve. Of course for us the first step is to make the farm self-sustainable in terms of energy, water and production, in order to be isolated from the city, from the world. Because in the end, if we don't function here, we cannot expand. The big vision is to develop agriculture and to make agriculture a source of income to create more jobs based on agriculture."

All of the family members have learnt agricultural techniques "by doing", as they say. They created the structure of the *Tent of Nations* with regards to multi-functionality. Nowadays, the farm organizes English lessons for women and children from the area, work-shops on women's empowerment and artistic production (mosaics, traditional handicraft). Farmers from all over the area come to assist to these projects and to learn new techniques or share their knowledge. As one of the owners says: "For Europe this is nothing new, but in our political context it's very difficult [to achieve]".

In the end, this study case shows how creative policies can help to improve connections between country and the city. First, by the prospect of transferring social practices (ecological practices, empowerment of women, economic empowerment) developed in the farm to the city of Bethlehem. Second, by developing an alternative tourist market. Actually, many groups (politically-oriented tourists or pilgrims) use to visit the *Tent of Nations* and listen to the account of its owners. The rise of this structure shows the creativity of the Palestinian people who envision an appropriate idea of tourism, giving the opportunity to tourists to experience the reality of the Palestinian condition, and not only the "cold stones" of the Holy Sites – as they say.

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The Contribution of Biodiversity to the Creativity of Contemporary Urban Culture: A Case Study of *Pokémon*

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Introduction

Nature, the natural environment, and ecosystems have always been the most important sources of useful materials for human beings. Even in this developed world, we utilize various commodities produced from raw materials derived from ecosystems.

In addition, the non-material product of culture has been generated from ecosystems. For example, we can easily see artificial imitations of natural things such as leaves and trees in crafts during our long history. This fact is also known as the Aristotelian axiom, "art imitates life."

In recent articles, it has been said that the diversity of life (i.e. biodiversity) *per se* has contributed to the diversity of traditional culture. This relationship between biodiversity and the diversity of traditional culture has been discussed intensively as "biocultural diversity" since its emergence in 1988 at the International Congress on Ethnobiology in Brazil. Biocultural diversity is an interdisciplinary field principally of ecology, linguistics, and anthropology.

The same can be seen in contemporary culture. Imitations of animals and plants are commonly used in current designs and industrial products. Thus, biodiversity may have a significant contribution to creativity in contemporary urban culture. The concept of biocultural diversity can also expand to the current developed world. However, confirmation of this relationship has been established as a difficult question for academic society. There is no effective method to compare biodiversity and the diversity of contemporary culture. In particular, it is difficult to quantify the relationship between biodiversity and culture, due to the non-material property of culture.

Methods

We conduct the first quantitative analysis to clarify the role of biodiversity in contemporary urban culture. We seek to analyze the creating processes of the famous video game series, *Pokémon* (1996-current). Since its first creation, this game series has been reimagined five times. This means that there are six generations of character groups, and more than 700 species of characters that have been created to date. We compared all the *Pokémon* characters (N=719) and their motifs quantitatively.

Pokémon is a typical "new media art" and a globally operated business. *Pokémon* TV animation broadcasts in 93 countries and territories, and the global turnover *Pokémon* merchandise reached $35 billion, 55% of which is generated overseas (Nitta 2014). The company creating *Pokémon* has been based at the centre of Tokyo with ten or more designers.

Results and Discussions
We found that the ratio of characters without any motifs (i.e., "original characters" by the designers) has decreased in the past 20 years; by contrast, approximately 60%, on average, of the characters have been based on living things (Table 1).

Gener-ation	# of characters	Bio	Nature	Culture	Myth	Original
1	151	52.3%	2.0%	12.6%	2.6%	35.1%
2	100	67.0%	7.0%	7.0%	10.0%	16.0%
3	135	55.6%	9.6%	21.5%	4.4%	20.7%
4	107	59.8%	9.3%	17.8%	5.6%	15.0%
5	156	57.7%	7.1%	30.8%	10.3%	12.8%
6	70	68.6%	7.1%	27.1%	4.3%	11.4%
Average		58.8%	6.8%	19.6%	6.3%	19.6%

Table 1
The ratio of characters generated from each motif. The first column shows the Generation of video games. The second column shows the number of characters created in each generation. The other columns show motif categories: Bio-motif is a living thing; Nature motif is not a human-made or living thing; Culture motif is an artificial, man-made thing; Myth motif is a creature of other literature or traditional stories; the last motif is an Original creation (Miyashita, 2015).

We next quantified the living-thing motifs (i.e. "bio-motifs"), especially the ratio of bio-motifs under genus level to the total bio-motifs. Being under genus level indicates an inferior rank in biological taxonomy. We found that this ratio has increased from 42% of 1st generation to 63% of 6th generation. Hence, *Pokémon* designers seem to have used living things more precisely each year. This shows that the creation of diverse characters is dependent on biodiversity (Miyashita, 2015).

We also investigated the whereabouts of the bio-motifs in the real world. This data was the ratio of "the sociocultural distribution" of living things under genus level (N=228). We considered the distributive ratios based on Japan, overseas to already extinct, urban, rural to nature and controlled, uncontrolled to wildlife. The results indicated that wherever ecosystems are required equally so that heterogeneous ecosystems among urban/rural areas has the key role to creating *Pokémon* characters.

Conclusion

We first conducted a quantitative analysis of the relationship between biodiversity and contemporary culture by investigating all the *Pokémon* characters. Our study, as a new methodology, will contribute to the elucidation of biocultural diversity by considering an alternative and contemporary genre other than traditional culture.

According to our results, the creation of *Pokémon* characters definitely needs biodiversity. These results suggest that the creativity of culture even in current urban areas requires the diversity of natural and rural environments as the significant inspirational source. It is likely to be necessary for urban areas to sustain relationships with surrounding regions to facilitate future creativity and cultural development.

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IncrediBOL! Bologna's Creative Innovation: An Innovative Approach to CCIs Support Schemes for Local Development

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IncrediBOL! (the acronym stands for 'Bologna's Creative Innovation) started in 2010 as a pilot project by the City of Bologna to support artists, cultural and creative professionals in their first years of activity.

Thanks to its renowned academic institutions (the University, the Music Conservatory, the Academy of Fine Arts and many others top level education opportunities) and to its high quality of life as a mid-size city in the heart of Italy (around 380 000 inhabitants; a Metropolitan area of around one million; at the crossroad between Milan, Venice and Florence; in the heart of the wealthy Emilia-Romagna Region), Bologna has always been a hub for creatives during their period of training and development.

As a UNESCO Creative City of Music, Bologna features top-quality culture-based creativity in each sector, but the creative sector has a weak industrial dimension, and for this reason the city suffers from brain-drain. City of debuts, Bologna risks the loss of its more talented young residents, reluctantly moving to the capitals of creativity-related industries for professional reasons.

This is why IncrediBOL! was set up as a wide network of public and private partners, coordinated by the City of Bologna, aiming at supporting young creatives in the whole Emilia-Romagna Region (considering Bologna as the creative hub of the region) by offering them entrepreneurial skills, free consulting, spaces, services and small grants. Through a call, the best creative projects in their start-up phase are selected by the network partners and are supported through a tailor-made plan that has no fixed rules. Each partner of the network contributes according to its own peculiarity, in a win-win approach able to create a positive effects with a small budget, which includes dedicated support staff and a strong communication campaign.

IncrediBOL! has set a new approach for the public sector: more horizontal, informal and flexible and less dependent on high budgets (the average financial budget per year is 100 000 euros, but the global value of the project has been estimated in 500 000), and also able to speak the language of the community of creatives and to shape the identity of the project according to their needs. This project is a good example of what Charles Landry has termed the 'creative bureaucracy'.

IncrediBOL! is based on an integrated and holistic approach that considers creativity as a sector but also as a driver for economic development, urban regeneration, quality of life, social innovation and city attractiveness. Until now, IncrediBOL! has selected

64 winners through 4 calls, and has upgraded to a stronger regional dimension thanks to the support of Emilia-Romagna Region. 27 public buildings have been assigned to creative professionals and companies and the network of partners has reached the number of 24, including the Regional, Metropolitan and City government (coordinator), the main training institutions in the area, the Chamber of Commerce and private partners like entrepreneurs, consultants, incubators, training providers.

Furthermore, IncrediBOL! has launched special calls and initiatives on themes such as 'creative spillovers', experiencing the potential of creativity as an innovation driver in the traditional sectors, and internationalization, promoting the potential of local companies abroad, as in fairs, b2b events etc.

IncrediBOL! was the Italian Winner at the European Enterprise Promotion Awards in 2013 and has been selected as a best practice by the Culture and Cities Region project in 2015 and by the European Training Foundation in 2016.

Now that CCIs have finally become a central theme in European policies, the definition of innovative, qualitative indicators able to measure the contribution of culture and creativity on sustainable economic development, urban regeneration, social cohesion and innovation are more and more crucial. We need instruments to show what cultural workers already know empirically: culture-based creativity can have a huge positive impact to make Europe more resilient, happy and self-confident.

More information: www.incredibol.net

Beauty and Creativity and Their Role in Fostering Economic and Social Development

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Beauty is described by notions such as attractiveness, loveliness, exquisiteness, and splendor, while human-beings experience beauty in response to visual and auditory stimuli as embedded in open systems that co-evolve with the environment in which they are immersed (Cook et al., 2014). Shared experiences of beauty are considered as exceptionally intense forms of communication, thereby connecting people to cohesive communities of appreciation, and making beauty also a social construct (Sartwell, 2014).

Creativity and innovation became a mantra for economic and regional development (Piergiovanni et al., 2012). By often unconsciously combining cognition, emotions, objects, thinking, and patterns of motion, creativity shows the ability to change the meaning and vision of reality (Brodbeck, 2011). As creativity is linked to the individual's ability to connect different elements, one should consider the drivers affecting the human mind in this process. Among these factors, the aesthetic experience plays a significant role (Holloway Cripps, 2013). From a neuroscience perspective, groups of neurons become activated that produce especially pleasing sensations and create new connections between different areas of the brain which are mainly responsible for creative processes (Vartanian et al., 2013).

The basis of a favorable environment for creativity is traced back to individual talent, a tolerant multicultural environment, and the necessary technological infrastructures (Florida, 2002). Godoe (2012) explicitly adds aesthetic factors, serendipity, and imagination. In the author's view the role of aesthetic factors, defined as *"the appeal and attraction associated with beauty"* (p. 378), is predominant. Similarly, the author states, *"The solution to the innovation problem is to find an admissible set of values (e.g., aesthetic factors and codes) of the command variable, compatible with constraints, which maximize the beauty [instead of Simon's 'utility function'] for the given variables of the environment"* (Godoe, 2012 p. 387).

The idea of beauty has also a more interesting and valuable connection. Etymologically, the Latin word *bellus* (beautiful) derives from *benulus*, an archaic diminutive form of *bonus* (good, well). This association leads us to consider the importance of *doing things well because that's how they should be done* (Martinelli et al., 2009). Connecting own work to dignity, identity, sense of people, structures and organizational systems is essential in preventing the shadow of a flat future as those who choose to do properly what they have to do are more relaxed, more satisfied, and more able to design successful strategies (Weick, 1995; Moretti, 2013). In order to pay back culture, innovation, and future to the world by 'doing things well' and 'doing good things', governance should, thus, consider more strongly aspects, such as the creative milieu, the creation of social capital, emphasizing socially relevant factors, like cooperation, cultural activities, solidarity and diversity, and the link to the territory (MacCallum et al., 2009). Especially the latter aspect is considered as crucial for regional tourism development (Richards, 2011).

After having discussed the concept of beauty and its relationship to creativity and humans' work, our goal is to elaborate theoretical and practical implications for regional tourism development and the empowerment of regional economies. For this purpose, we examine how the notion of creativity and work changed throughout history of economic thinking. Starting with ancient writings, creativity (*creatio*) is considered as the art of realizing ideas. While Plato locates ideas (*idéas->*archetypes) in transcendent spheres, the Aristotelian world view considers ideas as inherent building block of nature. Similarly, Aristotle distinguishes between the '*natural art*' of handling scarce goods devoted to households (*oikonomia*) and the '*perverted art*' of multiplying richness from pure trading (*chrematistics*). Aristotle concludes that the former art is supported by the practice of *creative* craftsmanship, while the latter art is reinforced by merchants acting as pure machines (i.e. buying at low and selling at high prices). The review closes with post-mechanistic approaches considering economies as complex adaptive and creative systems, thus, applying network analysis to study the topological network configurations encouraging the emergence of creative processes and social capital (Baggio, 2014a). As one of the praxeological consequences, we state the need to rethink tourism regions (and cities) in light of opportunities offered by modern technologies, such as the Internet. The open and interconnected territory shows the potential to become the socio-economic context able to give uniqueness, value, and competitive advantage to the way to work, fostering innovation, business creation, and development.

The equation that links *job well done - creativity - innovation - development – beautiful (attractive) region* seems to hold, provided we add to the equation the parameters involving the efficiency of physical infrastructures, the structure of social relations, and a system of effective network governance (Baggio, 2014b, Baggio & Moretti, 2016).

