



Mapping creativity driven cities
12 good practices from UNESCO Creative Cities Network

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Deusto Cities Lab Katedra
University of Deusto
Bilbao

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Preface

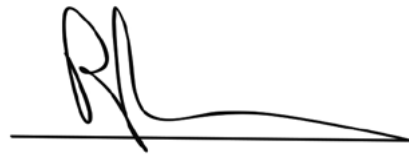
Through its Global Alliance for Cultural Diversity, UNESCO launched its Creative Cities Network (UCCN) in 2004, naming Edinburgh as the first city for its literary creativity. Since then, 180 cities from 72 countries have joined the creative network, one of which is our home city, Bilbao, designated a city of design. By joining the UCCN, these cities have recognized creativity as a strategic factor in their sustainable development. According to its mission statement, the Network aims to enhance the sharing of experiences, knowledge and resources among member cities to promote the development of local creative industries and foster worldwide cooperation for sustainable urban development.

Even though “creativity” has a broad sense and various meanings, the appropriation of creativity within the premises of the “creative economy” has always been present. The constant oscillation of terms “culture-creativity” and “economy-industry” has affected the definition of urban policies related to creativity. Somehow, the facets of creativity linked to human development, everyday creativity, innovation or problem-solving have never been clearly focused.

However, when considering creativity in cities at Deusto Cities Lab, we are looking for a transformative, trans-sectoral and transversal approach. Integral urban development implies equal progress in economic, environmental, social and cultural aspects of urban life. If we talk about cultural development, as presented in the 2030 Agenda, culture is a transversal element present in almost all ODGs. Regarding economic development, creative industries are undoubtedly strategic sectors in the urban reindustrialization process and this economic or competitive facet of creative cities is the most evident one. However, in our analysis of good practices, we have described projects that address cohesion, governance and compactness in an urban context. We consider that creativity has much broader power than it is usually attributed and this collection of good practices serves as an illustration.

This publication seeks to gather the experiences of the UCCN cities that have carried out successful projects for urban transformation, social inclusion, economic development and cultural prosperity through creativity. We are searching for the City 360° where change has been driven by creativity. This document presents the 12 good practices of the Network's member cities .

This report would not be possible without the contributions of the UNESCO Creative Cities Network and 12 cities that shared their practices with us. In this regard, I particularly wish to thank the Creative Cities' coordinators who provided detailed information and photographs and to Ötersund Creative City of Gastronomy which, during the 9th Annual Meeting of the Network, presented an exhibition of good practices that inspired us. Also, many thanks to UNESCO Etxea - Centro UNESCO del País Vasco for supporting our project.

A handwritten signature in black ink, consisting of a stylized 'RS' followed by a long horizontal line that tapers to the right.

Roberto San Salvador del Valle
Director of Deusto Cities Lab



Foreword

2015 was a highly relevant year. For the first time in history, all the world's countries reached an agreement on the key elements to ensure that all societies around the world can achieve sustainable, inclusive and equitable development. With the adoption of the 2030 Agenda and the Sustainable Development Goals at all levels, the private sector, the research and education community, civil society organisations and the world citizenship, agreed to set a 15-year period to eradicate poverty in all its forms and protect this planet, thus ensuring that all people, including future generations, can have a decent life quality.

This agreement involved a long and complex process and required the involvement of all stakeholders. The aim was to ensure that this global Agenda included the views, concerns and needs of all people, regardless of where they lived. And the consensus achieved is a giant stride forward in recognising equality between people and the need all societies have to transform themselves to be truly inclusive and sustainable. But like all agreements, some key aspects have been left out, which, unless taken into account, can greatly weaken the transforming potential of the 2030 Agenda.

The document "Transforming our World: The 2030 Agenda for Sustainable Development" expressly recognises the need to integrate environmental, social and economic aspects to achieve this sustainable development. However, the document and the SDGs themselves fail to recognise the role that culture has and can have in promoting sustainable and inclusive development. This has occurred despite the efforts made by organisations such as the United Nations Organisation for Education, Science and Culture (UNESCO), the United Nations Population Fund (UNFPA) and the United Nations Development Programme, as well as many civil society organisations and various countries and territories worldwide. While some specific reference is made to certain issues (education, sustainable tourism and cultural heritage in cities), it should be acknowledged that culture has remained largely off the agenda.

However, a large number of entities working in various fields are taking an enhanced view on the 2030 Agenda, and we are therefore committed to integrating culture into our efforts to achieve sustainable, inclusive and equitable societies.

At UNESCO Etxea-UNESCO Centre for the Basque Country, we work closely with Deusto Cities Lab Katedra to help this interrelated vision of sustainable development reach cities. Deusto Cities Lab Katedra declares its commitment to delivering the 17 SDGs, which are part of the “17 entities, 17 SDGs Initiative”, to promote the 2030 Agenda in the Basque Country. More specifically, it acts as a benchmark entity of SDG 11 “Make cities and human settlements inclusive, safe, resilient and sustainable”. In this study “Mapping creativity driven cities: 12 good practices from Unesco Creative Cities Network”, Deusto Cities Lab Katedra thoroughly examines the specific role that can be played by cities in driving their own transformation, moving forward towards sustainability, social inclusion and involvement. Taking as an example 12 member cities of the UNESCO Creative Cities Network, this document identifies experiences of cities that have put creativity at the service of transformation, social inclusion and economic and cultural development.

180 cities worldwide are currently members of the UNESCO Creative Cities Network; these cities have decided to put creativity and cultural industries at the heart of their local development and network to share experiences and cooperate on the international sphere. Despite its importance in promoting entrepreneurship and resilience, improving people’s welfare, enhancing freedom of expression and dialogue, and significantly contributing to economic development and job creation, creativity has also been absent from the 2030 Agenda debates.

This is why this interesting research conducted by Deusto Cities Lab Katedra is a great contribution to the work that UNESCO itself is fostering to identify specific tools to promote, protect and safeguard culture, cultural diversity and creativity as key driving forces for the 2030 Agenda, SDGs, their goals and indicators.

At UNESCO Etxea-UNESCO Centre for the Basque Country, we welcome this research with interest and highlight its contribution to acknowledging and giving visibility to the role that culture and creativity play in sustainable and inclusive development.

A handwritten signature in black ink, appearing to read 'Arantza Acha', written over a horizontal line.

Arantza Acha,
Directora de UNESCO Etxea - Centro UNESCO del País Vasco.

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Introduction

More than two thirds of the population is urban in Europe alone. This growth of the urban population is coupled with the power and influence of cities as reflected by the following statistics: the 600 largest cities generate 30% of the world economy and it is expected that this contribution will rise to 60% of global growth within the next 15 years (Dobbs, Smit, Remes, Manyika, Roxburgh & Restrepo, 2011). Nowadays, cities play a crucial role as drivers of the economy and places of connectivity, creativity and innovation.

However, cities are also areas where problems such as poverty, social exclusion and unemployment are concentrated. Fortunately, cities are able to contribute to both problems and solutions. For example, many of the world's efforts in solving social problems, sustainability, green technologies, economic growth, etc. focus on cities. Thus, according to various authors, "creativity" is understood as the ability to attract/produce art and culture but also as a resource for new solutions to established problems. We are therefore interested in seeing how these cities are facing social challenges in terms of creativity.

The discussion on urban development over the past few years has been dominated by ideas of the creative city (Florida, 2005; Landry, 2000, 2006; Scott, 2006; Fonseca, 2009; Carta, 2007; Andersson, 2011; Ussai, 2016). Almost unquestioned, such creativity is thought to be the answer to issues of many kinds. The notion of "creativity" has moved centre-stage due to the dramatic shifts in global terms of trade, the dynamics of the economy, the rise of the talent agenda and the repositioning of cities worldwide. Everyone is now in the creativity game.

Creativity has become a mantra of our age (Landry, 2009), endowed almost exclusively with positive virtues. At the last count, several hundred cities worldwide called themselves "creative cities" from Creative Manchester to Creative Bristol and, of course, Creative London, in Britain. And ditto Canada:

Toronto with its Culture Plan for the Creative City; Vancouver and the Creative City Task Force and Ottawa's plan to be a creative city. In Australia we find the Brisbane Creative City strategy and there is Creative Auckland. In the United States, there is Creative Cincinnati, Creative Tampa Bay and the variety of creative regions such as Creative New England. Partners for Liveable Communities in Washington, D.C. launched a Creative Cities Initiative in 2001; Osaka set up a Graduate School for Creative Cities in 2003 and started a Japanese Creative Cities Network in 2005; and since 2004, there has been "Yokohama: Creative City".

UNESCO joined the discussion and, through its Global Alliance for Cultural Diversity, launched its Creative Cities Network in 2004, crowning Edinburgh as the first member for its literary creativity, and since then, over a dozen have followed.

This document aims to bring together the experience of UCCN cities which have developed successful projects in order to achieve urban transformation, social inclusion, economic development and cultural prosperity through creativity. We are looking for the City 360° where the change has been driven by creativity.

UNESCO Creative Cities Network

The Creative Cities Network (UCCN) tries to connect cities that have recognised 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 to promote the development of local creative industries and to foster worldwide cooperation for sustainable urban development.



Figure 1. The map of UNESCO Creative Cities (source: <https://en.unesco.org/creative-cities/home>)

The main objective of the Network is therefore to facilitate the development of cultural clusters around the world in order to exchange know-how, experiences and good practices as a means of promoting local economic and social

development through creative industries (Unesco, 2016). In order to better target the developmental needs of specific subsectors within the cultural industries, the Creative Cities Network devised seven thematic networks, and cities can choose one field on which to focus their efforts. Cities with established creative pedigrees in the fields of Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music can apply to join the network. Cities are also encouraged to consider their candidature in fields that show the greatest potential for economic and social development.

As of 2017, the UCCN consists of 180 member cities in 72 countries, located in all regions of the world. The UCCN is made up of a large variety of cities in terms of size and population, location, GDP levels and economic development. China is the leading country with 13 cities, followed by the UK with 10, USA and Italy with 9 cities each. As this project would appear to be very appealing to cities throughout the world, it is not unusual for this network to embrace cities as diverse as Berlin, Jaipur, Santa Fe, Cape Town or Idanha-a-Nova.

To apply for membership in the UCCN, cities can submit an application form via regular calls held by UNESCO. Member cities are designated by the Director-General of UNESCO in line with the programme’s procedures, following consultations with two groups: UNESCO-designated independent experts and/or non-governmental organisations, as well as UCCN member cities organised by creative fields. While the submission of an application is the decision of a city government, the national commissions of the respective Member States must also lend their support to the application.

