

The Creative Village Approach as a Tool for Creating Village Futures

Mahdi Rastghalam
University of Isfahan
Iran

Eskandar Seidaei
University of Isfahan
Iran

Hedayat Nouri
University of Isfahan
Iran

Abstract

Forecasts show less than desirable futures for human settlements in developing countries, both in cities and rural areas. Thus, it is necessary to identify effective approaches and strategies which can improve the futures of these human settlements. The Creative City Approach (Landry, 2008) has been designed to regenerate both the economic and the social structures of target cities. The Creative Village Approach, which is based on the Creative Cities framework, is an innovative approach for the endogenous development of rural areas. The purpose of this paper is to provide a comprehensive definition of the Creative Village and the rural creative class too, and to determine key factors influencing the development of the Creative Village. The influence and impact levels of key factors are then investigated using Mic Mac software, with the results of direct and indirect influence levels assessed. Analysis demonstrates that the factors of 'vision' (with an impact level of nine points), 'risk-taking' (with an impact level of six points) and 'village space' (with an impact level of six points) were critically important to the development of the Creative Village. Factors such as 'participation' (with an impact level of four points) and 'social cohesion and relationships' (with an impact level of two points) were key primary variables and also had high levels of influence in the establishment of Creative Village communities.

Keywords: Creative Village, Creative City, Rural Creative Class, Mic Mac, Iran

Introduction

For centuries villages have been critical centres of habitation and production in developing countries (Bruntrup & Messner, 2007; Papoli & Ebrahimi, 2011). These days, one of the current challenges of developing countries is the gradual decline of the village (Karkehabadi, Z., Khajehnabei, F., & Kouchaki, M., 2013). In Iran, many rural communities have faced retrogression as a result of development (particularly in the past three decades). Land reform, Iranian entry into the oil market, war, and the impact of the information and communication age are some of the factors that have led to Iran's rural collapse (Zali & Zamani pour, 2015; Kalantari, K., Varmazyar, H., & Nodoushan, A., 2013). Many cities have encountered the challenges that include greater population density, increased consumption, and changes in morality and relational factors. Changes in the definition of a city based on minimum population and the merger of villages into neighbouring cities in Iran have resulted in the growth of urbanism (Mansouri & Haji Aliakbari, 2013). Much of the rural population migrated to the five big cities of Tehran, Isfahan, Mashhad, Shiraz, and Tabriz in two successive waves which occurred in 1986-1996 and then 2005-2010 (Karbasi & Fahimi-Fard, 2011). Therefore, many rural and urban settlements are unsustainable in Iran (Mahdi, A., Mahdi, M., Shafiei, M., 2014).

Transformation processes from old industries to new industries based on the concept of 'added value' (Peou, 2016) has also impacted Iran, making the in balance between urban and rural settlements more severe (Golm Mahmudi, 2012). There is an increasing need to act and think beyond traditional approaches and methods (Landry, 2008). In line with this viewpoint the Creative City concept was theorized almost from two decades ago by the Chicago school (Sasaki, 2010). The application of the Creative City approach has been successful in paving the way for regeneration and progress within certain types of cities (Kakiuchi, 2015). A Creative City approach, when implemented, can lead to improved participation and efficiency; these are leading indicators in the field of urban governance (Eugen Ratiu, 2013; Harvey, D., Hawkins, H., & Thomas, N., 2012).

The collapse of traditional micro-agricultural structures within many Iranian villages might also pave the way for new economic opportunities; opportunities to provide for the demands of the urban population. The agricultural production of organic products, medicinal plants and foods has emerged as potential income streams for villagers (Rokhsarzadeh, E., Ali Pourfeikoe, A., Mohammad Baset Ghorshi, M., & Abadi, M. 2014; Stolarick, K., Denstedt, M., Donald, B., & Spencer, G. 2010). Economic activity which is dependant on creativity and include such things as handicrafts, music, design, cinema and gastronomy may restart the rural development process. The Creative Village approach leverages cultural industries to increase the motivation of villagers to develop new products, and gain income in parallel with agricultural production. The Creative Village also develops a dynamic flow with cities - through rural tourism, for example (Almeida, E., Loupa-Ramos, I., Menezes, H., Carvalho-Ribeiro, S., Guimara, N., & Pinto-Correia, T., 2016). Also, it is logical that Creative Village inhabitants do not immigrate to cities in big waves. Thus, achieving sustainable development for human settlements and the rural-city balance is the ultimate goal of the Creative Village framework. It is hoped that the problem of rural decline might be addressed by utilizing the Creative Village approach (NEPAD Institute and African Union., 2013).

The purpose of this research is to present a new theoretic model for the regeneration of rural life and increase urban-rural balance based on this creative village approach. This research is done in two steps. The first step is by using the Delphi method to explore the key drivers of creative village theory and its structure. The second step is done by using the Mic mac flowchart and software, where a measurement of key factors is done.