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Community Engagement in the Cultural Revitalization of Latvian Rural Territories

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In Europe, rural areas often suffer from both urbanization and negative population growth, and some areas face dramatic depopulation. The areas losing population are also losing services, economic activity and investments, which accelerates the process of deterioration and threatens cultural heritage. The sustainable preservation of cultural heritage both in urban and rural areas has become a widespread problem in European countries, and Latvia is no exception. This study explores the prospects of local community engagement in the preservation of cultural heritage and the revitalization of rural culture life in three Latvian counties – Kandava, Krāslava and Mazsalaca. Data were obtained through site visits and observations in the aforementioned areas, and by interviews with local management, tourist information centres, staff members of museums and culture centres, owners and managers of cultural heritage objects, and representatives of the private sector.

The three counties suffer from a declining population due to negative growth, and domestic and cross-border migration caused by limited employment possibilities makes the age structure of the population unfavourable. Depopulation leads to fewer services, which affects the life quality of the community. There are no developed industrial sectors or sectors with high added value; however, due to the rich cultural and natural heritage, all of the counties are interested in tourism development, including cultural tourism. The municipalities also stress the role of cultural and natural heritage in the provision of a high-quality living environment and recognize the potential of both tangible and intangible cultural heritage. Culture revitalization in rural areas would create a more attractive living environment for the people already living there and for potential newcomers from towns. It would also positively affect culture consumption, make the environment more attractive for various professional art activities and simultaneously promote the economic potential of heritage. Engagement of the local community overall could be affected by Latvian civic activity, which is not high and rooted in the false and mandatory engagement experience from the Soviet era. As a result, significant effort would be needed to start such processes.

Many residents that spent most of their lives in Soviet-era cultural environments may reflect or hold a Soviet-type attitude toward cultural heritage - during the Soviet period the Latvian cultural landscape was substantially degraded (Official Journal of Latvia 'Latvijas Vēstnesis' 2000).Reorientation of consciousness is a continuous process that cannot be completed during one generation, and the most effective educational work is with younger generations (Jākobsone 2011). Reinforcing the values of cultural heritage and landscape in the contents of education of different disciplines would be beneficial; however, this is also an issue of policy changes in national education. Additionally, it

is important to recognize youth as vital actors and partners in implementing cooperation with formal and informal groups of young people in the county. Alongside specific stakeholder groups (e.g. cultural monument owners, NGOs), seniors are another target group with which to increase cooperation. Free time is an important factor influencing co-participation possibilities; seniors have free time, and the proportion of seniors in rural areas is high. Unfortunately, many Latvian seniors cannot afford to devote their time to public activities due to financial and medical reasons; besides, they lack previous engagement experience.

Culture heritage conservation would benefit from the engagement of community. The value of a cultural heritage object grows and its maintenance is financially easier, if, while preserving its inheritance, it may be used for the modern needs (e.g., perhaps as a dwelling place). The increase in the number of unused buildings because of depopulation defines the re-use of historic buildings as an urgent issue in rural development. The destinations reported on in this paper either do not attract large flows of tourists, or are highly seasonal. Consequently, they are more likely to be used by the local community than tourists; therefore, engaging locals is vital for finding creative re-use solutions that yield community-wide benefit. Engagement becomes a way to extract the knowledge that the local community already possesses, and residents can share stories of their own cultural heritage (Jennanote 2015) to map heritage, to support development planning, etc.; however, regularity and long-term professional steering of local actors' initiatives is needed.

Observations in old towns have showed the financial constraints of owners of historic houses or their lack of understanding of heritage value. This stresses again the significance of close communication between the owners and municipal and cultural monument protection authorities. Reorientation of consciousness, increasing knowledge of heritage, and building engagement capacity require a regular flow of information; however, so far there have only been rather isolated initiatives (e.g. columns in local press for the history and cultural historical objects) without a decisive impact on the awareness of values of cultural heritage in the community more generally.

The long-term shortage of funding in culture also decreases the motivation of staff and consequently the activity of cultural organizations (e.g. the association of cultural centres). In small rural territories, cultural personnel directly impacts the cultural offer for the whole community and defines if the municipality is able to increase the economic potential of heritage by organizing cultural events attractive for both locals and visitors.

Figure 1. The role of community engagement in the culture revitalization process

There are some preconditions for initiating cultural revitalization in rural territories by engaging locals that are not present yet. They are related not only to sufficient funding, but also to a genuine recognition that a strong culture and community engagement is significant for a sustainable development. The municipalities still struggle to prioritise culture and learn how to appreciate the potential of communities also in the processes of culture revitalization, and there are few active locals instead of an active community.

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Creative Aspects of Package Tour Experiences in Destinations

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Tourists seek experiences which are different from their regular environment and daily routine life (Cohen, 1979). Tourist experiences are defined as unique, memorable events and perceptions in a destination that engage tourists personally and create positive emotions (Cetin & Bilgihan, 2016). Experiential attributes of a destination also affect satisfaction and recommendation behaviors of travelers (Cetin & Walls, 2016). A substantial number of studies attempted to establish items that influence tourist experiences. However since it is intangible, measuring creative aspects of a vacation experience and its relationship with satisfaction are challenging tasks (Cetin & Dincer, 2014; Guzel, 2014; Neal & Gursoy, 2008).

According to Pine and Gilmore (1999) there are four dimensions of experiences: entertainment, educational, aesthetic, and escapist experiences. Education experiences are discussed as interactive engagement of body and mind on events, activities and perceptions that are acquired from the destination. Esthetic experience dimension refers to tourists' tendency to take pleasure from beauty and harmony in the destination. The entertainment experience is related to activities that amuse tourists. Escapist sphere of experiences on the other hand include tourists' strong desire for a change and to attempt something new and different. All these factors are available in a package tour environment.

The package tour is an assembly of different products and services arranged by a tour organizer (e.g. tour operator) which includes services such as transportation, sight-seeing, guiding, food and lodging services. Tour organizers usually charge these services at an inclusive price. Package tours particularly have become popular for specific tourism market segments such as cultural and heritage tourism as well as other active special interest tours. Unlike mass tourism, the specific local characteristics of the destination are crucial for a success of a package tour.

A package tour is also a reasonable and effective way for tourists to travel in a relatively safe way to other destinations, to visit various places on a trip in a short period, to have reliable and convenient services. Package tours are a significant part of commercial tourism industry and they offer a more standardized experience. However experiential characteristics of organized package travel services have so far been neglected in the literature. The aim of this study is to present the relationships between experiential

attributes of package tours in creative destinations and tourist satisfaction. Therefore the study tries to explore the answers of two main questions. First, what are the relationships between experiential factors and creative destinations and second, how strongly these factors affect tourist satisfaction.

Individual services that make up the package tour determine whether tourists feel satisfied or dissatisfied at the end of their trip. However it is harder to define satisfaction solely based on experiences (Cetin & Walls, 2015). Satisfaction can be considered as an outcome of tourist experience but tourist do not travel just to be satisfied, there is a deep motivation for memorable experiences in package tours. Therefore experiences can also be regarded as a factor influencing satisfaction. Destinations offer and amalgam of services and products to travelers however some of these products are identified with the destination. These attributes have a better chance to offer extraordinary experiences that would result in positive tourist experiences. Local arts, crafts, culture, gastronomy, events and festivals are more likely to create novelty and engage tourists in a personal way. Moreover experiences also considered to create an additional value to the customer which is also referred to as experiential value (Cetin, Akova & Kaya, 2014). Despite there seems to be a close relationship between tourist experience in creative destinations and satisfaction, no previous study explored this relationship in a package tour setting. The conceptual model is demonstrated on figure 1.
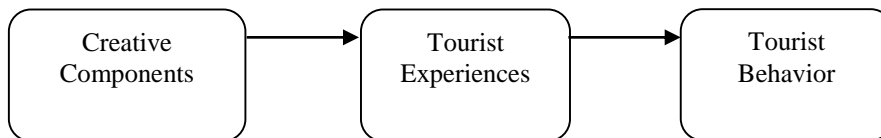
Figure 1. Creative destination experiences in package tours and positive tourist behaviors

A questionnaire is developed based on a review of prior studies on tourist experiences and creative destinations. The first part of the questionnaire comprised package tour experience dimensions with creative components, the second part consisted of satisfaction, loyalty and recommendation ratings and third section included demographic and tripographic information. Data will be collected through a self-administrated survey planned to be conducted on 50 package tour respondents between July and August, 2016 in Istanbul.

The quality of creative experiences acquired during the trip at the destination and memorability of these perceptions are important. The results are expected to reveal how the package tour experiences in creative destinations affect tourist satisfaction and behaviors. For example tourist experiences might be strengthened by novelty, arts & crafts, local food, workshops, provision of knowledge about local culture, attendance to events and festivals in a destination. This study is a preliminary test study of a more comprehensive research that will involve a larger sample.

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Understanding Cultural Entrepreneurship/Effective Policy Development

Localizing Fashion: Slow Sweaters as a Strategy for Sustainable Development

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Local food has contributed to creativity, innovation and local development in Norway as well as in other European countries. This has happened through establishment of alternative distribution systems and public campaigns for strengthening consumers' awareness of quality aspects of food. While development of local food has gained attention in media and politics, local clothing has not received similar support. "Local clothing" is not seen as an alternative to the global clothing and textile industry that emphasizes high speed, low prices, poor quality and little control or regulation (Fletcher 2008). However, we believe that there is significant potential for clothes, like food, to be an integral part of local development strategies. To substantiate this claim we have carried out a study of Norwegian sweaters, and how these clothes are perceived by consumers as well as how they are described in the literature and marketed by Norwegian designers and manufacturers.

The study is part of the Norwegian research project, KRUS (Enhancing local wool value chains in Norway), supported by the Norwegian Research Council, where we have approached the concepts of slow and local clothing. To start a discussion on local production and local use of clothes we need to establish the basic conceptual frames for this discourse. The global industry of clothing, often referred to as "fast fashion" is characterized by the absence of other quality features, and the vocabulary beyond that which just emphasizes speed (for example "fast fashion", "new", or "in"). This marketing with an emphasis on fast replacement has disguised the lack of quality and the fact that the industry has not been particularly innovative (aesthetic, technological, business models, etc.). A focus on local clothing as an alternative to fast fashion can contribute to a strategy where value creation is based on local knowledge and heritage (the manufacture of clothing, sheep breading) as well as local resources, such as wool in our case (Klepp, Tobiasson, & Laitala, 2016).

Theoretically, we approach the issue of valuing local clothes through the pair concepts of symbolic and subjective place (Cresswell, 2008; Halfacree, 2006):

a) Symbolic place: place as a way to add value through product differentiation

b) Subjective place: place as a common context for producers' and consumers' experiences

According to marketing theories symbolic representations of products, whether in the form of words, illustrations or color, may contribute to a greater differentiation. Place is such a "symbolic resource" that producers can make use of in their marketing. Subjective place, on the other hand, refers to a physical (landscape, climate, smells), cultural (family, memories, traditions) and social (employment, income, property, network) connection to the place (Pascual-de-Sans 2004). In this paper, we show how these two meanings of place are understood and utilized in various development strategies (e.g. "fast fashion" vs. "slow / local clothing"), but also how they can complement each other in strategies for enhancing the economic, social, cultural, and environmental development of places and regions.

We have analyzed the associations to the term local clothing as expressed by 15 Norwegian and 15 Swedish informants. The data also include different types of literature about sweaters such as knitting books that have names for the designs and sometimes introductions with descriptions of the sweaters. We look at how names of places are used as denominations and discuss what this means in terms of both production and use of the garments. Additionally, we have gathered data from some of the "Sweater-groups" found on Facebook, as well as impressions from the many knitting events that are arranged throughout Norway. As the interest in knitting has increased greatly in recent years, the number of such groups and events has escalated. Finally, we have analyzed the Norwegian textile industry and their marketing of sweaters, not least Dale of Norway that since 1952 has created Norwegian sweaters for all Olympic Games, which are named after the place where the Games took place. The link between place and sweater is thus related to design, marketing and use, and not necessarily tradition or production. Norwegian sweaters are both renowned tourist products from Norway and a vibrant clothing tradition where local distinctiveness is continued. Not least, knitted sweaters can both be purchased ready-made from the Norwegian textile mills, or their many (foreign) copycats, or, as many consumers prefer; be knitted at home.

Our study shows that it is possible to identify something as local clothing, although people seldom perceive their clothes in this way. Having clothes that relate to a specific place that you or someone you know has created, helps to increase the value of clothes. The localized or indigenous Norwegian sweaters has a potential to contribute to sustainable production and consumption in many ways. Both in terms of local value creation and employment, and not least in terms of strengthen local cultural heritage and identity. There is an untapped potential in this localized and creative fabrication and the use of locally produced raw materials in the form of Norwegian wool, which also contributes to environmental sustainability (Klepp *et al.*, 2015).

We need a new alternative for the production and consumption of textiles. Understanding of value is central in the transformation that must take place. The "local"

represents a set of values that should be explored in relation to clothing, and utilized in the transformation towards a sustainable society.

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How Publishers Connect to Writers: Exploring the Role of Edinburgh's Entrepreneurial Creative Publishing Cluster

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Objectives

The complexities of the writer/book selection process rely on the over-production strategy used to increase publishers' visibility and the potential success of their products, as well as the over-supply of writers willing to join this industry. Most of these small firms depend on the adequacy of their selection criteria to produce books that allow them to keep competing.