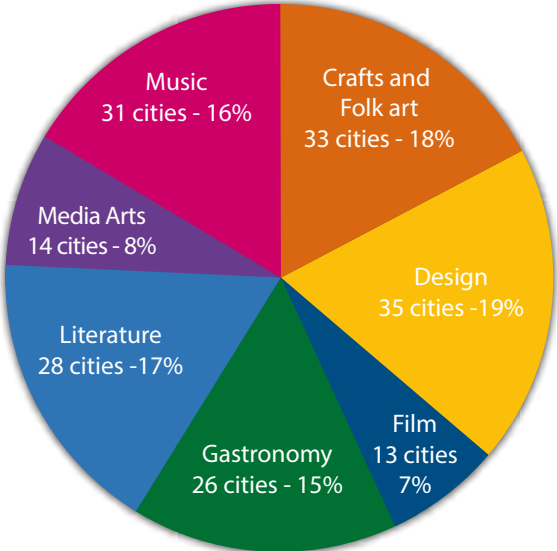


Figure 2. Percentage of UCCN Cities within the 7 creative fields

By joining the UCCN, cities pledge to implement their Mission Statement, which requires placing creativity and cultural industries at the heart of local development in support of economic, social, cultural and environmental sustainability, and actively cooperating at an international level (Unesco, 2016). UCCN members thus work at both local and international levels, developing partnerships involving the public and private sectors, as well as civil society, and sharing good practices towards:

- strengthening the creation, production, distribution and dissemination of cultural activities, goods and services;
- developing creativity and innovation hubs and broadening opportunities for creators and professionals in the cultural sector;
- improving access to and participation in cultural life, particularly for marginalised or vulnerable groups and individuals;

It is interesting to note that while the Creative Cities Network started out by focusing on fine arts and core cultural industries such as literature, music and folk art, the difficulties in demonstrating measurable economic results may have led to a more economics-based interpretation of this requirement, shifting the focus from fine arts/tradition to design or gastronomy as more innovative or market-driven disciplines. (United Nations, 2010).



Figure 3. Number of incorporated cities per year

The number of newly promoted cities over the last four years drastically exceeds that of previous years. From 2004 to 2013, 41 cities joined the network; in 2014 there were 28 new cities in the network. In 2015, in the space of just one year, 47 new cities joined the project and the last open call brought 64 new members. However, there is not a lot of information about this project. The UCCN website offers some information (Mission Statement, four conclusions of annual meetings (2014, 2015, 2016, 2017), a publication entitled *Creative Cities for Sustainable Development*, which only gathers the information about cities shown on the official website, and self-evaluation reports from member cities). Bearing in mind the complexity of the network and possible effects on the creativity-driven urban development of member cities, we consider that deeper analysis is required.

It is important to mention that in the three last open-calls—2013, 2015 and 2017—UNESCO provided a Handbook for Applicants and Application Form. In previous years, the procedure was fairly flexible, without these strict requirements. A city that was interested in joining, without entering the open-call, would send the application in free format, and the UNESCO board would make the decision as to whether or not it would be eligible for the title. The current procedure has now been formalised to make it easier for participants. Another important point in self-evaluation is that every city is compelled to do so within a certain period of time.

Creative Cities Map of Good Practices

This document aims to gather the experience of UCCN cities which have developed successful projects in order to achieve urban transformation, social inclusion, economic development and cultural prosperity through creativity. We are looking for the City 360° where change has been driven by creativity.

We are therefore presenting 12 good practices of cities participating in this Network. Each dimension is illustrated by three cities belonging to the Network. It is important to explain that the analysis is based on Deusto Cities Lab's approach, which considers coepetitiveness¹, creativity, cohesion and compactness, together with collaborative governance, to be the city's most important pillars.

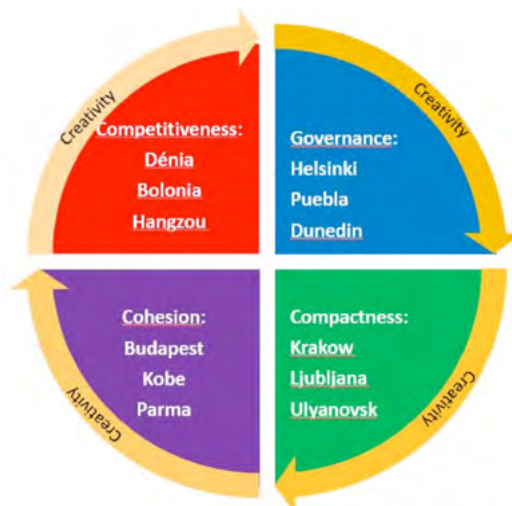


Figure 4. Cities selected for this report

¹ Coepetitiveness or coepetition is a neologism coined to describe cooperative competition, pioneered by Battista, D. G., & Giovanna, P. (2002, May). Coepetition strategy: Towards a new kind of interfirm dynamics for value creation. In *EURAM 2nd annual conference, Stockholm School of Entrepreneurship, Sweden* (pp. 8-10).

Our sample is based on the open call for good practices held by UNESCO in September 2016, for the Network's annual meeting. In total, 63 good practices were presented from 50 cities. 23 are events, 12 are festivals and 12 are of a different nature. There are 2 awards and only 15 strategic programmes related to other dimensions of a city's development. Our sample is shown in Figure 4.

The criteria we used was based on finding examples of how creativity can affect the development of a city's different dimensions such as competitiveness, governance, cohesion and compactness. Creativity has been seen as a driving force that brings everything together.

As can be observed, not all 15 cities that meet our criteria are described in this document. Unfortunately, not all the cities have a website with specific information about activities and three cities were therefore excluded due to lack of sources.

To conclude, the purpose of this document is to bring to the public view all these examples of creativity as essential elements in sustainable urban development. It is important to foster the exchange of information, promote peer-to-peer learning and help local and regional authorities understand and make more of the positive impact that investment in culture may have on economic development, social cohesion and urban regeneration.

Creative-Cohesive Cities

Creativity is normally related to creative industries and thus to economic development and job creation. That is precisely why we insist on this multidimensional approach to creativity and on the redefinition of the “creative city” concept. The role of culture and creativity in fostering social cohesion has been a subject of debate at various conferences, both institutional (UNESCO) and scientific. Creativity has the power to bring citizens together, to reinforce their sense of identity and diversity, and to foster tolerance and interaction among all men and women, children and elderly people, locals, immigrants and tourists.

The cases of Budapest, Kobe and Parma are described on the following pages. We understand the city as being a space designed for social interaction and cohesion that counters spatial segregation, and so we tried to illustrate this point. Budapest addresses the problem of ageing, Kobe has worked with children and the young population and Parma has put forward a project for all social groups.

BUDAPEST, Hungary



Field: Design
Member since 2015
Total population: 1,7 million
Entities responsible: Design Terminal, National Center for Creative Industries
<http://budapest.designterminal.hu/>

“Through its innovative initiatives (mentoring programmes, design competitions, training projects) and ground-breaking events throughout the year (Spring Festival, Brain Bar Budapest, Budapest 3D Printing Days), Budapest will provide creative cities with added values that will effectively contribute to the development of the whole network”

István Tarlós, Mayor of Budapest

Source: <http://budapest.designterminal.hu/>

Context

Budapest, the capital of Hungary, became a member of UCCN in 2015. In their view the city is a bridge between East and West, as well as between North and South. Within Budapest, the most dynamically growing area of the creative industry between 2008 and 2012 was design, in particular graphic and fashion design. Budapest is, on the one hand, proud of its grassroots initiatives and on the other, on the municipal and governmental policies supporting design. This combination of approaches, unique in Europe, is seeking to inspire future generations through the promotion of design and to develop small enterprises as key economic elements at a local and international level. In 2014, the major effort made in supporting small local businesses using the digital economy, industrial design and urban planning won the European Enterprise Promotion Award issued by the European Commission, which was presented to the Design Terminal - the National Centre for Creative Industries.



Source: www.mujujmaps.com

The main activities take place in two of the country's most prestigious higher education establishments that are the Hungarian University of Creative Arts



Source: www.holis.codec.network

(MKE) and the Moholy-Nagy University of Arts (MOME), and at the Design Terminal - the National Centre for Creative Industries.

The aim of Budapest as a member of the UCCN is to use its cultural heritage to inspire new innovative projects and companies to play a key role in economic growth and well-being. Thus, the contributions to the network are: incubation and educational programmes for small enterprises, events such as Design Week and Smart Lab, a platform for increasing the quality of urban life, and a space for dialogue between civil society and public government

Good practice

HOLIS Summer University Camp—a week-long Summer University camp for young graduates from different cultures and different fields, brainstormed to find solutions for urban well-being

Target group

Senior citizens and young professionals

Objective

The international camp aims to find long-term solutions to keeping senior citizens economically and socially active with the help of design.

Organizers

Design Terminal with partners (companies and academic institutions, both local and international)



Source: www.holis.codec.network

Activities

This Summer Programme is based on innovative methodology developed by Maxim Dedushkov called HOLODESINN. The essence of this methodology is to foster a strong theory-practice relationship and bring together different professionals, such as designers, engineers, sociologists, psychologists and economists, to work together and design solutions for everyday problems. In this specific case, 24 college and university students from various Euro-

pean countries work together with HOLIS experts to improve the everyday lives of senior citizens. The innovation was active involvement of the targeted group, i.e. senior citizens, in every stage of the process.

Every project started with field work (research and interviews), followed by the definition of a specific target group (for example, workers 5 years prior to retirement), the definition of a specific challenge (How might we make it easier for seniors to connect to younger generations before and after retirement?), project description, business plan and future perspectives. Each of the proposals is ripe for further development and eventual implementation, although this is outside the scope of the HOLIS summer university itself.

By including elderly people in the whole process, the final proposals proved to be of high quality and relevant responses were provided to the original challenge. The senior citizens' active participation enhanced both the usability and validity of the final designs, while at the same time also having a significant emotional impact.

Some of the challenges planned in the projects aim to create a bridge between days at work with retirement time in order to minimise feelings of sadness and loss, to help with relationship problems, acceptance of body changes, solitude, love and sex that may be taboo topics among them, and to overcome the difficulties that elderly people have with new technologies, memory and dialling, etc.

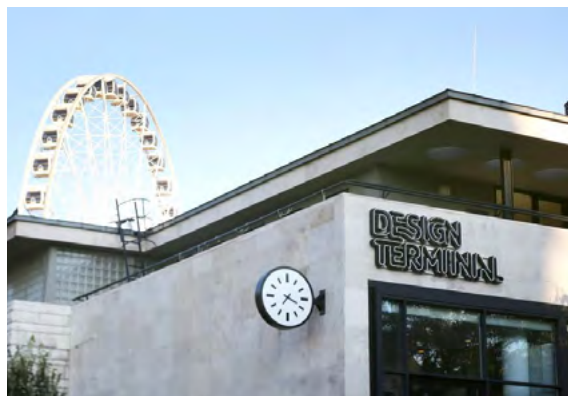
As result of the working process, the 60+ Design study (available at <http://budapest.designterminal.hu/>) was put together and contains over 60 international and local projects that constitute a response to challenges related to mobility, social ties, finances, employment and health, etc. The study also includes six concept proposals created by the teams participating in the HOLIS Summer University.