Perceptions of and attitudes towards the economic, cultural and social environment shape cultural entrepreneurs' assessment of their chances of success and initiate a process of individual adjustment where personal values and motivational synergies are balanced in terms of commercial and artistic tensions, resulting in the setting of certain strategic goals. When it comes to transforming these goals into business objectives, perceptions of the creative environment and cluster attributes shape the way in which cultural entrepreneurs assess their chances of success and engage in organizational goal adjustment to achieve greater levels of artistic and commercial performance. Thus, selection practices by which cultural entrepreneurs attain enhanced artistic and commercial results are mediated by attitudes, behaviors and entrepreneurial orientation. This study enhances our understanding of cultural entrepreneurs' selection practices addressing three different objectives. First, it explores the role of core values and motivational synergies as antecedents of book selection criteria. Publishing houses' founders determine firm values, strategies and goals, which act as a lens through which they assess the adequacy of their goals and their chances of success. The second objective is to explore publishers' entrepreneurial orientation and assess their influence on the book/writer selection practices. Finally, to achieve its third goal of enhancing understanding of the role Edinburgh's networks play in the matching of publishers and writers, this study adopts an ecosystem perspective to explore cultural entrepreneurs' social capital and support systems. Key stakeholders, from public institutions to nonprofit organisations, provide the social and economic threads that weave the entrepreneurial fabric of Edinburgh's book publishing ecosystem.

Value of this research

The value of this study lies in three types of contribution. At the theoretical level, it contributes to the cultural entrepreneurship literature by exploring their selection practices. Cultural policies fostering the development of networks provide the opportunity to explore macro-level ecosystem factors influencing the entrepreneurial creativity of these publishers.

Owing to the minimal structure of these firms, this research brings the entrepreneurial orientation construct to the individual level, testing its potential to explain cultural entrepreneurs' display of entrepreneurial creativity. By gaining insights into the establishment of strategic goals and writer/book selection practices, this study should help us to understand better the relationship between entrepreneurial orientation and performance.

At the practitioner level, this study should help would-be-writers and publishers assess their future career choices, cultural entrepreneurs evaluate business proposals and creative individuals assess the strength of their own orientation towards entrepreneurship. Policy-makers should understand better how local peculiarities influence the effectiveness of initiatives aimed to foster sustainable growth of the creative economy, as well as the types of support needed to increase these ecosystems' magnetism to attract creative talent and foster entrepreneurship.

Literature/review
The economic relevance of cultural industries has motivated researchers to seek a comprehensive view of how these firms achieve high levels of performance. The introduction of new policies which consider culture a strategic factor for sustainable economic growth (United Nations, 2000) and the influence of digitalisation in the creation of new types of professions, highlights how the evolution of these industries might help us predict what could happen in other economic sectors (Jones and DeFillippi, 1996). Cultural, social and economic policies nurture the appearance and flourishing of networks open to collaboration which encourage serendipitous encounters that lead to informal job matching (McDonald, 2009). However, universal policies have been revealed to be inefficient in achieving and maintaining clusters' influence to attract talent and key players when they do not address the peculiarities of these cultural environments. Cultural entrepreneurs' choices become a source of competitiveness and magnetism for creative cities and industries (Peltoniemi, 2015).

There are two bodies of research focusing on these selection practices. On the one hand, a stream of the literature explores the introduction of new products to the market and the influence of gatekeepers and stakeholders' selection in their success (e.g. Hirsch, 2000). On the other, researchers analyse how the incorporation of new individuals affects the levels of innovation achieved by these firms (e.g. Perretti and Negro, 2007). Examining the body of literature focusing on individuals, we create a new theoretical framework to explore book/writer selection practices as a source of competitive advantage. The existence of cultural policies that foster the development of networks provide the opportunity to explore the role of macro-level factors in the entrepreneurial creativity of these small businesses (Spiegel, 2015).

Approach/Method
Edinburgh was designated by UNESCO as its first City of Literature and this study consists of 20 semi-structured interviews with the most representative key players of its publishing industry. This qualitative approach to data collection allows the richness of participants' views to be captured in order to explore cultural entrepreneurs' book/writer selection practices.

Preliminary findings

Findings start to reveal that founders' values play a role in the formation of the selection criteria, but commercial pressures tend to mitigate their effects on the selection practices. Networking events originating after the implementation of particular cultural policies are assessed very positively by both publishers and writers, who consider them as fostering creativity and innovation, although collaborative projects rarely crystallise due to ecosystems' differences.

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Tourism and the Creative Industries:
Theories, Policies and Practices

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This paper will address theoretical, policy and practice linkages and disjunctures between tourism and creative industry sectors. There is a body of conceptual and empirical research-based literature on tourism in connection with some of the component sectors of the 'creative industries', though this is fragmented and limited in some areas. Richards and Wilson (2007) and Richards (2011) have made valuable contributions in establishing the importance of the 'creative turn' in tourism studies with the former volume addressing creative tourism policies, strategies and practice in rural and urban contexts, connections between tourism and the 'creative class', and aspects of the supply and governance of creative tourism in particular international settings. In contrast, the academic literature on the creative (or cultural) industries and cultural policy typically pays limited attention to the theoretical and policy intersections between these inter-disciplinary fields and tourism studies, although the importance of these connections is noted in passing in some texts.

The paper will be structured through alignment with the cluster of sectors that has been demarcated by the UK Government Department of Culture, Media and Sport (DCMS) and revised in 2013 as comprising the creative industries (CCS, 2013). The UK approach has been influential and widely recognised internationally. In the UK, tourism is not identified formally as being a creative industry sector, although some countries notably in Asia, Australasia and South Africa do include tourism as a component and have Government ministries whose remit reflects this. The exclusion of tourism from the creative industries in the UK is arguably perverse given that much of the work of destination managers and of private sector tourism operators, is characterised by creativity and innovation in for example, product development, marketing and interpretation. Moreover, there are clear and strong intersections between some tourism and creative industry practitioners through for example; the development and application of new and emerging media in tourism, festivals and cultural events showcasing the creative identity of place, tours and place identities associated with film, TV, music and arts tourism etc. However, this is patchy, uncoordinated and often lacking in any clear strategic direction in policy and practice, as well as being under-theorised in the academic literature. This paper therefore aims to bring together the parallel and disparate inter-disciplinary fields of tourism and the creative industries.

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Co-producing Art in the Outskirts of the World: An Art Project on Art and Place

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Introduction

Regardless of whether we are talking about remote Aegean islands, isolated mountainous regions in the Carpathians or the periphery of northern Sweden, many communities have to negotiate solutions to chronic problems in order to survive. To be sure, there are several success stories within the ocean of failures. The one thing that is certain is that the realization of the potential of regions (leading to their competitive advantage) strongly depends upon people's ways of thinking, their norms, values, social relationships and their entrepreneurship. An abundance of these ingredients is necessary to foster economic diversification and overcome some of the most serious handicaps.

Several EU and national level strategies aim at overcoming the economic malaise affecting such regions. *Inter alia* these include: direct subsidies, decentralization of governmental agencies, job training programs and subsidized employment schemes. Over the past 15 years, the mainstreaming of creativity and innovation as drivers of economic development has resulted in municipalities exploring "soft" strategies to increase their competitive advantage. This turn largely stems in the academic discourse on the 'creative class' (Florida 2002; Lloyd 2006; Petridou and Ioannides 2012; Zukin 1989).

In Sweden, national cultural policy has been tied to sustainable regional development, aimed at "[a]n attractive region with developed natural, cultural, and cultural heritage resources contributes added value to the business environment and furthers the regional competitive power' (Lundström quoted in Petridou and Ioannides 2012: 128). As part of this approach certain communities focus on art-related strategies as a means of increasing awareness about them while simultaneously seeking to increase their attractiveness as livable spaces. This research involves an assessment of one such strategy.

Project Description and Aim

Our study focuses on an art project (Konstgödning) comprising 9 constituent projects respectively targeting each of Jämtland's 8 municipalities (Bergs Kommun had two projects). The entire project centers on linkages between art and place and specifically, the co-production of art by the inhabitants of each municipality *in situ.*

This does not entail the production of art for art's sake. Neither does the project promote the production of art for direct economic growth. Rather, the aim of the co-production of art *in situ* is that rural inhabitants feel that positive energy is produced; that their rural realities are seen as important and deserving attention, and finally that the act of producing art has made a positive difference in these realities. In other words, the main purpose of the project was to engender dialogue about place, about what it means to occupy space in the outskirts of Europe and to increase awareness and bring attention to the realities of uneven development. Importantly, the production of art is used as a vehicle to highlight the positive elements of each place instead of pinpointing the usual complaints about living in a peripheral place such as bad connectivity to the capital and lack of services of general interest. Another purpose of Konstgödning is reflected it its name—fertilization or the explicit notion that this dialogue continues and develops in substance and intensity. A main concerns from the project's outsets and a criterion for assigning the constituent projects to the artists was that the dialogue – mainly among the co-producers of art—continues beyond the life of project.

Method and Evaluation
Data were collected through observations, in-depth interviews and email correspondence. We attended the meetings between the project managers and the artists and the closing event in September, 2016. Extensive interviews were conducted with the project managers as well. The criteria we use to evaluate the success of the project stem from a workshop conducted in 2015 in which the project managers shared the thoughts, ambitions and aims.

First, we ask whether all the constituent project finished and delivered the event the artist promised. We then evaluate the project based on expectations outlined by the project managers, which had threefold perspectives: the inhabitant, the artist and the project manager. The inhabitants were expected to perceive their participation as meaningful both as a group and as a collective (the village). The artist is also expected to judge their contribution as valuable and perhaps be interested in more projects in the periphery. The managers expect that the project will create a dialogue that will continue beyond the life of the project.

In addition to an analysis of all the constituent projects, we investigate three in depth, in the form of case studies. These include case studies in integration, older women's narratives, and a choir. In the case selection we aimed at including artists who had a connection to the place they worked with as well as an artist who did not; male and female, with a wide range in age.

Preliminary results
We find that by- and-large, the project achieved its objectives. All the artists delivered. A number of them were inspired by Konstgödning and have continued the dialogue with their co-producers of art. Most importantly, the inhabitants themselves continue to meet and produce narratives about their space and their place in it. One has to have in mind that this project—and necessarily its effects are small scale. At the same it is hard to imagine any one arrangement being large scale in a county like Jämtland.

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Methodological and Evaluative Approaches with Cultural and Creative Industries

Foodscape Data Collection Method as a Tool for Community Foodscape Development

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This project concerns the development of a qualitative research method, termed the Foodscape Data Collection Method, which consists of video-recorded walkabouts, user interviews, visual mappings and storytelling. The method was developed and tested in the canteen foodscape at Aalborg University campus to get a better understanding of how the spatial elements of the foodscape affect students' perceptions of the meal service in the campus canteen and to identify action possibilities for improving the foodscape. The insights from recent contributions in foodscape- and servicescape studies, customer journey mapping as well as the Five Aspects Meal Model (Edwards & Gustafsson, 2008) were used as the conceptual foundation for the analysis of the data collected.

The paper gives an account of the steps in the method, offers examples of the visual mapping of foodscapes (Figure 1), and provides an overview of the identified action possibilities and touch points including placement of plates, overview of food options, online menu options, information, self-pay system, canteen staff management, and canteen branding. The findings suggest that the Foodscape Data Collection Method provides a deeper understanding of how the canteen foodscape interacts with its users and that the visual approach creates a better overview of where opportunities for improvements are situated.

Step-by-step guide to the method

Video recorded walkabout
The participant goes for a walkabout in the foodscape, while the researcher video records the walkabout. The researcher remains at a comfortable distance from the participant but still keeps focus on capturing the actions and behaviour of the participant in her/his surroundings.

Interview session
After the walkabout a semi-structured interview is conducted while watching the video recording of the walkabout. This gives the researcher the opportunity to further explore the actions and behaviour of the participant in the foodscape.

Mapping of songline, touch points & action possibility points
After the interview session, the researcher draws a map of the foodscape using a constructed plan of the canteen. Assisted by the video recording, the researcher draws a line on the map illustrating the route of the walkabout. This line is referred to as "the songline". The actions of the participant are marked with touch points. Assisted by the interview transcriptions, action possibility points are also marked.

Storytelling
The storytelling supports the mapping and transforms the complex data into an easy, understandable and characteristic story, which unfolds how the participant experiences and interacts in the foodscape as well as provides meaningful quotes from the interview.

Results
The analysis integrates the interviews, storytellings and mappings and presents the identified action possibility points and their possible solutions.

Matteo's story

"I just go and see what they have."

Matteo visits the canteen three times a week for breakfast or lunch. Usually he walks around to check out the selection of foods on the buffet before choosing what to get. If something looks good, he takes it. Matteo is from Italy and he is used to long queues and a much smaller selection of foods from the Italian university canteen. Even though this canteen is more expensive than the Italian one, he likes it much better. Actually, he thinks it is awesome. Yet, there are some things Matteo does not understand about the canteen, like the self-pay system. Nobody introduced him to it, so he just does not use it. It is not a big problem for him, though. He is pretty content with how things work. But there is one thing that would improve the canteen in Matteo's opinion: A telephone app with menu information and a rating option. He would like to be able to give feedback to the canteen staff, and this way he would also know what foods are available. As it is now, Matteo does not find any menu information in the canteen.

"Are there any [menu signs]? I don't know. I just go and see."
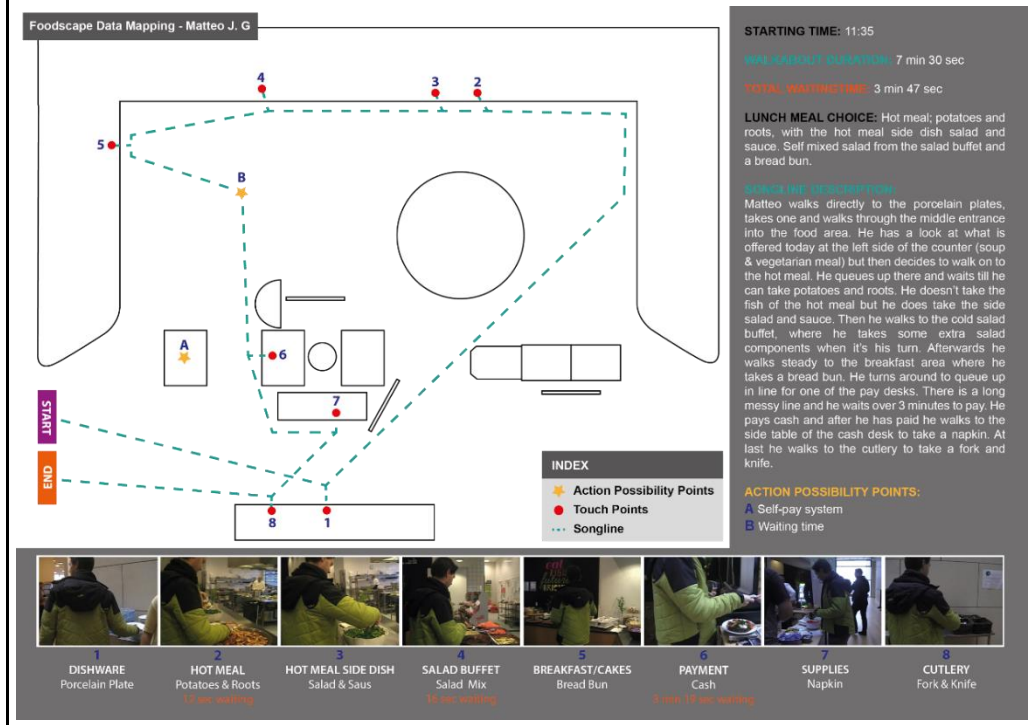
Figure 1. Mapping and storytelling of foodscape user

Lies, Damned Lies and Indices? Improving the Use of Composite Indicators as a Measurement Tool for Cultural and Creative Sector Development

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Composite indicators assist in the evaluation of multifaceted, complex concepts, facilitating the measurement of progress over time (OCED, 2008). Indexing culture and creativity is not new, however approaches have at times been narrow in their measurement and broad in their claims. We can learn from existing research and work to advance the quality of composite indicator usage as a cultural and creative sector development measurement tool. Owing to the multidimensional nature of the cultural and creative sector, well-constructed composite indicators are potentially a very useful tool for measuring the extent of the sector's development. That said, challenges exist and the way forward is not clear.

Data availability, comparability and quality are significant issues when measuring the cultural and creative sector (KEA, 2015). This is exacerbated in the regional context, in addition to attempting to accurately measure change through time. However, rather than particular indicators being essential, covering certain themes appears more important (see Figure 1). For example indicators under the theme 'nature of creative industries' can focus on enterprise indicators such as number of enterprises, their turnover and number of people employed. Alternatively (or additionally) indicators under this theme can focus on employment in creative occupations and wider employment by occupation in creative industries.

Figure 1. Important Indicator Themes (presented here as equally weighted)

In the context of developing a cultural and creative sector index in a peripheral context, we identify ten important themes. They can be weighted differently according to national and regional circumstances, as well as the theory underpinning the index. Adequate data exists to move forward in this manner, albeit with caution.

Indicators used in indices are often classified by theme or category. For example creative industries scale, scope and employment is one category used by Hartley et al. (2012). Some have argued they should also be distinguished, as well as analysed, by function (e.g. inputs and outputs), which is said to allow for understanding of how resources invested are transformed into outputs (Economist Intelligence Unit, 2014; Edquist and Zabala-Iturriagagoitia, 2015). Another approach is to develop sub-indices within the overall index (e.g. Hartley et al. 2012). In addition, more generally in relation to composite index development, data has been described as hidden within indicators (OCED, 2008). More detailed analysis, perhaps at the theme level, or across time at the indicator level, can help patterns, strengths and weaknesses of particular places to emerge, which could otherwise be lost in the overall analysis.

We explore these issues in the context of evaluating the extent of creative and cultural sector development in the regional, peripheral context. Preliminary, exploratory findings from our analysis focused on five regions will be discussed. These are the North East Iceland region, seven counties in the west of Ireland, three local government districts in the south east of Northern Ireland, Västernorrland county in mid-Sweden, as well as the Lapland and North Ostrobothnia regions in Northern Finland.

This work is being carried out as part of *a creative momentum project*, co-funded by the EU's Northern Periphery and Arctic Programme. This transnational project aims to support creative sector development in the partner regions across Europe's northern edge.

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Assessing Action and Intervention Possibilities in Local Communities: The Local Community Foodscape Assessment Tool (LC-FAT)

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There is a new interest in making research within local community foodscapes. Many new initiatives are established as action research cooperation the between scientific community and local community leaders and stakeholders. However, existing planning models for local community foodscape development have been criticized for having too much focus on the researchers' estimations for future interventions made on a basis of desktop studies and experience. Furthermore, a focus on the everyday life perspectives and values of the local citizens are missing. Studies show the importance of an early involvement of the local citizens and their perspectives in the process of a health promoting project in order to create local ownership and an anchoring of changes. This paper takes a different approach and suggests the Local Community Foodscape Assessment Tool (LC-FAT) as a tool that could be suitable for capturing the needs and values of local residents. The tool is based on different theoretical concepts and methods including The Urban Songline Approach (Marling, 2012), the foodscape approach (Adema, 2006), stakeholder theory (Mitchell, Agle and Wood, 1997), concepts and theories of agency and structure as well as practice theory (Warde, 2005), and user involvement with a user centred approach (Haukipuro, Väinämö and Archippainen, 2014). The tool existed in a prototype (version 2.5) and had been developed based on the insights from the Health and Local Community program (Bloch, 2014). The tool was then adapted for use in the Aalborg University campus' community program in which the university engages in development of healthier community foodscapes. During the further development of the LC-FAT, interviews were carried out at three levels: Expert interviews concerning the feasibility of the tool, mediator interviews to reach knowledge of the health initiatives in the area, and walkabouts followed by clarifying interviews with the end-users (citizens).

The study resulted in further development of the LC-FAT into a version 3.0 developed from an earlier version 2.5. The study suggests that the LC-FAT may be a feasible tool to obtain knowledge and to assess a local community's action and intervention opportunities prior to implementing a project of change. Secondly, the study found that the tested method of the Urban Songline Approach was feasible in order to reach the

end-users perspectives of the area and include them at an early stage of project development.

The study suggests that balancing evidence from literature with the needs and aspirations of stakeholders is an important step. The power, legitimacy and urgency approach for stakeholder analysis could be a valuable approach in order to determine who to involve in the project. Finally, the study indicates that involving the temporal/spatial aspect from the urban foodscape walkabout as well as the visual aspect from the use of the Urban Songline Approach in identifying action and intervention possibilities could be adequate. Future testing of the LC-FAT's feasibility in practice could be of relevance due to the increased focus on health promotion within local communities.

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Developing a Foundational Evaluation Strategy for Regional Cultural Heritage Sites: Insights from US National Park Service Experiences

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Over the past 12 years, the U.S. National Park Service embarked on foundational evaluations of two major program areas: U.S. National Heritage Areas (NHAs) and the National Park Service Urban Agenda. NHAs are regional networks of public and private partners that engage new constituencies in the stewardship of nationally significant landscapes, often at rural-urban interfaces (Laven, Mitchell, Jewiss, & Barrett, 2015). The Urban Agenda focuses on parks and programs operating in metropolitan areas and challenges the entire National Park Service (NPS) to explore new ways to connect to the 80% of Americans living in urban areas (National Park Service Stewardship Institute, 2015). This paper reflects on the approaches taken and lessons learned with these two evaluations and aims to create a platform for dialogue with other evaluators, researchers, policymakers, and leaders of related efforts.

These evaluations were designed through a partnership among the NPS Stewardship Institute (formerly the Conservation Study Institute), the University of Vermont, and key stakeholders in the respective program areas. The NHA evaluation was conducted in collaboration with the Alliance of National Heritage Areas and NHA Program Office. The Urban Agenda evaluation is currently underway and is being carried out in collaboration with the NPS Rivers, Trails, and Conservation Assistance Program; Institute at the Golden Gate; and National Parks Conservation Association. In both studies, this collaborative approach to evaluation proved critical for ensuring the study designs were informed by the practical perspectives of the research team, academicians with pertinent content and methodological expertise, field-based practitioners leading NHAs or urban parks, and national leaders charged with steering these important and growing program areas. Collaboration of this sort provides a solid theoretical foundation for the research and fosters early and ongoing understanding and "buy-in" from practitioners and agency leaders.

In the case of the NHA evaluation, it was essential for the study team to facilitate broad stakeholder engagement with the evaluation process and ensure widespread support of the findings given the political context and stakes. Unlike traditional national parks that are authorized in perpetuity, NHAs require periodic reauthorization from the U.S. Congress and thus face added pressure to demonstrate their effectiveness and secure continued funding. Furthermore, at the time of the evaluation, NHAs were relatively new entities that were not well understood or represented in the literature. No prior research examined NHAs and how they intend to foster stewardship of a region's cultural, historical, and natural resources. Similarly, the Urban Agenda's explicit focus on urban parks and programs represents a new emphasis for the NPS and challenges the agency to engage with more diverse, local visitors and reconsider some of its traditional ways of working with communities and partner organizations. As a result, these two studies were charged with building a foundational knowledge base for the respective program areas and required a "knowledge generation" (Patton, 2008) approach. Key findings from the NHA evaluation, "sensitizing concepts" (Patton, 2011) introduced through the study process, and a resulting model of NHAs (Laven, Jewiss, & Mitchell, 2013) continue to inform program development and management decision-making, including planning and communications on site-based and national levels.

Utilization-focused Evaluation (Patton, 2008) and subsequently Developmental Evaluation (Patton, 2011), which prioritize stakeholder engagement and learning, provided theoretical foundations for these studies. Both evaluations feature case studies of three purposefully selected sites (individual NHAs or urban areas), which included in-depth interviews with several dozen participants per site and social network analysis of the collaborative relationships. In addition, the NHA evaluation team developed a program theory model (Funnell & Rogers, 2011) of NHAs based on a cross-case analysis of the initial findings and a series of facilitated forums with key stakeholders. (See Laven et al., 2013 for a detailed discussion of the process and model.) The model, in turn, provided a framework for subsequent evaluations of individual NHAs, which were conducted by an external evaluation organization as part of required Congressional reporting and reauthorization processes.

In preparation for the *Valuing and Evaluating Creativity for Sustainable Regional Development* conference, we reflected on lessons learned from these two evaluation efforts. We hope these reflections will inform the work of others conducting evaluations of regional cultural heritage sites and encourage dialogue with and feedback from those studying and leading related regional heritage stewardship programs around the globe. First and foremost, we found it important to acknowledge the role of complexity. Regional cultural heritage sites, such as NHAs, and partnership networks of parks and programs operating in urban areas constitute complex systems and thus require an evaluation approach, such as Developmental Evaluation, that is designed to address conditions of complexity. Many traditional notions of evaluation and measurement are ill equipped for these contexts. As a result, the evaluation team should be well versed in core concepts of complexity science, prepared to guide other stakeholders in learning about the fundamentals of complexity and the dynamics at play in regional cultural heritage partnerships and networks, and positioned to explain how the selected

evaluation approach appropriately addresses the identified conditions of complexity. Second, we found that a mixed method approach pairing qualitative, in-depth interviews with quantitative social network analysis proved to be an effective means to gather both deep and broad information. This pairing allowed for an added layer of analysis and triangulation of the findings, which enhanced the study's credibility. Third, context matters. We think it is essential to examine, document, and respect contextualized differences in individual sites while also exploring similarities across sites. We found it fruitful to harvest both site-specific insights and crosscutting patterns. Furthermore, since contextual variables influence the types and magnitude of outcomes that are likely to be achieved in a given site, we incorporated a flexible measurement scheme in the model of NHAs. Last but not least, the role of narrative in stewardship featured prominently in regional cultural heritage efforts. Heritage stewardship, whether embodied in an NHA or a network of urban parks and programs, relies on artful telling of heritage and stewardship stories, which serve as organizing principles and mobilizing forces.

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Design, Sustainability and its Impact on Social Community and Cultural/Creative Development

Ishikawa-Kanazawa Biocultural Region: A Local Platform of Different Sectors and an Academic Network Fostering Creativity

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Background Study

Kanazawa city and United Nations University Institute for the Advanced Study of Sustainability (UNU-IAS) have been jointly conducting research on the biodiversity conservation and utilization of ecosystem services in Kanazawa city. Through the study on the linkage between the city's traditional culture and local ecosystem services including climatic and geographical conditions, the intrinsic interdependence between cultural creativity and local biodiversity has been highlighted. The study not only explored the physical and social background on how the traditional culture was continuously influenced by local biodiversity, but also emphasized that the linkage is still vital and can contribute to the current development of local modern culture and its innovation.

Policy recommendation and implementation

At the UCCN Kanazawa 2015, UNU-IAS held an international symposium to report on the above study outputs and suggested "Ishikawa-Kanazawa Biocultural Region" for integrated conservation of local biodiversity and cultural diversity based on the reciprocal relationship of both factors. Such conservation will contribute to the sustainable use of internal and the surrounding healthy ecosystem that constantly produce rich ecosystem services.