360° value

According to the authors of the project, every fourth Budapest citizen is over 60 and by 2060, it is expected that a third



Source: www.budapest.designterminal.hu



Source: www.budapest.designterminal.hu

of the population will be older than 65. The value that we would like to emphasize in this practice is related to the social cohesion issues addressed during the process. The possibility for senior citizens to work actively on solutions to their everyday problems is itself very beneficial. This project provides a platform to foster communication and collaboration among different generations, so as to try and bridge the existing generation gap existing in society. All actions taken directly affected the quality of life and well-being of the participants. This was a unique opportunity for young professionals to get to know a new holistic approach to design, to see many advantages of teamwork and to take first steps towards their professional life guided by team managers.

HOLISE 360° brings together different generations, addresses extremely topical problems of ageing and offers young people a platform for future development.

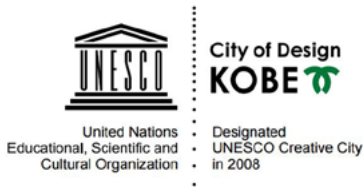
If you would like to know more

<http://www.designterminal.hu/>

<http://holis.designterminal.hu/en/holis-summer-suniversity/>

<http://dedushkov.com/>

KOBE, Japan



Field: Design
Member since 2008
Total city population: 1,5 million
Entities responsible: Design City promotion Office

Context

During the history of the city, Kobe has been a crossroads for cultural exchange in the East. Therefore, today, the city bases its development on the fusion of diverse elements of culture and traditions from all over the world. There are two major events that shaped Kobe as we know it: The first was the opening of Kobe port in 1868, which led to a defining of the city's image. The second was the Great Hanshin-Awaji Earthquake of 1995 that taught people how to work together in order to achieve wellbeing for all citizens. Since overcoming this disaster, Kobe has been transformed into a city with greater security and safety than ever before. Today it is known as being a city of beautiful landscapes and the latest fashions.



Source: www.mujumaps.com

In 2008, Kobe decided to choose design as a driving force behind development and joined the UCCN. Following Kobe's designation as a Creative City of Design, the former Raw Silk Testing Centre was renovated and transformed into the Design and Creative Center Kobe (KIITO), serving the entire community. The city government sees design as an enrichment of everyday life, and Kobe promotes the idea that "daily life is enriched by design."

Aspiring to be a modern design city focusing on growth and the wellbeing of its citizens, Kobe believes that design has the power to communicate both beauty and empathy. Kobe is committed to using design as a tool to address the challenges facing today's societies. Over the past several years, Kobe has channelled its efforts especially into fostering young talent and children, and one of its characteristic programmes is the "CHIBIKKOBE" creative workshop at KIITO that brings together Kobe's children and creators.

Good practice

CHIBIKKOBE - educational workshops for children

Target group

Elementary and junior high school students aged between ten and fifteen years old

Objective

The long-term objective of the project is to create an impact that increases awareness about the creative design potential in children by developing and fostering their creativity as Kobe's creative residents of the future.

Organisers

Design and Creative Center Kobe (KIITO)

Activities

CHIBIKKOBE is actually a dream city exclusively made for children. This city cannot be accessed by adults, and is devoted to creative activities where professionals teach and guide children in order to support children's creativity. Since 2012, approximately 225 children have occupied a space of over 1500 square meters every two years, split into "architects", "designers", and "chefs" and under the guidance of professionals, where they create and then "sell" their work to their peers. The space is divided into different areas (please refer to <http://kiito.jp/chibikkobe> to see images of Dream Town):

- A) Children's area, where children work, sell and "spend" their salaries, and are provided with opportunities to increase their creative design potential.
- B) An area for adults, where parents can enjoy and observe their children, but cannot interact directly with them. Chibikko sightseeing tours are offered to adults by Chibikko guides. If adults enter the children's area unsupervised, they risk being caught by the Chibikko police.

Within the children's area, children have access to the following:



Source: www.kiito.jp_chibikkobe_

- 1) Public area – area for registration, job search and to receive payment in "Kii-to", the unique currency of CHIBIKKOBE
- 2) Yumemise area – area where groups of children are divided into different occupations, such as chefs, architects and designers.
- 3) Work area – where children are offered different jobs, enjoy shopping and gain knowledge and skills at the CHIBIKKOBE Academy.

- 4) Square – area in the middle of the town where people can eat food made at Yumemise while enjoying various events and competitions.
- 5) A space reserved exclusively for artists in residence to collaborate with children.

Over these four days, children can enjoy living in this dream city and learning new abilities and skills. It is important to highlight that children's ideas were respected above all others, that they enjoyed all stages of the creative learning process and learned the importance of working in a team with a variety of people.



Source: en.unesco.org_creative-cities

360° value

Kobe presented one of the few cases within the UCCN where the city decided to work actively with children. Normally, creative cities offer programmes for children and youth, but Kobe's case was progressive because it gave children main roles. This project aims at bringing out and cultivating children's curiosity and enthusiasm through creative activities.

The cohesive element is reflected through involvement with people of different ages and genders. The event enhances the creativity of children and connects local people with creators. Furthermore, people of all ages and abilities can engage in the creative process and hopefully improve the quality of lives in cities. The children participating in this project will become Kobe's creative residents in the future and will hopefully ensure the sustainable development of this project, so that Kobe will continue to be a truly creative city in the future.

If you would like to know more

<http://kiito.jp/english/>

<http://kiito.jp/chibikkobe/>

<http://www.city.kobe.lg.jp/information/project/design/english/index-2.htm>

PARMA, Italy



Field: Gastronomy
Member since 2015
Total city population: 189,000
Entities responsible: Economic Development and Tourism Manager, Parma Municipality
<http://www.parmacityofgastronomy.it>

“Parma is on the roof of the world. Ours is the first Italian city in history to become UNESCO’s heritage site for Gastronomy, and despite what all the prophets of misfortune, our idea was rated the best among those presented by the different nominees of the Planet. For years it has been a common thought that Parma would have a bleak future, that it had no more aces up its sleeve. But I’ve always thought that there’s a side of Parma which is bright and intelligent, a side that wants to stand out.”

Mayor Federico Pizzarotti

Context



Source: www.mujumaps.com

Parma is a city that is very well-known as the city of parmesan cheese, prosciutto and pasta. There is no doubt that it is a culinary centre not only in Italy but also in Europe. With 30.5% of the labour force working in the agricultural and food and catering industries, it is no surprise that gastronomy is the driving force behind this city. The City Council’s approach is based on the use of local products, sustainability and fostering of the rural-urban relationship.

Parma is also the headquarters of EFSA, the European Food Safety Authority, the International Food Fair Cibus and Alma, the International School of Cooking. Besides the unique network of food museums, the well-known pasta factory Barilla opened its Academia, which is a Culinary Institute and a gastronomic library containing over 8500 books and 4750 historical menus. As a result of this tradition, talent, innovation and effort, in 2015 Parma became the first Italian city to join UCCN as a city of Gastronomy.

As a Creative City of Gastronomy, Parma is noteworthy for its educational programmes such as the Food Science Labs and the Food and Nutrition for



Source: en.unesco.org_creative-cities

environmental workshops about the cultivation of vegetables using natural methods, educational games about recycling materials and environmental protection, cooking workshops for parents and visits to discover local natural resources, among others.

As evidenced by the number of students (around 2500) and teachers (around 300) that participate every school year, this project has proved to be very popular. Furthermore, due to its innovative approach, it has won some national and international awards for its innovative approach. For example,

Expo 2015 supported the initiative during the years 2014-2015 and 2015-2016, because of the importance of its themes.

Increasing the awareness of ethical choices in consumption and lifestyle in respecting the environment, with a particular focus on the concepts of environmental sustainability and protection of biodiversity, is the approach taken by the Crescere in Armonia project.

360° Value

With a major gastronomic culture and tradition, it is no surprise that Parma has decided to work on well-being in this way. The innovative element is that the whole programme is devoted to children and young people. Furthermore, the holistic approach, of nature - food - cooking - recycling is an example to follow not only within the UCCN but in every city that is concerned about the health of its population. The Crescere in Armonia project is working on citizens' awareness about food consumption, lifestyle, respect for the environment and biodiversity. By including children, young people, parents and teachers, it is ensuring long-term effects and success. Additionally, this project give opportunities to all social groups to learn about healthy nutrition, the most used haute cuisine approach evident in other gastronomic centres of the world.

If you would like to know more

<http://www.comune.parma.it/comune/welfare.aspx>

• Adelaide • Al Ahsa • Alba • Almaty • Amarante • Aswan • Auckland • Austin • Baghdad • Baguio City • Bamiyan • Bandung • Barcelona • Barcelos • Beijing • Belém • Bergen • Berlin • Bilbao • Bitola • Bogota • Bologna • Bradford • Braga • Brasilia • Brazzaville • Bristol • Brno • Bucheon • Budapest • Buenaventura • Buenos Aires • Burgos • Busan • Cairo • Cape Town • Carrara • Changsha • Chengdu • Chennai • Chiang Mai • Chordeleg • Cochabamba • Curitiba • Daegu Metropolitan City • Dakar • Dénia • Detroit • Dubai • Dublin • Dundee • Dunedin • Durán • Durban • Edinburgh • Enghien les Bains • Ensenada • Fabriano • Florianópolis • Frutillar • Gabrovo • Galway • Gaziantep • Ghent • Glasgow • Granada • Graz • Greater Geelong • Guadalajara • Gwangju • Hamamatsu • Hangzhou • Hanover • Hatay Metropolitan City • Heidelberg • Helsinki • Icheon • Idanha a Nova • Iowa City • Isfahan • Istanbul • Jacmel • Jaipur • Jeonju • Jingdezhen • João Pessoa • Kanazawa • Kansas City • Katowice • Kaunas • Kingston • Kinshasa • Kobe • Kolding • Kortrijk • Košice • **Krakow** • Kütahya • Lillehammer • Limoges • Linz • Liverpool • **Ljubljana** • Łódź • Lubumbashi • Lviv • Lyon • Macao • Madaba • Manchester • Mannheim • Medellín • Melbourne • Mexico City • Milan • Montevideo • Montréal • Morelia • Nagoya • Nassau • Norrköping • Norwich • Nottingham • Óbidos • Östersund • Ouagadougou • Paducah • Panama City • Paraty • Parma • Pekalongan • Pesaro • Phuket • Popayán • Porto Novo • Prague • Praia • Puebla • Qingdao • Québec City • Rasht • Reykjavik • Rome • Saint Étienne • Salvador • San Antonio • San Cristóbal de las Casas • Santa Fe • Santos • Sapporo • Sasayama • Seattle • Seoul • Seville • Shanghai • Sheki • Shenzhen • Shunde • Singapore • Sofia • Sokodé • Suzhou • Sydney • Tartu • Tel Aviv • Yafó • Terrassa • Tétouan • Tongyeong • Toronto • Tsuruoka • Tucson • Tunis • Turin • Utrecht • **Ulyanovsk** • Vārāṇasī • Wuhan • Yamagata City • York • Zahlé

Creative-Compact Cities

Modern cities have lost this core function of offering a habitable neighbourhood where the sense of citizenship is cultivated. Creative and participative planning should take into account human security, spatial integration and connectivity. As stated previously, creativity is normally not related to compactness. That is precisely why we insist on this multi-dimensional approach to creativity and on a redefinition of the “creative city” concept.