The concept includes "dual" integration: 1) integration of policy development processes of different political issues such as cultural promotion and biodiversity conservation, and 2) integration of different sectors including civil society, academia and policy makers as well as vertical integration of different administrative scales such as the city and surrounding municipalities for synergetic collaboration.

The concept described above can be referred to as a "Biocultural Region. This strategy "was introduced into Kanazawa city's biodiversity strategy that was developed in 2015. It is expected that the city's strategy will be implemented in the above-mentioned

integrated manner with some specific key projects. In addition, Kanazawa city aims at promoting the acclaimed craft art "*Kogei*" to attract leading consumers of cultural services and goods. "*Kogei*" can be associated with other cultural activities such as music, media art and gastronomy. Rich biological resources underly these cultural products/activities and provide authenticity to them.

Implication for UNESCO Creative City Network
Furthermore, this study marked the importance of linking the academic community with the policy development process. This interaction played a critical role in building a local platform that can attract the participation of many stakeholders from various social sectors and domains. This collaboration by different stakeholders led to the authenticity of cultural initiatives. This approach could be scaled up at global level as part of an emerging UCCN academic network.

In this session, Kanazawa city's biocultural policy, which was developed in collaboration with a variety of participants, will be explored. The experiences of joint policy making with the public and private sector in Kanazawa will be further discussed to target a future academic hub for scientific and research activities associated with the UCCN. Case study presentations in this session include 1) visualization of the linkages between local ecosystem services and locally developed culture, 2) initiatives for fostering cultural creativity by local NPO, 3) theoretical analysis of sustainable resource use for future regional development through the biocultural diversity concept. This session will conclude with a panel discussion on how to enhance the Ishikawa-kanazawa biocultural region and the implications for sustainable regional policy.

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'Biocultural Diversity' and Creative City Kanazawa

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In the area of support for and preservation of the global environment, the United Nations been engaged in multiple undertakings aimed at supporting biological diversity from the perspective of sustainable development. In recent years concern has increased about biodiversity in the city and the relationship between biodiversity and cultural diversity, and the concept of 'Biocultural Diversity' is now attracting attention.

We could say that Kanazawa, a UNESCO Creative City, provides an ideal venue for discussing 'Biocultural Diversity' in the city.

Registered as a UNESCO Creative City in the crafts and folk arts category, Kanazawa, with a population of 450,000, is a city on a human scale, and along with having a traditional townscape and businesses providing livelihood and culture that foster traditional arts and traditional crafts, and being blessed with a rich natural environment, surrounded by nearby verdant mountains and with two clear streams that flow through the city, Kanazawa preserves a unique economic base, and as a medium-scale city that has found a balance between economic development on the one hand and culture and the environment on the other, it has been greatly admired from both the aspects of biological diversity and cultural diversity.

What has preserved the biocultural diversity in Kanazawa is the respect for the handwork of the artisans who have created artistic craft items, in other words, it is a result of the adroit combination of the 'cultured and craftsman-like mode of production,' the existence of a 'cultured lifestyle' among the citizens who incorporate the use of craft items into their daily lives, and the undertakings of the government which supports these.

The traditional crafts of Kanazawa City flourished largely due to the Kaga Maeda clan which ruled this area during the Edo period and down through the generations encouraged their production and made it a policy to invite exceptional craftsmen from all over Japan. Kanazawa crafts number as many as 23 different industries, beginning with the 6 craft industries that are nationally designated, *Kaga Yuzen* silk dyeing, *Kanazawa Shikki* lacquerware, *Kanazawa Haku* gold leaf, *Kanazawa Butsudan* (Buddhist altars), *Kutani* Ware porcelain, and *Kaganui* embroidery, and also including many others such as *Ohi* Ware pottery and *Kaga Zogan* gold and silver inlay. In the realm of crafts, Kanazawa boasts a quality and volume that in Japan is equaled only by Kyoto. For most of the traditional crafts, beautiful fauna and flora and good air and good water are essential for the raw materials, the designs, and in the process of fabrication. For example, in *Yuzen* silk dyeing, flowers that bloom in local gardens are needed for the designs, the belly fur of the *tanuki* (raccoon dog) is used for the paint brushes, starch paste made from rice is needed for the drawing of the designs, and in the finishing process the fabrics must be washed in the clear waters of the Asano River

that flows through the city. When this happens, *ayu* (sweet fish) school together in the stream to eat the starch that washes off. In this way, artistic craft objects enhance the cultural diversity of Kanazawa, and at the same time their production is sustained through biodiversity. For this reason the city of Kanazawa has been involved since early on in protecting the environment and in protecting the cultural landscape.

Because Kanazawa's economic development policy has been to restrict large scale industrial development based on models from the outside and avoid sudden and drastic changes in its industrial structure and urban structure, along with protecting its unique traditional industries since the Edo period it has also protected its traditional townscape and the natural environment of its surroundings. It is proud of the city's beauty in which amenities have been richly preserved. The city's unique economic structure has prevented the draining away of the income produced in the local region, and it has made possible the continuous innovations of small and medium sized enterprises and their investments in culture.

At present within the city of Kanazawa there are about 820 businesses related to traditional craft goods, or 20% of the total businesses, and they employ about 2,500 people or 5% of the work force. Crafts are the creative industry that represents Kanazawa, but they take the form of very small scale workshops and studios, with many of them having display and sales at their storefronts, and within a 5 kilometre radius of the former Kanazawa Castle, located in the centre of the city, are concentrated the workshops and studios of 139 craft artists and 74 of their shops, forming precisely what are clusters of craft work scattered in the middle of town.

However, in the lifestyles of contemporary Japan, the times and places where traditional craft objects are used are gradually declining, the volume of sales is decreasing, and the number of employees continues to decrease. Because of this, as we saw earlier, through the fusion of the contemporary art of 21st Century Museum of Contemporary Art and the media arts of eAT KANAZAWA, and through collaborations with avant-garde designers, the city has launched the 'Lifestyle Crafts Project' to create original new works and is hastening to reconstruct the creative industries.

As can be seen from these efforts, the city of Kanazawa is not only promoting crafts as a creative industry, but also emphasizes them as cultural assets, and has advanced a city plan to improve and support the neighbourhoods of historic houses and the urban townscape where the craft workshops are located as a cultural landscape. Additionally, they have undertaken a cultural policy that networks together many galleries and museums centred around the 21st Century Museum of Contemporary Art, and in collaboration they have formed a 'Culture Zone.' It was the high value put on such undertakings that led to the city being registered as a UNESCO Creative City in the category of crafts and folk art.

Diverse Community-led Creative Activities in Kanazawa:
A Case of Non-profit organization, "Shu-to Kanazawa"

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To be sustainable as a creative city, the government needs to implement relevant policies and the city needs to encourage independent community-led activities. In Kanazawa, the community, not only the artistic community but also regular citizens, is active in the field of "creativity." These creative activities have been fostered as part of Kanazawa City's unique, foundational policies, and many of these activities are independent of government assistance. In other words, Kanazawa strengthens its creative atmosphere both through government policy and community-led activity. The economic community has played an important role in fostering creativity in Kanazawa. The Kanazawa Association of Corporate Executives has worked to preserve the historic townscape and to strengthen the city's unique culture. In this way, the strong business community has served to create a basis of creativity for future generations. Japan Junior Chamber in Kanazawa, an organization of young business leaders, published books containing proposals, called "The Concept of Shu-to Kanazawa" both in 2004 and 2005. Those books proposed a way to create sustainable community developments. The word "Shu-to" in the title represents creative use of language. "Shu-to" usually means "capital" in Japanese, but the organization intentionally used different Chinese characters so the word had a deeper meaning, such as "the capital of good taste and elegance." This suggests that Kanazawa is a capital of culture, unlike Tokyo, which is the political and economic capital of Japan.

In 2006, the alumni of Japan Junior Chamber in Kanazawa organized a non-profit organization to sustain networks between young business leaders. This organization became one of the biggest non-profit organizations in Kanazawa with more than a hundred members. It's called "Shu-to Kanazawa" after the title of the proposed books. The organization has played an important role in the promotion of Kanazawa. It consists of five committees, which are:

"The Committee on Local Community";
"The Committee on Promoting Art and Interaction Through Art";
"The Committee on the Creative Lecture Series";
"The Committee on Exploring New Areas and Fostering Creativity"; and
"The Committee on Town and People in Kanazawa."

Each committee promotes particular activities to achieve its goals. "The Committee on Local Community" plans local events on the grounds of a shrine called "Kanazawa-kyu-yu." This involves having fun at the shrine, which is usually a place of worship but which has also been a center for communities in the past. "The Committee on Promoting Art and Interaction Through Art" opened a café during an art festival in a

designated historic area in the summer called "To-ryo-e," which features and sells Kogei (crafts) in traditional townhouses. "The Committee on Exploring New Areas and Fostering Creativity" has been exploring and touring "new" areas, mainly outside the city center, such as the bay area, where a designated historic area is located and which is also known as a town that produces soy products. "The Committee on Town and People in Kanazawa" is a discussion platform consisting of diverse people, such as artists, professors, and architects. The committee published a book recently called "What is Kanazawa-ness?" In the book, the committee members define Kanazawa-ness as being about high quality products and services, hospitality, human scale, and authenticity. They have also promoted the idea of connecting Kogei (craft) and architecture to develop creative architectural and community developments.

The organization also develops creative networks with other organizations and institutes, and new collaborative types of creativity. For instance, there is an event called "Shuzen-shokusai" (the word means a dinner featuring beautiful tastes and colors). It's a collaborative event, staged by Japan Junior Chamber in Kanazawa and Shu-to Kanazawa and blending culture and cuisine. During the event, people are served cuisine and get to see or experience music, architecture, japan, paintings, and Japanese porcelain. The directors also chose to match the cuisine to Kanazawa's culture.

The leader of the non-profit organization established a community development corporation and hired a director in 2013. The director plays an important role in connecting people and supports the collaborative events. He has also begun new types of collaboration, including medical services and art.

These activities show the diversity and independence of community-led creativity in Kanazawa. Nevertheless, it could still be asked: what is successful community-led creativity? Based on the case of Kanazawa, it appears to have at least three aspects. First, the local community needs to define the city in a unique way, which means finding and fostering uniqueness and mobilizing diverse people to take part in diverse collaborations and ideas. Second, community-led creativity needs to start small and grow slowly in order to be sustainable. Both in terms of holding events and sustaining networks, a small start, creating a small profit and earning a reputation are more likely to lead to the next big thing. Third, successful community-led creative activities depend on bold collaboration, something that could never be achieved by the government alone. Making a small profit, being sustainable, and being diverse and bold are important factors in community-led creative activities. Kanazawa does all three.

Addressing Cities, Heritage, Food, Environment and Climate Change within the *Humanities for the Environment* (HfE) Global Initiative

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Human preferences, practices and actions are the main drivers of global environmental change in the 21st century. It is crucial, therefore, to promote pro-environmental behavior. "Humanities for the Environment" (HfE) is an open global consortium of Environmental Humanities Observatories that seek to observe, explore and enact the crucial ways humanistic disciplines may help us understand and engage with global ecological problems. This presentation outlines the common HfE agenda, presents two examples of HfE initiatives, and concludes with an invitation to participate.

Poul Holm opens with an outline of the HfE idea, and how it developed from an original core to a global framework in the last few years. The HfE consortium now encompasses Humanities Observatories in Australia, South Africa, Latin America, North America, Europe, East Asia, and the Circumpolar North. Each Observatory takes its own regionally specific approach to the common HfE agenda.

Joni Adamson presents the research of the North American HfE Observatory on desert urban environments, focusing on one project, Dinner 2040, which brings humanities scholars together with community members, policy makers, and food system experts in the Greater Phoenix metropolitan region of the American Southwest.

What humans believe and value, how they organize themselves, and what they are willing to invest to achieve their goals are factors that lie largely outside scientific calculation. This is the reason that the North American HfE Observatory (NAO) is exploring the theme of "well-being", inspired by "The Future We Want" (2012 Rio+20 United Nations Conference on Sustainable Development). NAO researchers are interested in how notions of well-being are being redefined at the international level, in response to the fact that 50 percent of the roughly 7 billion people on Earth, now live in cities, a proportion expected to rise to 80-90 percent by the end of this century. In the U.S., 80% of the population lives in urban areas and current migration trends suggest that urban areas most at risk from the impacts of climate change, including coastal and desert cities, will continue to see increases in population. At the same time, cities are the drivers of some of the most significant new technologies meeting the challenges of climate change.

With this in mind, the NAO brings humanities scholars together with community members, policy makers, and food system experts to examine urban desert environments in the American Southwest. The Greater Phoenix metropolitan area provides an ideal "laboratory" for building models or template projects that might also be applied to other desert cities around the world, and to this end the NAO team includes researchers with sister projects located in Cairo, Egypt, Dubai and Kathmandu.

As a template project that can be scaled and replicated in other urban desert cities, Dinner 2040 seeks solutions to the challenges presented by cultures, city infrastructures, energy regimes, policies, and technologies, and by human decision-making behaviors—with regard to energy use, recycling, and food. Joni Adamson will briefly discuss how NAO researchers are tapping the resources of the humanities—as a source of insight into human motivation, interpretations, and agency—to bear on food system challenges facing cities around the world. NAO is relying not only on modern technological and urban planning expertise, but on the discoveries of the ancient peoples of the valley, the Hohokam, and their descendants, the O'odham, who have lived in the Phoenix River Valley for at least 10,000 years and who continue to be sources of ethnobotanical and agroecological knowledge abut how to live in urban desert systems and climes. NAO researchers are also employing new humanities-shaped "future arts" (forecasting and backcasting) as they tap the knowledge of the local and global food systems community--farmers, food marketers, culinary experts and city planners.

Poul Holm then presents ongoing work in Europe on cultural heritage and port cities with a specific example of how the Observatory works with the Dublin port and city authorities. Almost two thirds of global GDP are generated in regions within 100 km of the coast, and port cities are nodes of globalization, communication and culture. It is therefore of utmost importance that future port development happens not just within a narrow logistical and economic frame but builds on the human capital – material and immaterial – of port communities. Poul will present a project to develop participatory and online tools to monitor and assess the contemporary and future risks to cultural heritage (both tangible and related intangible culture) and explore cultural and creative capital as both at risk and also a tool for revitalization and economic strength.

Joni Adamson concludes by looking towards the future and presenting how the humanities may help shape the climate change agenda. A key workshop organized in Sigtuna, Sweden in September 2016 brought together the leaders of the now seven regional observatories in the consortium. Following up on the gains of this meeting, a conference will take place in Pretoria, South Africa, in 2017 devoted to the realization of HfE strategic climate change agenda.

Regional and Urban Climate Engagement Projects Organized within the *Integrated History and Future of People on Earth* (IHOPE) Core Project of Future Earth

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Future Earth is an unfolding 10-year international initiative to advance Global Sustainability Science led by the United Nations (both UNEP and UNU), the International Council of Science (ICSU), and other leading scientific organizations. Among the more than twenty core research programs that are organized under the aegis of Future Earth, the Integrated History and Future of People on Earth (IHOPE, http://ihopenet.org) is unique in two ways: 1) in its focus on how the human past can offer important knowledge on which to build an equitable future for our species; and 2) in its ambitious integration of perspectives, theories, tools, and knowledge from the social and biophysical sciences, the humanities, and various communities of practice.

This presentation concisely outlines two IHOPE sub-programs that are working to build strong connections with the Humanities for the Environment consortium presented in the previous talk. Very briefly Thomas McGovern will introduce the IHOPE Distributed Observing Networks of the Past (DONOP) program and Steven Hartman will introduce the IHOPE Circumpolar Networks (IHOPE CN) program. Each presenter will then discuss a different sub-project organized within these programs, as examples of creative and urgently needed responses to some 21st century challenges tied to climate change.

Thomas McGovern will begin by discussing the growing global recognition of the threat posed by climate change impacts (rising sea levels, increasing storminess and wildfires, melting permafrost, and retreating ice margins) to both world famous archaeological monuments and to previously unknown sites now being revealed by one storm and destroyed by the next. In these situations threats to local, indigenous, and global human heritage are combining with threats to the untapped scientific knowledge contained in stratified archaeological deposits. Just as archaeologists and paleoecologists equipped with new tools (innovative techniques for analyzing ancient DNA, stable isotopes, trace elements, etc.) are beginning to make major contributions to global change sustainability science through their "distributed observing network of the past" we are seeing unprecedented loss of the basic record. In effect, we have rich archives and libraries just now beginning to open up to us, but many of them are threated by the physical effects of climate change and, like the famous Library of Alexandria, are effectively on fire. Response strategies are bringing together

international, interdisciplinary expertise, new digital technologies, and local and traditional knowledge bearers to save heritage and science. These initiatives (promoted by IHOPE, in partnership with the Society for American Archaeology and the European Archaeology Association) offer new opportunities to connect heritage and sustainability science to break down disciplinary boundaries, engage local communities, and create opportunities for place-based education for sustainability and global change awareness.

Heritage research, environmental science, and archaeological fieldwork can combine to provide a strong basis for both co-production of knowledge and community level participation and empowerment. A widely recognized best practice model is the Scottish Heritage SCAPE program (http://scharp.co.uk/), which uses GPS and smart phone technology to enable widespread citizen science response, as well as the associated ShoreDIG program engaging local communities in prioritizing sites for rescue and active participation in preserving and recovering their own heritage. In Alaska the summer of 2016 saw a remarkable crowd-sourced response to the rapid destruction of the important Walakpa site coordinated by Anne Jensen with the Iñupiat community at Barrow (http://bit.ly/1XS6nSw). These and other initiatives are now being coordinated by the IHOPE "Threats to Heritage and the Distributed Observing Network of the Past" group (http://bit.ly/2aNslGC) and provide excellent opportunities for wider engagement and education for sustainability.

Steven Hartman next presents the IHOPE subproject Bifrost, a unique collaboration among media professionals, working artists, and environmental studies researchers (from the Nordic Network for Interdisciplinary Environmental Studies and the North Atlantic Biocultural Organization), collaborating closely with different Higher Education Institutions and various organizations from Civil Society.

Bifrost seeks to engage different segments of society through a range of educational activities and participatory art and media engagements in the public sphere. Designed to help instill a strong sense of collective responsibility and agency among the public in the remediation of environmental challenges, *Bifrost* is exploring new possibilities for combining science and the arts to mobilize state-of-the-art scientific knowledge within society to enhance public awareness and understanding of environmental issues -- their causes, risks and consequences.

The *Bifrost* project began in 2011 and has evolved over several years as an extension of NIES. The next iteration of the project, planned for autumn 2017, seeks to communicate powerfully the human stakes involved in climate change through a well-coordinated multimodal action, integrating immersive art platforms and creative educational engagements that are all free and open to the public. *Bifrost* 2017 builds upon last year's critical U.N. Climate Change conference in Paris (COP21). This groundbreaking conference was not the finish line, marking the end of climate change mitigation and adaptation measures. On the contrary, the international climate agreement reached was only the beginning of what will be a longer and more challenging campaign to achieve a sustainable balance of life and societal development on the planet.

One core element of the *Bifrost* project is a site-specific creative manifestation over a period of days in the heart of an urban environment. The centerpiece of this manifestation (the so-called *Bifrost action*) is a large participatory public event organized with local partners over multiple days, including lectures, interactive workshops, documentary art engagements, and other exhibitions and performances devoted to different climate-change case-studies and opening up necessary discussions concerning so-called *wicked problems*. Other core elements of the *Bifrost* manifestation include digital platforms and mobile applications that enable interfacing with off-site resources meant to offer greater in-depth engagement with the scientific/scholarly/educational case studies showcased on-site during the *Bifrost* action. The ambition behind the project is not only to better inform the public about climate change and its effects throughout the world (in one sense by bringing distant and hard to reach parts of the world right into an urban agora, creatively repurposed for large-scale educational engagement), but also to help individual citizens appreciate their own agency and their capacity for positive societal and environmental change.

Autumn 2017 will see the first of three anticipated *Bifrost* actions expected to take place internationally over the next three years. This first action is planned for Kulturhuset and Sergels Torg in the center of Stockholm. The aim is to bring together citizens, young people, researchers, teachers, artists, museum professionals, various representatives of civil society, political leaders and other public figures for the weekend-long *Bifrost* public event to showcase knowledge and demonstrate the capacity for decisive individual, organizational and community engagement in climate-change mitigation efforts. Local/regional Swedish partners collaborating in this action will include Mid Sweden University, Uppsala University, Linköping University, The Sigtuna Foundation and the Nobel Museum. In 2018 and 2019 the action will be taken to two new urban environments, including Calgary and New York, and involving collaboration with new local partners, including Mount Royal University and City University of New York.

The Use of Emergy Accounting to Assess Progress in Sustainable Urban and Regional Development

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Emergy accounting (also named emergy analysis or emergy synthesis) is a method developed from systems science and systems ecology. Emergy is a measure appearing when applying the energy hierarchy principle to natural (e.g. forests and lakes) or human (e.g. cities, regions and countries) systems. The principle postulates that energies in any system will self-organize in hierarchical patterns given time to do so (Odum 1994, 2007). Emergy is expressed in relation to one type of energy occurring in the hierarchy, almost always solar emergy Joules, seJ. In the context of economy, emergy values can alternatively be expressed in a currency related unit, for example Em€ or Em$ (proportional to values in seJ). The significance is that Em€ or Em$ measures the contribution different items gives to the whole system, rather than how individuals value different items on the market; a donor value approach rather than a receiver (market) value approach (Grönlund et al., 2015).

Emergy accounting has similarities with ecological footprint (EF) accounting. EF in principle accounts for the area of productive land needed to produce what we consume (measured in a unit called global hectares, a normalized hectare that takes into account different productivity and production methods–agriculture, forestry, and fishing–in different countries). By comparing this to the productive hectares available in the biosphere, the annual overshoot can be calculated. In the latest presentation the annual overshoot is calculated to be at least 50%. The EF method has met some methodological criticism based for example on the problems to include fossil fuels, water use, nuclear power, and toxicity aspects into the calculations. Emergy accounting has solved at least the two first of these problems.

Similar to ecological footprint (EF) accounting Emergy accounting use a global baseline for comparison. However, when EF uses the productive capacity of biological production in the biosphere (biocapacity), Emergy accounting instead use the renewable energy flows (solar, tide, and deep heat energies) driving the biosphere the investigated year. The comparison with the global baseline has made the two methods useful to evaluate activities covering large land areas as nations and regions, and of course the full biosphere. Cities have also been possible to evaluate since they generally depend on large production areas (EF) in the countryside or use a large share of the annual driving energies of the biosphere (Emergy accounting).

Many regions have been evaluated with Emergy accounting. For example several counties in Florida (Odum, 1994), the Caribbean island of Bonaire (Abel, 2000), the U.S. National forests (Brown and Campbell, 2007), the regions of Nyando and Kerisho in western Kenya (Cohen, 2003), the Rolling Pampas in Argentina (Ferreya, 2001), the Siena region in Italy (e.g. Pulselli et al., 2008), the Okavango delta in Botswana (Lehmensiek, 2004), and the Yancheng Biosphere Reserve in subtropical China (Lu et al., 2006). Some of the evaluation has also explicitly addressed regional sustainability, for example Dan Campbells (1998) "Emergy analysis of human carrying capacity and regional sustainability: an example using the state of Maine".

Emergy accounting of urban areas during the period 1971-2015 have been reviewed by Grönlund et al. (2015). They found that sustainability became the main focus from approximately 2008 and up today. Investigated urban areas with a sustainability focus has been Macao (e.g. Lei et al. 2014), Beijing (e.g. Zhang et al., 2011), Rome (Ascione et al., 2009), Shenyang (Liu et al., 2014), and Montreal (Vega-Azamar et al., 2013).

Central in the sustainability assessment has been emergy indices of different kinds, e.g. Emergy Yield Ratio, Environmental Loading Ratio, Emergy Investment Ratio, Empower Density, Renewability, Emergy Intensity of currency, Emergy Exchange Ratio, Emergy/capita, Emergy-based Urban Ecosystem Health Index, Waste to emergy ratio, Waste to renewable, Emergy use purchased ratio, and Metabolic dependence (Grönlund et al. 2015).

Emergy accounting delivers something new to science: a quantitative method that claims to be able to handle flows of both energy and matter, sometimes said to represent the economy of nature, and economic flows, said to represent the economy–"living"– of human systems, like e.g. cities. This will open up for creative new ideas. When environmental economics was an emerging field within economics a couple of decades ago, a phase of creativity started with a wide flora of hypothesis' emerging on how to put value on environmental issues outside of the traditional scope of neoclassical economic theory ("internalize the externalities"). A similar phase is likely to emerge now in the field of ecology, where emergy accounting will open up for new creative applications of how to incorporate economic flows and values into systems including both nature and society.

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Design Processes Releasing Creativity for Sustainability

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To move toward sustainable societies and achieve the United Nations Global Goals changes are necessary at many levels and in many dimensions of human society. New creative methods in the design approach are necessary. The magnitude of change that is needed can be imagined by the fact that the world is so impacted by human activities that some discuss our present era on earth as the "Anthropocene". To keep up and expand human wellbeing all over the world, it will be necessary to design new products and processes that are better adapted to fit within the planetary boundaries of the Earth. The 'squary shape' of most city components are badly adopted both to human body and our cognitive for stimulation. At the same time, social sustainability requires the development of these new products and processes in ways that are inclusive. In other words, our solutions toned to be available for use by as many individuals as possible worldwide.

The design stage is when there are many degrees of freedom compared to later production and use phases of products or services. Unsustainable properties included at this stage are often hard or expensive (or both) to correct later on when infrastructure for production has been created. Thus the design stage is one important area that can help create movement towards more sustainable societies.

There are several development processes available to create more environmentally friendly products. These processes can be good in some cases but often are the requirement settled before designer are involved. Therefore they are not inspiring designers, and release of the expertise of designers can not be used in a significant way [1, 2]. For example, in the corporate sector there is often a lack of clear vision and goals during specific design tasks, which can hamper leapfrog development.

To develop products and solutions that are inclusive to large parts of the population is a challenge for sustained and increased human wellbeing, especially with an expected aging population. To meet such challenges design methods and approaches has been developed under the concept Design for All [3]. The Design for All approach is often thought of as handling human ergonomic challenges, but if used correctly this approach can also be helpful for inclusion of individuals facing a wide range of physical or cognitive challenges.

Since more environmentally adapted design and more inclusive design are two parallel developments that is needed for the future, it is of interest to merge the thinking of such

approaches. A widening of thinking regarding Design for All to take into account not only the 'weakest humans' but also the 'weakest links in ecosystems' could be such a road forward to design that fits in a future sustainable society. It has the possibility to be set up in a way to release and utilize the expertise of designers and thus opens for truly creative solutions for the problems of today and tomorrow.