The quantity, quality, accessibility and connectivity of public spaces are key components of urban regeneration. Cultural and artistic events are strong levers in the recovery of abandoned public spaces. Traditional practices can also encourage community-based management and maintenance of public spaces, while favouring the fusion of real and cyber space. In the following pages can also be found some examples of how creative cities should develop themselves into compact cities.

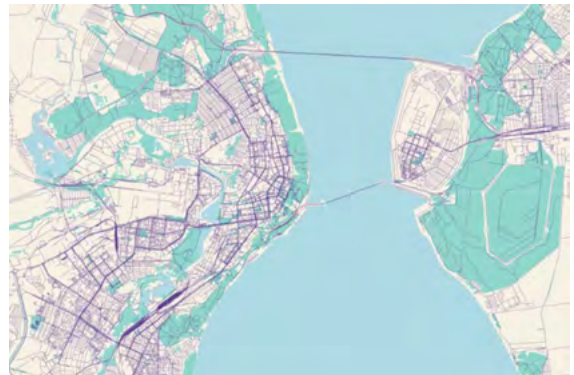
ULYANOVSK, Russia



Field: Literature
Member since 2015
Total city population: 600,000
Entities responsible: Foundation “Ulyanovsk – UNESCO city of literature”
<http://cityofliterature.ru/en/>

Context

The population of Ulyanovsk is made up of over 600 thousand people representing over 100 different nationalities: Russian, Tatar, Chuvash and many others. The city is well-known for its two rivers—the Volga and the Sviyaga—which create a very special phenomenon because the Sviyaga River is a tributary of the Volga but flows in the opposite direction. The history of Ulyanovsk began in the middle of the 17th century where the first fortress, known as Simbirsk, was built above the Volga to defend the Tsardom of Russia from nomads. The city is now named after its best-known citizen, Vladimir Ilyich Ulyanov, better known as Lenin.



Source: www.mujujmaps.com

Ulyanovsk is also famous for the many talented people born here: writer Ivan Goncharov, historian Nikolay Karamzin and artist Arkady Plastov, etc. In 2015, the same year that the city joined the UCCN, Ulyanovsk became the Most Reading Region in Russia.

Due to its literary tradition and potential for creative industries, local government has decided to make literature a central priority and the driving force behind its sustainable urban development. The current Ulyanovsk Development Strategy of Cultural Policy reflects this idea and commits Ulyanovsk to publishing more books written by local authors, to encouraging young creative entrepreneurs, and to supporting reading and writing in public spaces which are accessible to all its citizens.

Good practice

Transformation of “Culturally Empty Spaces” - НЕСКУЧНЫЙ СКВЕР (“Non-dull Square”)



Source: Ulyanovsk City of Literature

Target group

All citizens

Objective

This project aims to ensure creativity becomes an essential component of urban development by using literature, reading and writing activities to revive abandoned public spaces.

Organisers

Centralized Library System, the “Ulyanovsk–Capital of Culture” Foundation, the «Ulyanovsk – UNESCO City of Literature» programme office.

Activities

Even though Ulyanovsk is a beautiful city with a lot of parks and public spaces, many of them are abandoned, offering a limited range of activities and are not appealing to citizens. This project seeks opportunities in order to bring new life to such “forgotten places” which have high potential to become “points of attraction” for its citizens. Culture, and especially literature, is a perfect resource for involving people in urban life. The city chose not to organise events by themselves but, rather, provided people with the opportunity to use their creativity and show it to the public. This becomes possible through partnerships involving the public and private sectors and civil society because of the different types of resource which can lend great support to the successful implementation of the idea.

The first experience was connected to the launch of the “Neskuchny Skver” (“Non-dull Square”) project which took place in an open space for citizens where they could hold literary events (read their literary works out loud, perform in groups, discuss books, etc.). The next “intervention” happened in 2015 when a creative open space appeared in the courtyard of the Ulyanovsk

House-Museum of the famous Russian writer Ivan Goncharov. The local ministry of culture is interested in using this experience in other museums because it not only helps to promote literature but also attracts new visitors to local cultural institutions. The key strength is linked to the involvement of the public in the initiative’s implementation.

However, this feature gave rise to some difficulties, such as overcoming the mistrust of



Source: Ulyanovsk City of Literature

citizens as they were convinced there were no opportunities to develop themselves in the creative sector. There are still spaces located in the city-centre, near cultural organisations and other places of interest, which are “culturally empty”. Within the program “Ulyanovsk - City of Literature” there will continue to be new public spaces transformed into “literary zones”, and this year 5-10 zones will appear in the local parks (book exchange in refrigerators painted by young artists, spaces for literary events, etc.).



Source: Ulyanovsk City of Literature

360° Value

Yet culture-led urban regeneration is not a new concept nor an especially innovative one, although in this case the creativity field is a unique idea. Normally, the renewal of public spaces is expected to be taken up by visual arts, graffiti or other permanent interventions. However, in Ulyanovsk they wanted to place all citizens at the centre of the activity and let them show their creativity, and so the chosen field was literature—the most convenient and popular one. The strong points of the project are: its long-term vision, in accordance with the local cultural plan, the private-public-citizen collaboration and of course, the user-friendly approach that develops a strong sense of belonging among citizens. In this case, creativity has been used not only for urban regeneration but also for the empowerment of its citizens.

If you would like to know more

<http://cityofliterature.ru/>

<http://www.mukcbs.org/neskuchnyj-skver>

KRAKOW, Poland



Field: Literature

Member since 2013

Total population: 760,000

Entities responsible: Development and International Cooperation, Krakow Festival Office

<http://krakowcityofliterature.com/>



Source: www.mujujmaps.com

Context

In its centuries-old history, the connection between Krakow and literature was and still is a significant element in urban development. The oldest bookstore in the world, a bookshop that has been continuously in operation at the same address since its opening around 1610, can be found in the main market square of this city. Furthermore, Krakow is one of the academic and intellectual centres in Europe, the cradle of Polish language

and literature with the first scriptoria (dating from the 11th century), and home of libraries and printing houses and the oldest university in Poland - the Jagiellonian University, founded in 1364.

Krakow hosts different festivals and cultural events every year, including the Conrad International Literature Festival and the Miłosz International Poetry Festival, promoting readership and influencing attitudes towards reading and paying homage to well-known writers such as Joseph Conrad Korzeniowski, Adam Zagajewski, Henryk Sienkiewicz and Wisława Szymborska. However, what makes Krakow stand out among other creative cities is its commitment to vulnerable groups and developing ties between literature and human rights. In 2011, Krakow joined the International Cities of Refuge Network (ICORN), an association of nearly 60 cities providing persecuted writers with a safe haven in which to write and live.

As a member of the UCCN, Krakow is also engaged in supporting young and emerging talent, developing grant and scholarship programs, delivering creative writing courses, creating links between literature, new media and creative industries, and more.

Good practice

czytajPL! (ReadPL!)

Target group

All citizens

Objective

To address low reading rate in Poland by using new technologies

Organizers

Krakow UNESCO City of Literature Office , Krakow Festival Office and the Woblink.com e-book platform

Activities

The first nationwide edition of ReadPL! took place in October 2015 during the Conrad International Literature Festival. More than 300 bus stops in Krakow, Gdańsk, Katowice, Poznań, Warszawa and Wrocław were turned into e-book libraries. To borrow a book, users had to download the Czytaj PL! mobile app, and then scan the QR code located beside the cover of the book they wished to borrow. The idea was that everyone could rent one of twelve new, best-selling books by leading Polish and international authors.



Source: Krakow City of Literature

Its success is visible in the results: 20,000 borrowed e-books and their fragments, as well as over 500 titles in national and local media. Throughout October, several hundred thousand people saw the covers of the 12 bestselling titles presented in the Czytaj PL! campaign at over 300 bus stops in Krakow, Gdańsk, Katowice, Poznań, Wrocław and Warsaw. Most importantly, e-books and mobile application were offered for free so they were available to anyone in possession of a phone or tablet.

Since 2015, the project has expanded to 16 major Polish cities. Organisers foresee that the long-term goals include expanding into public schools, so that young people can have more direct access. More editions will be organised thanks to strong and intricate web partnerships between the private sector (publishers, media, online e-book vendors) and the public sector (municipalities, and literary and cultural institutions).



Source: Krakow City of Literature

360° value

Firstly, it is important to mention that this project fulfills four strategic priorities set out by the programme, including creating linkages between literature, new media and technology, creative industries and initiating and supporting the presence of literature in public spaces. Secondly, the CzytajPL! campaign allowed citizens to maintain constant contact with literature and offered readers an increasingly better reading experience. And lastly, this is

a unique project among all the good practices that addresses virtual urban space. Krakow is a big city with all the problems attached to the municipality of its kind—mobility, connectivity and environmental problems, etc.—but this project makes the access to culture and literature easier and free and makes the city, if not geographically compact, at least close and free in virtual space.

Krakow is a big city with all the typical problems for the municipality of its kind: mobility, connectivity, environmental problems, etc. but this project makes the access to culture and literature easier and free.

If you would like to know more

<http://czytajpl.pl/>

<http://woblink.com/>

LJUBLJANA, Slovenia



Field: Literature
Member since 2015
Total city population: 280,000
Entities responsible: Department of Culture, City of Ljubljana
UNESCO'S WORLD BOOK CAPITAL 2010
International Cities of Refuge Network
World Green Capital in 2016

Context

"In what way do books and reading nowadays signify the development of an individual and society?" was the principal question raised during 2010 in Ljubljana, UNESCO's World Book Capital. The programme offered that year involved the promotion of literature and authors, the promotion of books and reading, and improved access to books as well as connecting authors, publishers, bookshops, libraries and schools. The programme aimed to encourage a reading culture in various target groups of the population in the capital city, actively connecting all Slovenian towns and cities with those over the borders, and had a distinctive international dimension.