A new creative way to solve city, and other design issues by starting from the most demanding peoples and nature species needs instead of re-designing artefacts originated from industrial production indicates hope for sustainable solutions in the future. This is a possible starting point for a new era of creative cites.

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Sustainability in a Regional and Global Sports/Outdoor Industry

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Regional identity through a business eye

In the Jämtland Härjedalen region, outdoor sports activities and the many companies that provide high-end equipment for outdoor life are an integral part of the regional identity, culture and business life. While rooted locally, the outdoor and sports business is tightly linked to complex supply chains branching out to the textile and chemical industry. This often includes suppliers and customers in other parts of the world, providing a broad range of sustainability challenges.

A new and creative approach

The project 'Sustainability in Sports/Outdoor' was initiated by Peak Innovation, supported by Mid Sweden University and run in cooperation with Elevenate, Hilleberg, Icebug, Lundhags and Skhoop; five small and medium sized (SME) companies from the sport/outdoor industry in the region. This project has taken a new and creative approach to sustainability challenges by developing and introducing a method for SME's to embed the sustainability concept into their core business, rather than focusing on single issues of mitigation and risk management.

The main project goal was to establish and test a method for value-driven sustainable development. The method is targeted at the challenges of smaller organisations handling complex value chains. Another emphasis has been on making the company strategies and efforts towards sustainability resilient, forward-thinking and measurable.

Preliminary Results

Results include increased awareness and engagement both within the companies and in their value chains, as well as direct inputs to product and process development. The companies have in collaboration created knowledge, engagement, and concrete actions, such as clearly communicating new sustainability ambitions to their suppliers, distributors and customers. Thus accelerating change towards more sustainable business operations.

The broader perspective
This paper is part of a research where the overarching question is how to link creativity and innovation tighter to sustainable development. Creators of new solutions, relations and experiences are well suited to drive sustainable development, but need supportive conditions to succeed. By exploring the connections between creativity, sustainability and organisational management we aim to find a set of conditions that strengthen the work within sustainable innovation, in both business and society.

Atrium in Residential Buildings: A Design to Enhance Social Sustainability in Urban Areas

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Introduction

Two-thirds of the world population is expected to live in cities by 2050. In Sweden, this level of urbanization was already reached during the 60s. Since then, urbanization has increased steadily; currently more than 85% of Swedes live in cities. Such rapid urban growth induces both challenges and opportunities. High population density in cities may benefit, e.g. from interconnection of many social circles forming vast information networks.

A social network refers to a set of individuals and the relationships among them (social ties) and are facilitated by social interactions. In his theory on the spread of information in social networks known as "The Strength of Weak Ties", Granovetter (1973) discussed the effect of social ties on flows of ideas, influences and information between individuals. He distinguished between strong and weak social ties. And claimed that weak ties are more likely to connect different social circles and to be the source of nonredundant information, whereas strong ties provide redundant information. Strong ties are often characterized as ties among close friends, whereas weak social ties are occasional, e.g. between casual friendship and neighbours.

Neighbourhoods offer different type of localities for social interactions: public areas, semi-private areas and private areas. Public spaces were reported to effect social interaction regarding access to pedestrian (Wood, Frank, & Giles-Corti, 2010) and main streets (Mehta, 2009), just to name a few. Semi-private spaces like terrace house's front yards and front porches were reported to encourage social life and sense of community in residential neighbourhoods (Brown, Burton, & Sweaney, 1998; Gehl, 1986). In private spaces like residential buildings, factors such as proximity of apartments in multi-storey buildings, its orientation towards other apartments, position and quality of common place within the building were found to affect the social interactions among dwellers (Marcus & Sarkissian, 1992). However, indoor common areas within multi-story apartment buildings are usually not designed in a way that becomes an integral part of the residents' day-to-day activities.

In this context, a courtyard or atrium design within residential buildings may benefit from all of the above three localities: apartments as private spaces orientated towards each other, indoor balconies and corridors facing the courtyard acting as a semi-private spaces. And the courtyard itself, as a public space in the "middle" of the residential building, as illustrated in figure 1. In Nordic climates, an open courtyard within residential buildings may not entail large benefits as a place for social interaction within the building due to shorter daylight hours and poorer outdoor thermal comfort during the cold season. A design with heated enclosed courtyard, so called atrium, may be utilized to a greater extent throughout the year. However, such design is still uncommon in the Nordic regions.

Aim

This study used a psychological framework to examine if building design with heated atria in apartment buildings can enhance sense of community and social interactions in Nordic climates, which in turn may increase the number of weak social ties among the residents of the building and the potential for creativity. A survey was conducted to understand the experience and perception of residents living in one of the few examples of existing apartment buildings with heated atrium located in northern Sweden (Figure 1) in comparison to a traditional apartment building designed without an atrium.
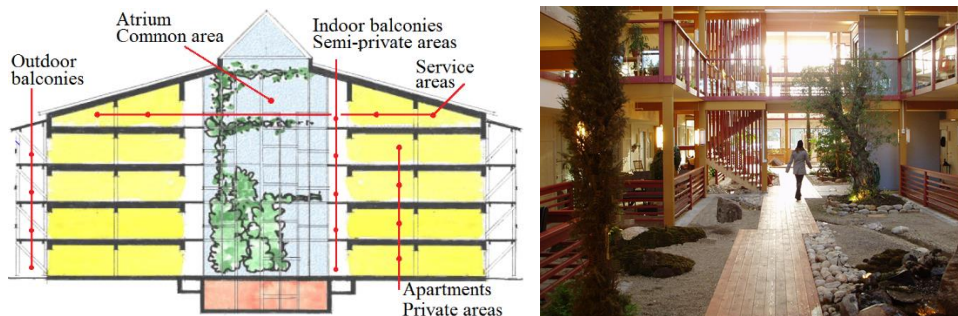

Figure 1. The atrium building with its different type of areas (left figure) and an indoor photo of the atrium (right figure).

Methodology

The atrium building was constructed during 2006 in the northern part of Sweden and is comprised of two identical five-storey apartment buildings joined by an enclosed linear atrium in-between, as illustrated in Figure 1. Each of the buildings accommodates 16 apartments with two, three, and four rooms. The entrance to each apartment is through an indoor balcony facing the atrium. All balconies on each floor are connected by suspended corridors. A staircase and an elevator are located in the middle of the atrium and serve both buildings. The atrium is heated during the cold season and can be used by the residents for different activities.

As a comparative building, an apartment building with a traditional design located in the same geographical area was chosen. The building was built in 2011 and consists of 30 apartments divided between four staircases with two or three apartments on each floor. The entrances to the apartments is through the staircases, which also include elevators.

A questionnaire along with a prepaid return envelope was delivered – one per apartment and the choice of which individual should respond to the questionnaire was left up to the residents. The questionnaire was comprised of six parts: (i) questions of socio-demographic interest; (ii) information about the apartment; (iii) questions about social activities within the building; (iv) questions about social interaction with neighbours; (v) information about principles in life; and (vi) sense of community linked to their homes. The survey was conducted during February 2015 and the response rate after one reminder was 81 % for the atrium building (26 apartments) and 87 % for the traditional building (26 apartments).

Results
The results showed significant differences in social factors between the residents of the two buildings (atrium and non-atrium buildings), which could not be explained solely by differences in preferences and principles in life. The atrium building was found to have higher frequency of interactions and sense of community, which are both parts of social sustainability. A large proportion of the differences in social aspects between the buildings could be explained by the building design, as the common and semi-private areas within the atrium building provide opportunities to establish weak ties. Weak ties have the potential to increase information flow and new ideas among different circles, which may contribute to higher creativity.

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Regions and Third Places:
Explorations of (New) Economic Evolutions and their Potential as Organizational Prototypes, an Agents of Development, and Factors of Scale

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Co-managing spatial planning in the new economy

Tertiairy Activities

The internet emerged simultaneously with the global economy. In the western world the economy now concentrates on management skills. The majority of people work on computers connected to the internet and with a mobile phone. The added value of this activity mostly concerns 'know-how' and much less physical infrastructures. The tertiary nature of this economical sector is volatile, even if it does modulate attractiveness, living conditions and real estate value. Tertiairy activities have advantages and challenges that need to be assessed. The recent history of Detroit, a now all but abandoned industrial city, serves as an example to this research.

From biotope to technotope, the changing landscape of opportunities.

Ubiquitous Communication

ICT (Information and Communication Technology) augments the detachement of productivity from geography. Communication is ubiquitous, the market is everywhere, but we hardly see or recognize its spatial manifestations. The consequence of this development cuts both ways. The contemporary multiple crises, ecological, economical, political etc., usher us to reconsider the economic logic.

Complexity and Prognosis

The fact that a majority works with the same techniques and tools (ICT) has simplified the privatization of public tasks (Wikipedia, 2016). Since these privatisations, what has changed is not the technique but the management. The challenges of governance, among which spatial planning, are now to be met in co-creation. The formerly quite simple internal chain of command has transformed in an interdependent communication scheme. The promise of technology is that Big Data will allow modelling of every hypothesis and seek out the best "choices" or alternatives. But the sheer volume and the complexity of factors of interdependence give a systemic quality to any such governance stance, and makes these modelled prognosis uncertain.

Steering a Murmuration

The complexity reiterates. The spatial impact of a changing economy is hard to model with certainty. The tertiary economy is less and less attached to a designated geography. It's differentiated by the dynamics of the many interdependent participants. And when one supposes to intervene in this macro-spatial-scale, inevitably one supposes to intervene in a future macro-time-scale. But between a strategic decision and it's actual implementation, there can be a 20 year time lag. In such a period, a lot can change, and very fast. How to give direction(s) to common spatial planning goals, in co-creation with independent local participants, in these conditions? What could be the strategic role of a common cultural 'value' as a cultural attractor triggering and carrying (self-) organization and development?

Culture, a prerequisite for community self-organisation

Sharing Space

Conventionally, we organize our resources to support the economic process (Porter, 1985). Could we invert that scheme, and organize the economic process so it supports our cultural and natural resources? Instead of adjusting (augmenting) the technical capacities in favour of the process, could we imagine to adjust the use to the available capacity (Botsman, 2010)? The initiatives of the sharing economy emerge as an alternative – the use, or service, takes a central role here. Places of collaboration manifest themselves in a spatial way, as third-places (Oldenburg, 201), maker-spaces and co-working spaces, both urban and rural. In these places, it's the space and the user that give a sense to the whole of collaborative forces, with a common cultural 'value' agreement at it's basis. If this appears to function at a reduced scale, would it be possible to retro-engineer a prototype for governance co-creation, or as an agent of territorial development? Three prospects are worth developing.

Third-place / Prototype
Collaborative third-places, combining economic and cultural activities make a case for decentralized project management, if each participant co-owns the common objective, and if each one is a co-decider and if each one is accountable for their engagements. How could one apply the organizational logics of third-places to a superior spatial scale? What is the role of the cultural 'value' agreement for inclusive community building and fostering co-ownership? The proposed 'third-place-prototype' does not relate to a definite shape, but to the organization of interdependent relations for co-construction. With adequate policy, could co-creation reconcile individual empowerment with collective dynamics and impacts?

Third-place / Agent
With low-cost and low-risk prototypes, based on use and user integration, hybrid third-places and third-events, mixing business, culture and society, could inverst the negative spiral in certain communities, and reestablish socio-economic dynamics. How could one foster the emergence of third-places and third-events in a strategic way, so that they reinvigorate where necessary?

Scale of Resilience
The hybrid nature of third-places gives them a winning formula – 'everything' can be found in one place. Many aspects of conventional society can be found in third-places, in an ad-hoc manner. Contained in a comprehensible and transparent scale, it maintains all it's complexity, its diversity, its failures and it's resilience. Could one reproduce it, step by step, each new step the occasion to adjust directions, and each new failure with limited damage? Is there a minimum viable model, initiated with cultural transitional rituals that can grow into sustainable hybrid third-places for the consolidation of regional development, management and planning? Is there a maximum scale of model formalisation, at a point where the model loses the necessary engaging and adaptive capacity?

Multidisciplinary languages and actions

Research.v2
As an architect-engineer and practitioner of spatial planning, the applicant has worked for 20 years within the political territorial context. He confirms the fundamental role of 'creation' as a cultural federator, and his dependence in a co-creation of the works with building companies.

Multi-player Language
A common language for the multi-player interchange is needed, that could make a reading of their interferences possible. Data visualization and Design-Thinking can help. This user- and use-oriented approach can instore common sense and collective action through a user-experience database.

Resources
The project 'The Origin of Spaces' (Association 'Les Darwiniens' et.al) has led a research-action with five European third-place partners. Five themes facilitate the study

of their operational methods, and have revealed a transitional method. The co-creation of third-places with the end-users improves user engagement, and third-places stimulate the meeting of different audiences, such as entrepreneurs, businesses, ngo's, and cultural groups. Amongst various occasions for presenting the work in this partnership, the Erasmus+ agency, the project's main financer, has asked for it to be presented at the COP21 climate summit. Apparently, civil initiatives have a serious complementary offer for the wellbeing of regional spaces (Ferguson, 2014). (http://bit.do/oos21s).

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Sustainable Futures by Design: Integrating Design Thinking and Ripple Effect Mapping into Sustainable Regional Development

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Our proposed format for the conference is a brief presentation of our work as a launching point followed by an interactive session with the participants using principles of design thinking. This 75-minute interactive session will involve participants working in small groups eliciting words and ideas about sustainable development and creative methods that are emerging in their work from around the world, using the steps of 'empathy' and 'ideate' from the design thinking process. They will be invited to share these ideas briefly during the session to help shape a potential global-local approach for this work. The materials gathered from the session will be documented and posted to the conference website, if that is possible, and on the presenters' websites. For our introductory presentation we will elaborate on findings from our work, described briefly below, including two projects and detailed description of innovative evaluation application on one of the projects. We will share these outcomes in the spirit of constructive critical inquiry and with the aim of advancing research, evaluation, and practice, the strengths, challenges, and lessons learned from these projects that have policy and action implications regarding creative regions.

The work of University of Minnesota (U of MN) Extension's Regional Sustainable Development Partnerships (RSDP) centers around strategies that enhance the economic, social, cultural, and environmental development of five defined regions across the state of Minnesota in the United States. This work exemplifies citizen-based involvement, cooperation and synergy between surrounding rural regions and with university and communities. The fields of design and design thinking have become increasingly prominent internationally in bringing innovation methods to fields outside design like business and healthcare. Specifically, design thinking, that emerges from the design disciplines of architecture, graphic design and others, has a process that moves participants through systematic steps of 'Empathy,' 'Define,' 'Ideate,' 'Prototype,' and 'Test,' to facilitate the integration of design and its application to

systems and processes in a variety of contexts. In 2010, the U of MN College of Design and the RSDP began explorations for integrating design and design thinking, its opportunities, and a vision and direction for incorporating design via a co-staffing model focused on serving greater Minnesota needs in sustainable development. The purpose of this work was to strengthen and implement collaboration between College of Design the Regional Partnerships. Two specific projects are described below.

Project 1: Integrative Leadership Grant

In the first project, RSDP and the College of Design applied for and received a grant for a proposal *Integrative Leadership meets Design Thinking: A Whole New Approach for Our Times*. The grant helped in organizing the content of RSDP Statewide Coordinating Committee meeting to examine/apply design thinking in the context of the Regional Partnership four focus areas of Natural Resources, Clean Energy, Sustainable Agriculture and Food Systems, and Sustainable Tourism and Resilient Communities. We hosted four full day Design Thinking Workshops over the course of one year to work on the four key areas mentioned above.

As part of the evaluation of the Integrative Leadership Grant, we conducted a Ripple Effects Mapping (REM) evaluation of the Design Thinking Workshops. REM is a group participatory evaluation strategy for developmental and impact evaluation. The method engages program participants and stakeholders to retrospectively and visually map the chain of effects resulting from a program or complex collaboration. As a participatory evaluation approach, it treats program stakeholders as integral, active participants in the evaluation process, rather than as passive recipients of program evaluation results. REM employs elements of Appreciative Inquiry interactive group interviewing, mind mapping, and qualitative data analysis.

In REM sessions, two sets of participants are invited – the direct program participants and those not involved in the program but with knowledge of and interest in the program. As a qualitative method, REM employs the principles of "purposeful" sampling. As compared with probability sampling which emphasizes generalizability, purposeful sampling emphasizes depth of understanding. Participants are recruited for REM sessions based on the richness of information and range of perspective they can provide to the overall group conversation. In addition, the energy that comes from pairing people who are close to an intervention with people who are more distant is often productive and highlights the connections between the direct activities of program participants and the "ripples" to broader activities beyond the scope of the program.

To examine the ripple effects of the Design Thinking process, four simultaneous REM sessions were held in May 2013. Each session covered a major focus area for which Design Thinking processes were employed. After the sessions, the ripple maps from the four sessions were combined into a single mind map, which highlight some common themes such as "new or strengthened relationships," "new ideas and perspectives," and "new initiatives undertaken," with rich detail on the chain of effects related to each theme. While not all the reported effects were attributed directly to the Design

Thinking workshops, many effects that were directly attributed to the Design Thinking workshops were highlighted on the final map.

Project 2: Extension Reconsidered Minnesota

In the second project, U of MN was one of 13 land-grant universities, nationwide in the United States that participated in reflecting upon and envisioning cooperative extension's role and relevance across the whole of American higher education. Between May and October 2014, University of Minnesota Extension, in partnership with colleagues from Design Thinking @ College of Design, developed and facilitated a series of six creative events using design thinking methods for Minnesota's Extension Reconsidered. The project was led by an Organizing Team and advised by a Statewide Leadership Team.

Our proposed session will report on the outcomes of the above-mentioned two projects, their evaluation and identify the strengths, weaknesses, and lessons learned from the work, and what it has meant for the work of RSDP in the region. These ideas will be connected to what emerges from the common theme emerging from participants' involvement in our interactive session, offering valuable insights for a potential global-local future agenda that can be applied in various contexts.

Organizing for Sustainability: Enhancing Creativity

Catrin Johansson
Mid Sweden University, Sweden

This panel harbors a discussion on factors contributing to sustainable organizing and creativity. Organizing occurs continuously in formal organizations, privately owned businesses, as well as public authorities, municipalities, governmental as well as non-governmental organizations (NGOs), but also in formalized strategic as well as loosely coupled networks. Organizing could contribute to economic, environmental and social sustainability – but also the opposite. Creativity and innovation are needed to meet the challenges of today including, climate change, migration, social inequalities, and diversity and integration in workplaces and society. We discuss organizing that contributes to sustainability and enhances creativity in the light of our research from the following perspectives:

Sustainable organizing

Edith Andresen
Mid Sweden University, Sweden

Absence due to work related illness has been continuously increasing in public and private sector organizations in Sweden and organizational leaders have lately expressed difficulties in understanding how to reverse this trend. Results will be presented from a project and survey undertaken in collaboration with Sundsvall Municipality. The project was interdisciplinary, complex and aimed at changing the focus from individuals to the structure of the organization by identifying factors promoting unhealthiness as well as healthiness among employees. The results indicate that there is a possibility to reduce unhealthiness through organizational change.

Communication for Sustainable Organizing

Catrin Johansson
Mid Sweden University, Sweden

Christina Grandien
Mid Sweden University, Sweden

Recent research focuses on the constitutive role of communication in shaping organizing processes within the field of organizational communication. We present results from a new project undertaken in collaboration with the Municipality of Sundsvall, which highlights the role of communication, and key communication factors for sustainable organizing. We offer our conclusions on how organizational leaders and members communicate when shaping creative and healthy organizations.

Sustainable health and quality values and quality culture

Pernilla Ingelsson
Mid Sweden University, Sweden

Ingela Bäckström
Mid Sweden University, Sweden

Research has demonstrated in recent years a strong correlation between perceived co-worker health and quality management (QM). Among the QM principles that contribute to the correlation are the values "leadership commitment" and "shared decision making". One contemporary praxis for enhancing committed leadership and shared decision making is with the use of tools and processes from Lean (a quality management approach) and strengths-based leadership (a change-based leadership theory). Despite this, there remains a large gap between knowledge about these processes and practice in businesses, leaving leaders with the challenge to meet continued worker stress and high rates of sick leave. The question addressed in this paper is: why do organizational leaders fail to work with the values and tools that can be used to support commited leadership and shared decision making?

Leading Cultural Diversity in the Elderly Care in Sundsvall

Solange Hamrin
Mid Sweden University, Sweden

Recent shifts in demographic politics (geopolitics) worldwide, particularly increasing mobility as people escape from wars, intolerance and poverty, increases the need for society's to better understanding how multiculturalism can be an advantage for the development of sustainable modern organizations/societies. Moreover, the presence of immigrants in Swedish workplaces has influences for entire groups and their productivity. I present a project designed to understand the communication between co-workers with diverse cultural backgrounds and their Swedish leaders and colleagues. This study is focused on workers that care for the elderly. Some of the questions this project is pursuing is how these interactions influence group dynamics and routines, what leadership skills are dominant or necessary to lead groups that are culturally diverse, and whether these interactions have positive or negative impacts for the integration of immigrants at workplaces in this context.

The Arts, Media and the Culture of Schooling: Helping Schools to Sustain Innovation and Creativity

Kristen Snyder
Mid Sweden University, Sweden

Schools are challenged to innovate their learning environments to prepare youth with the skills necessary for working and living in the conceptual age. The need for innovation is driven by changes in society and workforce development and articulated in educational policy. While there are examples of innovation the majority of research in school development indicates that innovation is short-lived or never achieved at a level of sustainability. In this presentation, examples of innovative practices based on the arts, media, and global learning networks are examined, from an international school development initiative, to address the question: what will it take for schools to develop the conditions necessary for sustainable innovation?

Insights from Sustainable Cleveland 2019: An Initiative Driving Sustainable Regional Development by Large Scale Summits, Collective Visioning, and Lots of Creativity, Culture, and Appreciation

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Purpose

Given the current growing challenges regarding sustainability, the need for massive engagement, creative solutions, and large scale change is evident. The challenges are e.g. clearly elaborated in the 17 sustainable development goals recently proposed by the United Nations. In facing these global challenges on a regional level, there is an urgent need for spreading and advancing best practice on how to involve the various citizens of a region in collectively co-designing, driving, and realizing a more sustainable region and future for all.

An initiative that currently is up and running, engaging hundreds of people annually, continuously evolving, and showing promising results of such abilities is Sustainable Cleveland 2019 ("Sustainable Cleveland", 2016). Starting in 2009, it is a 10-year initiative that engages and invites everyone in the region around Cleveland to work together to design and develop a thriving and resilient Cleveland that leverages its wealth of assets to build economic, social and environmental well-being for all. Since

the start, results from the initiative show enhancements of both economic as well as social, cultural, and environmental development of Cleveland and the surrounding region. The initiative is interesting for many reasons, one being the change management approach of Appreciative Inquiry (AI), a promising research based approach from Case Western Reserve University (which is located in the region), which was applied at a large scale and in close collaboration with representatives from the cultural and creative sectors. It is an approach that actively enables, engages, and invites people in co-designing and self-organizing for realizing a more sustainable future in what might be described as an "appreciative social movement" (Boland, 2013). The approach relies on a process that actively explores citizens' appreciative perspectives on the best of what is, their dreams and hopes for the future, and how they see that this future can be designed and realized. At the heart of the initiative is a thoughtfully designed AI large group summit, annually gathering hundreds of participants from all parts of society in a process of co-creation during two days. Interestingly, the application of AI has also been generally observed to provide the fastest, most consistent, and transformative results when focusing on sustainability (Cooperrider & Fry, 2012). Furthermore, the initiative is organized around annual celebration topics as a means to create a common focus within the region on one specific sustainability challenge such as "Clean water", "Vital Neighborhoods" or "Zero Waste. The term itself, "Celebration Topics", reflects how the initiative consistently and deliberately applies an "Appreciative Eye", as described by Cooperrider & Srivastva (1987).

The purpose of this paper is to identify and contribute insights concerning the strengths of the Sustainable Cleveland 2019 initiative, with a special focus on how it uses the cultural and creative sectors as resources and drivers for sustainable regional development. The cultural and creative sectors refer in this paper to the performing arts and the seven creative fields especially highlighted by UNESCO – Crafts and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts, and Music.

Approach
The paper is based on a case study conducted by the eight authors. Data has mainly been collected by participant observations and interviews with participants and organizers before, during, and after the Sustainable Cleveland summit in September 2015. The initial analysis was conducted during a follow up workshop in October 2015 and was preceded by structured individual reflections. Based on the workshop results, a secondary analysis was conducted where the strengths relating to the cultural and creative sectors were picked out and grouped into themes.

Findings
As a result, several strengths were identified. During the secondary analysis, those strengths were grouped into three themes as presented below.

1. Making the core process of Sustainable Cleveland 2019 more engaging and fruitful: One of the most obvious related strengths is the way the initiative uses practices from the cultural and creative sectors to increase the engagement in, and output of, the core processes. Many of the methods used within the initiative, such as for visioning, creating new ideas, and playfully prototype as a way to explore new ideas, have its roots

in the cultural and creative sectors. One example is the practice of "rapid prototyping", brought in from the design studio IDEO.

2. Nurturing a reverence for the environment, raising awareness, and inspiring action:
Another strength that relates to using the cultural and creative sectors as resources and drivers for sustainable regional development is the initiative's close collaboration with local institutions of e.g. theater and music for putting focus on, engaging in, and elaborating the understanding of the annual celebration topics. On example is the short plays "Fire on the Water", given by the Cleveland Public Theatre during the year of 2015 when the celebration topic was "Clean Water". This activity focused on issues of sustainability in fun, intimate and personal ways. The work focused on how the environment can shape identity and celebrate the remarkable recovery of Cleveland's waterways. Another example is the play "Air Waves", given in 2014, weaving sustainability themes into a story of loss, reckoning, forgiveness and honeybees. Generally, the cultural and creative sectors are very much used as resources to nurture a reverence for the environment and raise awareness about critical issues related to sustainability. More about how the Cleveland Public Theatre, Tri-C, and Inlet Dance Theatre have been using the performing arts to raise consciousness and inspire action around water can be seen in a video produced by the initiative ("New video: How performing arts advance sustainability", 2016).

3. The cultural and creative sectors themselves are the focus of sustainability action:
Finally, the cultural and creative sectors themselves are also the focus for sustainable development and action. Obviously, challenges such as decreasing waste, avoiding toxic substances, and lowering energy consumption are relevant also within these sectors themselves. Gastronomy, in terms of "Local Food", was furthermore chosen as the overall celebration topic of the initiative in 2012 which made this an area for considerable sustainable development actions. As a result, several accomplishments were, and are continuously, achieved related to gastronomy within the initiative ("Local Foods", 2016).

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