Source: www.mujujmaps.com

The title of UNESCO Creative City of Literature in 2015 was therefore just the natural continuation of a long-term national strategy. The main goals remain the same and the city nowadays offers numerous events and hosts a large number of authors every year, including internationally renowned writers such as Mueller, Franzen, Kureishi, Houellebecq and Galloway.

Ljubljana has been committed to promoting reading for all in the Ljubljana City Library 20 branches and in open public spaces (such as public city parks and squares, and open-air swimming pools etc.) and through diverse private initiatives, such as an open-air Library under the Treetops and Literary Walks through the city for tourists etc. Ljubljana is a member of the International Cities of Refugees Network (ICORN), supporting freedom of expression, as well as providing creative environments for writers. Besides, the city boasts young people within

the scope of the strategy and so it offers new employment opportunities for young creative entrepreneurs in the book industry and hosts young artist residency programmes in order to strengthen ties between Creative Cities of Literature.

Good practice

The City Reads (the Ljubljana City Library project)

Target group

Over a quarter of Ljubljana's population are members of the city's public library network.

Objective

To encourage reading among citizens and promote knowledge about the world of literature.

Organiser

The Ljubljana City Library

Activities

Each year a different country or area of the world is selected in order to promote authors from all parts of the world, and multiculturalism. In recent years citizens have had the opportunity to learn about how neighbours write (novels by authors from neighbouring countries), City Watches (literature in movies), European Stories, North American Novels and South American authors. Each year, on 3rd December (the birth date of the greatest Slovenian poet, Prešeren) the list of 60 chosen books is announced on the LCL home page and in public media. Readers have 6 months to read at least 5 books from the list and send their impressions.

This project offers interaction among readers from different social environments and all parts of the city with surrounding areas. All the activities before the final event (presentations of novels, meetings with translators and other specialists, and discussions) take place both in virtual and physical libraries. This gives an opportunity to readers to overcome physical barriers to socialising and creative communication.



Source: Ljubljana City of Literature

The final event is held outdoors in June, in the historic city centre of Ljubljana, which although once dominated by cars and buses, is now mostly set aside for pedestrians and cyclists. There, the Ljubljana

City Library organises a literary and musical event for citizens and tourists, with a lot of stage reading of Slovenian literature, story-telling, good music and creative children groups. On this occasion, the best readers from the City Reads project are awarded prizes and one among all registered readers receives a special award: a two-day weekend package donated by a hotel company from Lake Bohinj. The added value of this project is that many more readers beside those who have formally joined the project actually read the novels listed in the project (each year between 7 and 10 thousand loans of listed books have been registered). Another important aspect of this project lies in the effort this city has made to be the most friendly and liveable for citizens. In 2016, Ljubljana also won the title of World Green Capital, and the open-air LCL Day is one of the events that celebrate this.



Source: Ljubljana City of Literature

360° Value

City Reads has a number of features that we can connect to 360° values. The project is well-administered and well-promoted for the broadest possible cross-section of public. It also evidences a strong relationship with the compactness dimension because it has been developed in both real and in cyber space. Moreover, one more dimension comes to mind—in this case, support for culture and creativity development, as the project supports the promotion of multiculturalism and social values. In addition to a combination of connectivity, creativity and green philosophy, this project may be seen as a good practice case for sustainable urban development.

If you would like to know more

<http://en.unesco.org/world-book-capital-city>

http://www.culture.si/en/World_Book_Capital_Ljubljana_2010

<http://www.greenljubljana.com/>

Adelaide • Al Ahsa • Albat • Almaty • Amarante • Aswan • Auckland • Austin • Baghdad • Baguio City • Bamyan • Bandung • Barcelona • Barcelos • Beijing • Belém • Bergen • Berlin • Bilbao • Bitola • Bogota • Bologna • Bradford • Braga • Brasilia • Brazzaville • Bristol • Brno • Bucheon • Budapest • Buenaventura • Buenos Aires • Burgos • Busan • Cairo • Cape Town • Carrara • Changsha • Chengdu • Chennai • Chiang Mai • Chordeleg • Cochabamba • Curitiba • Daegu Metropolitan City • Dakar • Dénia • Detroit • Dubai • Dublin • Dundee • Dunedin • Durán • Durban • Edinburgh • Enghien les Bains • Ensenada • Fabriano • Florianópolis • Frutillar • Gabrovo • Galway • Gaziantep • Ghent • Glasgow • Granada • Graz • Greater Geelong • Guadalajara • Gwangju • Hamamatsu • Hangzhou • Hanover • Hatay Metropolitan City • Heidelberg • Helsinki • Icheon • Idanha a Nova • Iowa City • Isfahan • Istanbul • Jacmel • Jaipur • Jeonju • Jingdezhen • João Pessoa • Kanazawa • Kansas City • Katowice • Kaunas • Kingston • Kinshasa • Kobe • Kolding • Kortrijk • Košice • Krakow • Kütahya • Lillehammer • Limoges • Linz • Liverpool • Ljubljana • Łódź • Lubumbashi • Lviv • Lyon • Macao • Madaba • Manchester • Mannheim • Medellín • Melbourne • Mexico City • Milan • Montevideo • Montréal • Morelia • Nagoya • Nassau • Norrköping • Norwich • Nottingham • Óbidos • Östersund • Ouagadougou • Paducah • Panama City • Paraty • Parma • Pekalongan • Pesaro • Phuket • Popayán • Porto Novo • Prague • Praia • Puebla • Qingdao • Québec City • Rasht • Reykjavik • Rome • Saint Étienne • Salvador • San Antonio • San Cristóbal de las Casas • Santa Fe • Santos • Sapporo • Sasayama • Seattle • Seoul • Seville • Shanghai • Sheki • Shenzhen • Shunde • Singapore • Sofia • Sokodé • Suzhou • Sydney • Tartu • Tel Aviv • Yafo • Terrassa • Tétouan • Tongyeong • Toronto • Tsuruoka • Tucson • Tunis • Turin • Utrecht • Ulyanovsk • Vārāṇasī • Wuhan • Yamagata City • York • Záhřeb

Creative-Coopetitive Cities

With more than half the world's population now living in urban areas, design has become a fundamental tool in making cities more attractive, coopetitive, efficient and liveable. Creative cities should be building networks, fostering innovation and creativity, with a focus on cultural and creative industries.

In times of harsh competition between cities to attract new residents, visitors and business, cultural and natural resources have become crucial factors in helping regions develop, supporting creative talent, boosting sustainable tourism and fostering social cohesion. Together with tax incentives, local labour skills and communication tools, cities are expected to boast lifestyles, quality of life, contemporary urban design, cultural services and, of course, natural and cultural heritage.

Lastly, cultural capital assets, both tangible and intangible, are important in maintaining the social, economic and cultural fabric of the community. How three creative cities developed its strategy to be coopetitive but people-centred at the same time may be seen below.

BOLOGNA, Italy



Field: Music
Member since 2006
Total city population: 380,000
Entity responsible: Economic Development and City Promotion Department
<http://cittadellamusica.comune.bologna.it/en/>

Context

Best known as a university city, Bologna nowadays is a leader among Italian Creative Cities. The first one to join, in 2006, Bologna has offered strong support to Turin, Rome, Fabriano and Parma. Over these 10 years of membership within the UCCN it has been always very active in terms of relations developed, exchanges activated, and specific events organised with other music cities as well as with cities from other creative clusters.



Source: www.mujujmaps.com

Music is of a particular importance for Bologna due to the presence of leading institutions, both at a national and international level, such as the 'Teatro Comunale' opera house, the International Music Library and Museum, the Conservatory dedicated to Father Martini, the Music and Performing Arts Department of the University of Bologna and the Philharmonic Academy. Moreover, the city is very well-known for its vibrant jazz music scene, special dedicated programmes for children and dozens of festivals.

Good practice

INCREDIBOL! - l'INnovazione CREativa di Bologna

Target group

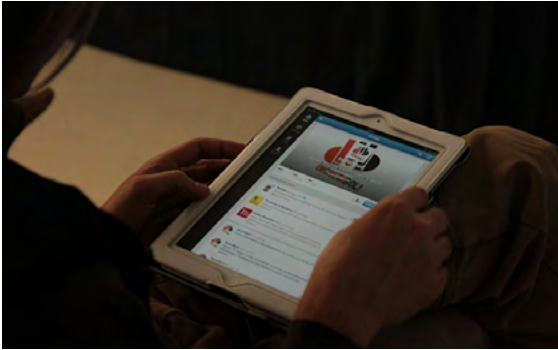
Young professionals in their early years of activity

Objective

To offer a platform of support for innovative professionals and businesses in the cultural and creative field in particular during their start-up phase.

Organisers

Municipality of Bologna in partnership with public-private organisations



Source: Bologna City of Music

Activities

The project offers creative professionals and industries in Bologna and Emilia-Romagna Region training opportunities, consultancy firms, networking opportunities, small grants and other services (e.g. promotion & communication services, internationalisation services, etc.). IncrediBOL! also offers rent-free spaces in some city districts, considering creativity as a crucial asset for urban regeneration.

IncrediBOL! launches open calls for innovative projects in the CCI sector. Network partners select those projects which offer a long-term vision and a sustainable approach that could best benefit from support during their start-up phase. Winning professionals receive tailor-made advice from partners on managerial and legal issues as well as training and consulting assistance, to help them cope with the general lack of entrepreneurial skills in the sector.

6 editions of the main public call for startups have been launched since 2010 (the last one was launched in summer 2017) and 80 creative projects have benefited from IncrediBOL!'s support. Over 7 years of activities, several opportunities and pilot projects have been designed to support and develop the regional economic field of culture, creativity and social innovation. Through its network of 30 partners, IncrediBOL! has widened dialogue opportunities between creative professionals and other economic sectors, fostering spillover effects between CCIs and traditional businesses.

As it is based mainly on non-financial support measures, IncrediBOL! is able to work on a limited budget. It was launched in 2010 with €32,000 (half that came from Bologna City Council and half from the State Department for Youth and the Association of Italian Municipalities), although the economic budget has increased every edition thanks to the high quality of the project.



Source: Bologna City of Music

In 2016, for example, economic funding (more than €160,000.00) came from the Emilia-Romagna Region, the Municipality of Bologna, the Metropolitan City of Bologna and Fondazione del Monte di Bologna e Ravenna. However, the non-financial part of the project has been estimated at

more than €200,000 in the form of rents, consultancy services and promotional activities, etc.

IncrediBOL! was named as National Winner Federculture special prize 2011, National Winner European Enterprises Promotion Award 2013, and was also awarded “good practice” by the European Training Foundation in 2015.

360° Value

As can be seen above, this project has already won some national and international prizes for its innovative approach. IncrediBOL! is certainly not lacking in the external confirmation of its quality. What we would like to emphasize is the impact that this project has had on regional strategy. In 2013, following public consultation in which IncrediBOL! was actively involved, the Emilia Romagna Region decided to include cultural and creative industries in its “Smart Specialization Strategy” for 2014-2020. What is more, this project is also promoting integration between public administrative departments: introducing interaction, flexibility and creativity, and helping to overcome the low level of awareness about CCIs by building the CCI community to generate trust and involving CCI actors from the very beginning (not everything is about financial support). There is no better example of how the systematic plan can help in cooperative urban development.

If you would like to know more

<http://www.incredibol.net/en/>

HANGZHOU, China



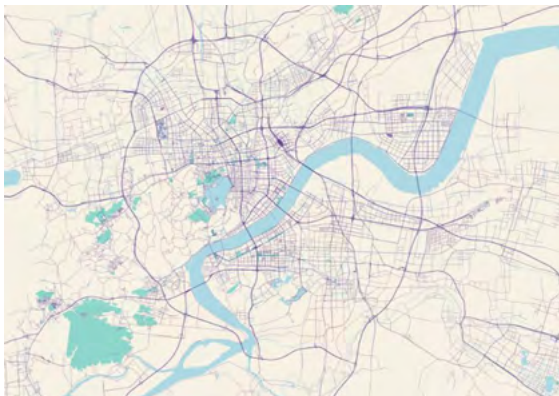
Field: Crafts and Folk Arts

Member since 2012

Total city population: 2.5 millions

Entity responsible: Hangzhou Office of Cultural and Creative Industry

<http://eng.hangzhou.gov.cn>



Source: www.muji.com

Context

For Marco Polo, Hangzhou—one of seven ancient capitals of ancient China—was the most beautiful and elegant city in the Far East. In the last few years, this city has undergone a great transformation from industrial to creative city. Recognised by the Chinese Government as a “National Cultural and Creative Centre”, Hangzhou is in a strategic position in the country’s overall development. In 2014, creative industries made up 17.5% of the city’s GDP, with over 336,000 people employed in the sector.

Hangzhou is also known as China’s Tea Capital, since the city has always been one of the country’s most famous tea production areas, particularly concerning the production of the West Lake Longjing Green Tea, and also as the centre of traditional arts and crafts related to silk production and design.

The city is renowned for several handicraft traditions including silk and tea production and porcelain and bronze sculptures. Having long been the historic design, production and trade centre of Chinese silk, Hangzhou has managed to preserve this traditional craft heritage. Furthermore, the stone carvings by the Xiling Seal Engraver’s Society are particularly noteworthy as a witness to the city’s long-standing crafts and folk arts tradition.

As a member of the UCCN, Hangzhou has committed to fostering local human resources and expertise and extending exchanges within the UCCN, in order to formulate and implement targeted development policies intended to optimise the framework for cultural and creative industries and

to improve the transfer, protection and innovative utilization of crafts and folk arts, thereby enhancing the global competitiveness of Hangzhou's creative industries.

Good practice

Apprenticeship programme

Target group

New professionals in five traditional field of crafts: silk lace art, mechanical silk embroidery art, ceramic art, silk embroidery art, bronze carving

Objective

To ensure the transfer of knowledge of their craft masters and perpetual innovation in their arts.

Organisers

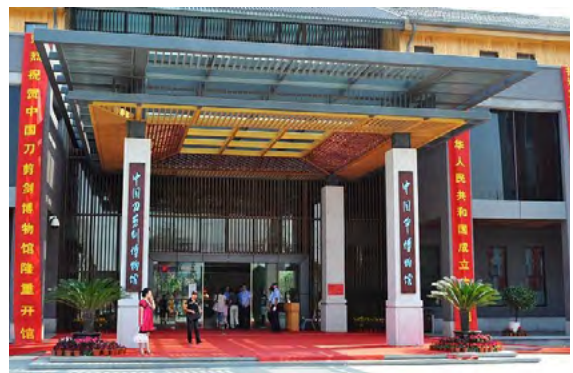
Local Government of Hangzhou

Activities

Bearing in mind that modern times are making us forget old traditions and crafts, Hangzhou Government decided to start this apprenticeship programme with a 5-year duration. silk lace art, mechanical silk embroidery art, ceramic art, silk embroidery art, bronze carving are field chosen for this project. One recognised master in each of them had the opportunity to choose 4 or 5 young artists and train them.

During the first year, the programme focuses on the basic skills, and during the second and third years trainees come up against more difficulties and expand their knowledge in order to prepare an exhibition of their authentic work. Trainees are encouraged to innovate and put a personal stamp on their products. In this way, the apprenticeship programme ensures the continuous development of traditional crafts.

Due to the success of the programme, an increasing number of arts and crafts masters apply, which could be an asset for the legacy and flourishing of the crafts and folk art. Bilateral agreements have also subsequently been reached between the masters and apprentices of the pottery group. So far, products made as a result of this programme have been presented at various UCCN meetings, such as Kanazawa in 2015 and Icheon in 2016.



Source: en.unesco.org_creative-cities_



Source: en.unesco.org_creative-cities_

360° Value

In the first faze of transition to creative city, Hangzhou—like many other cities—has decided to work on development policies for the creative and cultural sector. This project is only one of many planned, the purpose of which is not only to educate new craft masters, but also to raise awareness about the importance of creative sectors. This popularization and increasing production of traditional crafts not only helps in the

development of local CCI but in an indirect also has a specific focus regarding the links between the cultural and creative industries and other industries. Increasing the production of traditional crafts has a direct impact on fostering the tourism industry, for example. There is no better way of making a city coepetitive than to develop different capacities with the same goal, while at the same time looking for smart specialisation.

If you would like to know more

<http://eng.hangzhou.gov.cn/>

DÈNIA, Spain



Field: Gastronomy
Member since 2015
Total city population: 42,100
Entity responsible: Innovation and Creativity Office
<http://deniacreative.city/>

Context

Dénia is a small city, and a Spanish port ON the Mediterranean Sea with a long fishing tradition. Besides tourism, the local economy is also based on gastronomy and the food industry. However, in the last few years this sector has suffered from a lack of new young farmers and a lack of innovation. The local government saw the UNESCO title of Creative City as an opportunity to invigorate the area and to advance in a collaborative, creative and local economy model based on traditional and innovative Mediterranean food—so characteristic of Dénia and Marina Alta.



Source: www.mujumaps.com

Dénia's vision of gastronomy in particular focuses on the emergence of innovative models of local food ecosystems. The gastronomic sector draws inspiration from the Mediterranean diet and from concepts such as Slow Food by promoting healthy food based on local resources and produce with the aim of ensuring more sustainable development.

Dénia is also involved in active exchange programmes with other cities from the network. Hence, the “*Tasting Schools: Deconstructing Education - Creative and Inclusive Schools in Gastronomic Cities*” project, led by the school *Pou de la Muntanya* in Dénia, in which schools from other gastronomy-creative cities take part: Bergen (Norway), Östersund (Sweden) and Parma (Italy). The project aims to improve the education skills of children through the culinary arts; and is funded by the European Union (Erasmus + call).



Source: Denia City of Gastronomy



Source: Denia City of Gastronomy

As a member of the UCCN, Dénia is looking forward to protecting the local food ecosystem and gastronomic heritage, to encouraging gastronomic entrepreneurs and to promoting close collaboration within the network.

Good practice

The Biomoscattell project: recovering the traditional landscape through organic farming of Muscat grapes.

Target group

The whole population of the city and the Marina Alta region, because all can benefit from this project.

Objective

To recover the culture and agricultural activities around the Muscat grape organic cultivation by providing value-added services to this project by linking it with tourism, gastronomy, environment, health, wellness and leisure.

Participants

Eight farmers and three technicians (manager-coordinator, oenologist and controllers) from the Polytechnic University of Valencia. The Biomoscattell project is being implemented by the "Department of Economy, Agriculture and Environment" of *El Poble Nou de Benitatxell* City Council.

Activities

Although it has a great gastronomic tradition, Dénia felt the need to renew its agricultural landscape and to protect the local *Muscat*, a variety of grape in the Marina Alta region. The project focuses on protecting the historical heritage of the grape vines (variety: *vinefera sylvestris muscat of Alexandria*) which has been traditionally cultivated for 2,000 years.



Source: Denia City of Gastronomy

The group of experts from the Polytechnic University of Valencia taught local farmers how to upgrade the production and to introduce organic products, without pesticides, on the market. Organic farming started to be used as a method of crop production. The main activity focuses on growing organic Muscat grapes and its sub-prod-

ucts: dried grapes, wine and juices, without chemicals. Additionally, marketing is based on a “fair price” basis for both farmers and customers. It is important to emphasize that traditional knowledge and techniques are used to obtain a high quality product.

This project perfectly combines tourism, gastronomy, environment, health, wellness, leisure and food production. During the high season, guided tours by farmers are offered both to locals and visitors. In this way, awareness is raised about the local gastronomic heritage and food production.



Source: Denia City of Gastronomy

The initiative contributes to the diversification of our local economy which is highly dependent on tourism (specially in coastal areas, as Dénia is), helping create new jobs and new agro-tourism entrepreneurship in rural settings (in *El Poble Nou de Benitatxell* village), by preventing depopulation. Indeed, it entails partnership and collaboration between the rural environment and the urban coastal areas.

The Biomoscattell project—and other projects based on recovering the “ethos” of farming the Muscat grape in the Marina Alta Region—preserves our agricultural landscape and the environment: protection of native species, rural architecture (such as the “Riuraus” route), traditional farming techniques, recovery of traditional cooking recipes and new gastronomic treats and new food products made using the Muscat grape.

360° Value

The Biomoscattell project is a local organic food model combined with protection of the landscape in order to attract tourism. True success lies in combining innovation with tradition to promote the region’s gastronomy. Dénia has picked its local heritage in order to foster its international outreach and competitiveness. This project emphasizes the importance of transversal approaches, as well as multi-stakeholders’ cooperation, in promoting gastronomy by developing a wide range of activities and events involving both local and international actors.

If you would like to know more

<http://biomoscattell.org/>

<http://www.agricologia.es/>

<http://www.rutadelsriuraus.es/>

<http://tastingschools.eu>

Adelaide • Al Ahsa • Alba • Almaty • Amarante • Aswar • Auckland • Austin • Baghdad • Baguio City • Bamian
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• Braga • Brasília • Brazzaville • Bristol • Brno • Bucheon • Budapest • Buenaventura • Buenos Aires • Burgos •
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• Gaziantep • Ghent • Glasgow • Granada • Graz • Greater Geelong • Guadalajara • Gwangju • Hamamatsu •
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Pekalongan • Pesaro • Phuket • Popayán • Porto Novo • Prague • Praia • **Puebla** • Qingdao • Québec City
• Rasht • Reykjavik • Rome • Saint Étienne • Salvador • San Antonio • San Cristóbal de las Casas • Santa Fe • Santos
• Sapporo • Sasayama • Seattle • Seoul • Seville • Shanghai • Sheki • Shenzhen • Shunde • Singapore • Sofia
• Sokodé • Suzhou • Sydney • Tartu • Tel Aviv • Yafo • Terrassa • Tétouan • Tongyeong • Toronto • Tsuruoka
• Tucson • Tunis • Turin • Utrecht • Ulyanovsk • Vārāṇasī • Wuhan • Yamagata City • York • Zahlé

Creative Governance Cities

Urban governance is the software that enables the urban hardware to function, ensuring suitable legal frameworks, efficient political, managerial and administrative processes, as well as strong and capable local institutions able to respond to citizens' needs. Urban governance can become "creative", multi-level and collaborative to help cities perform better by learning from the past, creating the present and enabling the future. Through a variety of creative solutions, this form of governance could enhance efficiency and lead to sustainable development.

For a creative city it is very important to place creative fields at the centre of the urban strategy. Otherwise, the title given by UNESCO and acceptance within the network serves as no more than a decoration. Puebla, Dunedin and Helsinki have used the creative thinking approach to deal with current problems and prepare a strategy for the future.

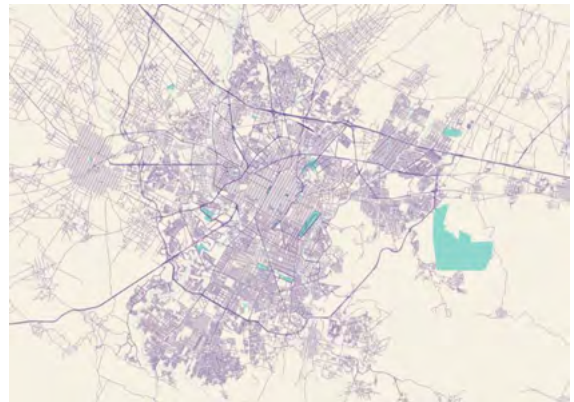
PUEBLA, Mexico



Field: Design
Member since 2015
Total city population: 1.5 millions
Entity responsible: Ministry of Economic Development and Tourism of the City of Puebla
<http://pueblacid.com/2015/en/about>

Context

Puebla, the fourth largest city in Mexico, was founded almost 500 years ago and has a huge cultural heritage. The Historic Centre of Puebla has been listed as a World Heritage cultural asset since 1987. Numerous convents, churches, museums, libraries, cultural centres and theatres play host to creative activities in this city. Nowadays, Puebla is noteworthy for its steady-creativity-led development. The local creative economy represents 7.26% of the state GDP, generating 38,663 formal jobs, or 5.4% of jobs among the economically active population (EAP).



Source: www.mujumaps.com

The municipality is committed to ensuring resilient, safe, human-centred urban development and social stability through creativity. Many initiatives were organised to support this, such as the Cebraton project in which the city commissioned local architects to design artistic warning signs on pedestrian crossings, which in turn significantly reduced traffic accidents throughout the city. Another flagship project, called Reciclatón Puebla, asked 241 universities and 492 different institutions to participate in a campaign of mass recycling to raise awareness about environment sustainability. Puebla is thus well on its way to achieving creativity-led sustainable development.

Puebla defined different goals to be reached until 2020 in its strategy, ensuring a good quality of urban life for all. Puebla University Capital and Smart Puebla, are only two different approaches to responding to citizens' needs by combining multi-stakeholder and multi-level initiative. Since 2015, when Puebla joined the UCCN, it has been significant that creative thinking is increasingly appearing at the centre of the development strategy.



Source: en.unesco.org_creative-cities

Good practice

Puebla Capital of Innovation and Design (PCID)

Target group

Over 100 participants from all 3 levels of government, universities, industry and civil society.

Objective

To promote creative thinking, innovation and design as strategic assets for competitiveness

Organisers

Municipality of Puebla

Activities

Puebla Capital of Innovation and Design is a social, economic and cultural innovation project that seeks to assure sustainable development in this urban area. PCID was designed with the purpose of positioning Puebla as a national and international leader in the field of design.

This project gathered more than 140 actors from three levels of government, educators, industrial and civil society. They were divided into four working groups where they developed a roadmap to study the current situation and the proposal for 26 projects in the short, medium and long term.

The action is based on an ideology that believes in allowing the transfer of the projects' leadership towards strategic actors from civil society, academy and industry so that they may transcend governmental political cycles. PCID works towards the creation of a collaborative network that gives importance to the development of the city and the application of design and creativity. The formal objective of

this initiative formerly is to enhance talents in design and the creative development of youth. At a practical level, these talented resources are encouraged to enhance their innovative ideas and solutions to problems. Furthermore, the project aims at improving human development by researching into needs and opportunities, and also deals with various related issues such as fairness and competitiveness, connecting developers and designers with industry.



Source: en.unesco.org_creative-cities

The most remarkable and innovative element is the approach to how an urban strategy can be built. By working together, all these groups were able to take into account the needs and opinions of each another.

360° value

Even though this project is still being developed, it is a great example of how creative strategy should be implemented in the urban development. It is not very common, even among creative cities, to place design—in this case—at the core of the strategy. PCID works towards a multi-stakeholder and multi-level approach of cooperation by involving a hundred people from businesses, academia, civil society and governments in decision-making processes. By working together, they aim to establish common ideas to further promote design as a strategic tool for participative urban planning, as well as inclusive competitiveness and prosperity.

If you would like to know more

<http://pueblacid.com/2015/es/>



Source: en.unesco.org_creative-cities

DUNEDIN, New Zealand



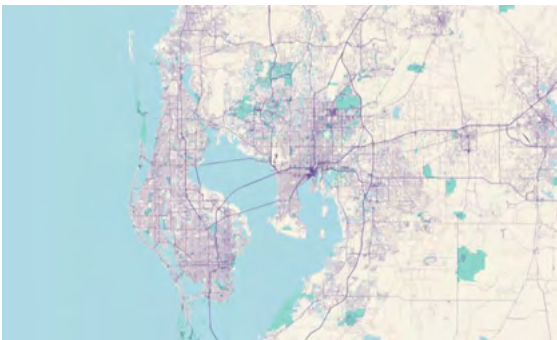
Field: Literature

Member since 2014

Total city population: 127,500

Entity responsible: Dunedin City Council

<http://www.cityofliterature.co.nz/>



Source: www.mujujmaps.com

Context

Situated in the southern Pacific, the islands were settled by its first people, the Maori, over 800 years ago. Dunedin is the ancestral home of the Kāi Tahu people whose stories add rich threads to the fabric of life in this vibrant southern city. Their legends and stories have been woven over centuries by the oral histories and traditions passed down by their ancestors. Today, the Kāi Tahu continue to have a strong and proud presence in Dunedin.

In 1848, a new wave of Scottish migration brought the literature of Burns and the Bible to Dunedin. A statue of Robert Burns occupies a prominent place in the Octagon in the city centre. Significant writers of the past and present are honoured in a Writers' Walk, also in the Octagon.

Today, many published and talented writers, poets, illustrators, lyricists, book designers and playwrights draw their inspiration from European traditions and work alongside other writers from Maori, Pacific and Asian backgrounds. This landscape has always inspired poets and writers since the 19th century, including: poet Thomas Bracken, author of New Zealand's national anthem, Charles Brasch, founder of Landfall, the country's foremost literary journal, and Janet Frame, internationally respected for her fiction and poetry. It is therefore no wonder that Dunedin joined the UCCN in 2014, precisely as a city of literature.

Throughout the year, literature related events contribute to the city's vibe such as the Dunedin Writers' and Readers' Festival, New Zealand Book Month and the Children's Storylines Festival. Additionally, the unique Centre for the Book, which opened in 2012, provides a unique center of excellence in book history, print culture and research into new platforms and models for book publication and distribution.

As an UCCN member, Dunedin is seeking to build strong partnerships—locally, nationally and internationally—by encouraging collaboration, and participation by everyone, everywhere in the city, from individuals as well as business and institutions. It had to develop solid strategy in order to achieve these goals.

Good practice

ARA TOI OTEPOTI: our creative future

Target group

Public sector

Objective

To provide a strong framework and direction for enhancing collaboration and development of the existing creative strengths of Dunedin in music, visual and performance arts as well as literature.

Organizers

Dunedin City Council

Activities

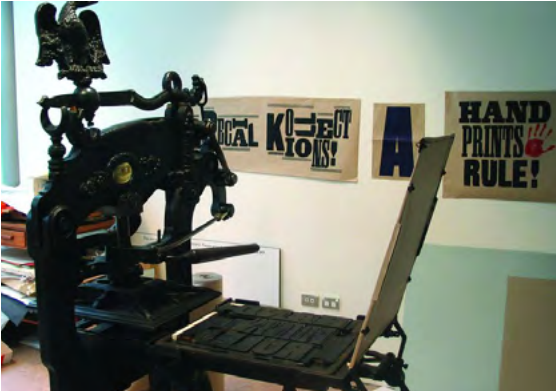
The strategic framework was developed in consultation with a local community arts collective, who were consulted from within the Dunedin community in 2014 and formally adopted by the Dunedin City Council in 2015.

The Ara Toi Otepoti—Our Creative Future (Ara Toi) strategy—drew on national and international good practice by working in partnership with communities and key stakeholders, such as Kai Tahu. The result has been broad support for the objective of being one of the world’s great small cities for arts and culture. The strategy sprang from a wide-ranging community engagement process in 2010/11 to help the council identify priorities for the future of Dunedin. Feedback included a strong feeling that arts and culture are strongly linked to the city’s strategic objectives such as economic development and social wellbeing.

As a result, the city developed the strategy to make creativity a part of every aspect of city life. It invested \$245,000 to kick-start delivery and endorsed establishment of the Creative Dunedin Partnership, a governance group that brings together organisations and community representatives committed to taking an active role. Key



Source: en.unesco.org/creative-cities



Source: en.unesco.org_creative-cities

achievements to date also include strong community input into the Warehouse Precinct Revitalisation Plan to breathe new life into an historic area of Dunedin, and to protect and enhance the city's significant architectural heritage.

Overall, for an investment of about \$1.5 million of public money, the strategy has seen about \$50 million of private investment in the area, including businesses supporting a street art programme and many buildings being brought back into use.

The group titled the Creative Dunedin Partnership, made up of representatives from a broad cross section of the creative community, was created to guide and advise on the implementation of Ara Toi. Ten initial actions were identified from within the community and an action plan has been developed to implement these actions. These actions include embedding arts and culture in the physical infrastructure of the city such as roads, buildings and street furniture as well as creative festivals and events. The strategy has already gained widespread support from the city's community and there has been major engagement through its development and consultation phases. The development of the public art framework is already well-advanced.

360° Value

Dunedin City Council has worked with its community to develop a bold and successful arts and culture strategy which has already seen the city become a UNESCO City of Literature. The idea came to fruition in 2011, and the Ara Toi Otepoti strategy's purpose is to provide a framework for culture, with the aim being one of the best arts and culture strategies in the country.

The strategy has been described by Creative New Zealand as one of the best arts and culture strategies in the country. As well as fostering creative activities in the city, Ara Toi is expected to provide a strong framework and direction for enhancing collaboration, effective use of resources, and leverage of Dunedin's existing creative strengths in music, visual and performance arts as well as literature.

If you would like to know more

http://www.dunedin.govt.nz/__data/assets/pdf_file/0015/522060/Ara-Toi-Viewable.pdf

<https://www.dunedin.govt.nz/aratoi>

HELSINKI, Finland



Field: Design
Member since 2014
Total city population: 219,017
Entity responsible: Office of Economic Development,
City of Helsinki
2012 World Capital of Design
<http://myhelsinki.fi/>

Context

Since the 1980s, Finland has experienced a major shift away from technology-driven development towards human centred innovation and creativity. This has been reflected in many ways, although the most remarkable is that the Department of Creative Economy and Creative Industries moved away from the Ministry of Education (& Culture) to the Ministry of Trade & Industry. Thus, the importance of CCI in the sustainable development of the country has been emphasized.



Source: www.mujumaps.com

Helsinki's UCCN candidature came after the city won the World Capital of Design prize in 2012. The biennial designation of World Design Capital showcases cities that have successfully used design to reinvent themselves and to improve the economic, social, cultural and environmental lives of their citizens. Following on from this philosophy of implementing design as a tool for urban development, Helsinki joined the Unesco Creative City Network in 2014 as a city of design.

Helsinki uses design to improve city life using an approach that is both collaborative and practical. In its efforts to create a better city, Helsinki calls on the creativity of designers to imagine innovative ways of focusing on human needs. By following this approach, Helsinki is proud to say that the city is being created through the creativity of its people. Helsinki will continue to develop educational opportunities related to design in primary schools and through recreational activities.



Source: en.unesco.org_creative-cities

The availability of public information increases citizens' understanding of their living environments. This, in turn, helps citizens to become more involved in city life and allows designers and developers to use this data to create services that meet users' needs. The city's belief that good design should be available to everyone is illustrated by the integration of design in the local transport system through practical metro seats which were designed in collaboration with users.

Good practice

The Design Driven City

Target group

Public sector

Objective

To comprehend the meaning of design for cities and to find the most beneficial manner of integrating design into the development of better cities.

Organizers

4 cities (Helsinki, Espoo, Kauniainen and Lahti) and the Ministry of Employment and Economy of Finland.

Activities

This project is a legacy of World Design Capital Helsinki 2012 and also the implementation part of the National Design Programme published by the Government in 2013. Thus was a two-year initiative aimed at using design thinking to overcome urban problems.



Source: en.unesco.org_creative-cities

Three goals were set: (1) to increase the understanding of the use of design in urban environments, (2) to bring design thinking and design professionals to city development work, and (3) to communicate the meaning of design and participate in public discourse.

The programme was based on four key elements:

City Designers — The city hired three city designers to work together with city employees in order to explore what design thinking can bring to the city development. They explained the importance of design within the city context and helped in its implementation.

Design agent — One of the objectives was to make space for all city employees interested in design. Six times a year in person or every day in social media, Design Agents would discuss why cities need design in order to function and would share successful examples of the use of design methods within a city environment. This network brought together experts from different city offices dealing with similar issues.

Open inquiries — Every city office had the opportunity to request a free half day consultation from city designers. “How to use design in public services?”, “Where to find good practices as an inspiration?” and any other doubts that may be linked to using design were answered during these inquiries.

Commissions (projects) — All projects were run by public offices and the role of the Design Driven City was to offer designers’ points of view. In other words, city designers used their own experiences and creative abilities to help in solving problems. More than 50 projects in four cities were realized over a two-year period, while the network of Design Agents grew to 500 persons, and the Lahti University of Applied Sciences collaborated with the city in drawing up educational programmes based on design and the whole experience is now available in the web publication Designstoriesfromhelsinki.fi.

The Design Driven City was completed on 31.12.2015.

360° Value

This project promotes the use of design by cities and creates ways to incorporate design thinking into the development of public services. Helsinki has used a completely new approach in city governance, placing the emphasis on creativity and design thinking in solving everyday issues. The aim of the chosen projects is to bring design to new stages into the core of societal challenges and to strengthen user-derived planning within the sphere of public service development. The use of design methods helped to view problems from a wider perspective than addressing just one city office or a specific service, because design always looks at the bigger picture. Furthermore, the design agent network aimed to strengthen



Source: en.unesco.org_creative-cities

collaboration within cities and to link city employees to one another. Close collaboration among citizens, professionals, different public offices, academia and different cities together with multi-level governance has ensured the long-term sustainability of the project.

If you would like to know more

<http://www.designstoriesfromhelsinki.fi>

<http://www.hel.fi/www/designhelsinki.fi>

<http://myhelsinki.fi/>

<http://www.designcities.net/city/helsinki/>

Conclusions

Creative cities are innovation hubs and breeding grounds for the development of new strategies, policies and initiatives aimed at making culture and creativity a driving force behind sustainable development and urban regeneration and helping to increase opportunities for a broader range of communities, while contributing to more inclusive social patterns and urban economies.

Thus, creative cities constitute a response to major local challenges such as the economic crisis, environmental degradation, demographic growth and social tensions, and can exchange experiences and good practices at an international level. They demonstrate that creative industries play a vital role in sustaining local economies and in creating new economic opportunities. They help improve access to and participation in cultural life, as well as the enjoyment of cultural goods and services, particularly among marginalised or vulnerable groups and individuals.

Established in 2004, the UNESCO Creative Cities Network reflects a changing perception of culture and its role in society and as part of the economy. The idea for the network was based on the observation that while many cities around the world realise that creative industries are beginning to play a much greater role in their local economic and social development schemes, they do not clearly see how to harness this potential or how to engage the appropriate actors in their development.

The UCCN offers exceptional opportunities for cities to draw on peer learning processes and collaborative projects at regional and international levels in order to foster the internationalisation of local cultural industries, enhance the mobility of artists and cultural professionals, and build capacities in policy for-

mulation and implementation. The degree of international connectivity and the types of cooperation with other creative cities constitute the driving forces behind this process. However, most cities are actively engaged in bilateral or multilateral projects, as well as in exchanges with other member cities within the same creative field.

In 2016, during the 10th Annual Meeting of the Network, the exhibition of good practices was organised by Östersund Creative City of Gastronomy and the UCCN office. 50 creative cities prepared 63 good practices in order to share expertise and experience and to enable other UCCN members to maximise the use of creativity as a strategic factor for sustainable development. All practices are available online (<http://creativegastronomy.com/uccn2016/uccn-10th-annual-meeting/good-practice-exhibition/>).

According to UNESCO, cooperation among cities in the network has been so far so good, but since 62 new members joined in 2017, there is a need to learn about insights of what is actually going on within the network. From the business development perspective to the creative field awareness and lifelong learning process, from joyful festivals to professional and artistic exchange programmes, from sustainable urban development measures to the international network, the 63 good practices contribute towards strengthening cooperation with and among cities that have recognised creativity as a strategic factor of sustainable development.

This document offers an analysis in accordance with dimensions defined by the Deusto Cities Lab Chair. We have divided 12 practices into 4 different groups. Every group placed emphasis on one dimension that has been to combine with creativity to produce an example of good practices. So far we have seen how Budapest deals with ageing, how Parma and Kobe treat their children and how literature combined with new technology can make a city more compact. We have also learned that being cooperative doesn't mean only pursuing novelties, but also considering the advantages we already have, as in the cases of Denia and Hangzhou. The last part, Creative Governance, shows some examples of how to govern creativity and how to use creative tools to make governance more human centred.

Lessons learned:

- Make special programmes and projects that address vulnerable parts of society such as children or elderly people
- Work with specific target group in order to offer tailor-made solutions to their everyday problems
- Think in advance - make long term action plans and projects in order to ensure a successful and long-living creative city

- Think outside the box and overcome the limits of real physical space by using new technologies
- Make your city more compact by decentralisation - go out and work with the suburbs
- Combine a Creative City project with other relevant topics in the city. A city can be a Green, Smart, Creative and Learning city at the same time
- Make sure that local government supports creativity with a proper strategy
- Think how to transfer traditional knowledge to new generations
- Work with universities and other centres of learning
- Use creativity and creative thinking to deal with everyday problems. The solution is sometimes where you least expect it.
- Place citizens at the centre of the local development strategy because human cleverness, desires, motivation, imagination and creativity are crucial resources for modern cities.

The actions and positive experiences gained by creative cities are meant to inspire urban stakeholders around the world to build on their cultural assets and creative industries for sustainable urban development in their respective cities. As seen above, the UCCN functions as a laboratory of new initiatives, therefore helps to operationalise the 2030 Sustainable Development Agenda in the field of creativity and sustainable urban development. This document attempts to take a small step in that direction.

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Creativity has become a mantra of our age, endowed almost exclusively with positive virtues. At the last count, over 160 cities worldwide called themselves “creative city” from Creative Manchester to Creative Bristol and, of course, Creative London, in Britain. And ditto Canada: Toronto with its Culture Plan for the Creative City; Vancouver and the Creative City Task Force and Ottawa’s plan to be a creative city. In Australia we find the Brisbane Creative City strategy and there is Creative Auckland. In the United States, there is Creative Cincinnati, Creative Tampa Bay and the welter of creative regions such as Creative New England.

This document aims to bring together the experience of cities which have developed successful projects in order to achieve urban transformation, social inclusion, economic development and cultural prosperity through creativity. We are looking for the City 360° where the change has been driven by creativity.

Supported by