Material and Methods

After reviewing available documents, theoretical material for the primary triple structure based on the creative city theory (such as elements, requirements and indicators) was prepared. Then a combination of Delphi (Nouri Zaman Abadi & Nilipour, 2007) and Mic Mac software (United Nations Environment Programme, 2010; Taheri Damane & Khorshidi, 2014) was utilized to analyze expert comments regarding the Creative Village framework using a future oriented approach. Due to the futuristic nature of the research and in the absence of actual data on established Creative Villages, the opinion of experts was sought and collated. Respondents were drawn from academia, government officials in the areas of executive leadership and policy, rural innovators (Mahroum, S., Atterton, J., Ward, N., Williams, A., Naylor, R., Hindle, R., & Rowe, F., 2007) and two cultural industry (folk arts) extension agents.

Data was collected from thirty-one experts with academic and executive experience in the fields of policy/planning and rural development. The Delphi method was utilised (using an open questionnaire) to determine and rate the importance of key factors in the creation of the Creative Village in rural Iran. The Delphi method is a systematic forecasting method that involves structured interaction among a group of experts on a subject. The Delphi technique typically includes at least two rounds of experts answering questions and giving justification for their answers, providing the opportunity between rounds for changes and revisions. The multiple rounds, which are stopped after a pre-defined criterion is reached, enable the group of experts to arrive at a consensus forecast on the subject being discussed (Papoli Yazdi & Ebrahimi, 2011). The results obtained from this first round were then summarized and compiled A second round questionnaire was designed using Mic Mac software to structure a cross-effects matrix. The Micmac method (Matrix-based Multiplication Applied to a Classification) was developed by Michel Godet in 1971. This method is a tool for structural analysis based on pooling of ideas. This form of analysis describes a system using a matrix which combines the constituent components of the system. Also it is carried out by a working committee made up of actors and experts from the field under study, but this does not exclude calling on external advisers. The different phases of the method are: listing the variables, describing the relationship between variables and identifying the key variables (United Nations Environment Programme, 2010).

Further comments were gathered and results analyzed. It is worth mentioning that the results obtained from second round questionnaire responses were then returned to these experts for purposes of knowledge sharing and clarification. The results of the t-test for comparison of the answer average in the repeated second round questionnaires equalled 1.685 and indicated that there was no significant difference between them.

Theoretical Framework

The decline of the village has posed significant challenges for developing countries. Many rural regions in Iran are losing their citizenry in migration processes. According to rural development theory, villages must become more resilient and self-sustaining so that they can ‘future-proof’ themselves in the face of emerging issues (Papoli Yazdi & Ebrahimi, 2011). The Creative City, a concept that was coined in the late 1980s in response to the dramatic economic and social changes of that time, has become a global movement based on the UNESCO Creative City network. The Creative City concept focuses on how the culture of a place can invigorate and revitalize its economy while enhancing its sense of self and confidence. Indeed, the creative city theory addresses the needs of people that are excluded from the dominant market system and who must create alternative subsistence systems through a new economic cluster (Ponzioni & Rossi, 2010). Ramos (2016), for example, described one such hypothetical configuration he calls cosmo-localism, where both new values and needs drive a new type of social actor which can leverage the global

design commons and community maker space-based production in ways that can produce agency, empowerment and livelihood for people in distributed and relocalized settings. This may be possible in city and rural regions due to new economic clusterings and cultural industries.

The concept of creativity has been investigated in urban areas (Long, H., Tu, S., Ge, D., Li, T., & Liu, Y., 2016), and thus it is logical that a Creative Village approach could also prove to be beneficial for the purposes of rural sustainable endogenous development and rural regeneration (Escalona-Orcao, A., Escolano-Utrilla, S., Saez-Perez, L., Sanchez-Valver de García, B., 2016). Revitalization of the development process in the countryside requires the development of a modern (Kuhmonen, T., Kuhmonen, I., & Luoto, L., 2016), efficient and adjusted approach to rural circumstances and environments (Zhaoxu & Liming, 2016). It can be expected that a Creative Village approach might also provide a framework for the regeneration of the village as rural communities move from a production-orientated economy to a post-production-orientated. This could be achieved by relying on the essential elements of the community in the creation of cultural industries and agricultural products (Bell & Jayne, 2010; Mihaela Ghis, M., Fabienne Goux-Baudiment, F., Allen Dator, J., & Cole, S., 2011; Ríos, I., Rivera, M., & Garcia, C., 2016).

Cultural industries, also known as “creative industries,” create, produce and distribute goods and services that are cultural in nature and usually protected by intellectual property rights (O’Connor, 2010). Cultural industries includes text, music, and film production and publishing, as well as crafts and design. Architecture, the visual and performing arts, sport, advertising and cultural tourism can also generate value for individuals and societies (Pratt, 2008). It is important to note that cultural products are both bearers of identity, value and meaning as well as factors for economic and social development (Kustiwan, I., Ukrin, I., & Aulia, A., 2015). The preservation and promotion of cultural diversity leads to the development of cultural industries that can make an impact at both the local and global level (Bagwell, 2008). Rural cultural spaces can become centres for cultural industries based on tourism, festivals, ceremonies, handicrafts, film, music and so on (Argent, N., Tonts, M., Jones, R., & Holmes, J., 2013; Beyers, 2007). Iran has rural cultural diversity and many sub-cultures (Badri, 2010). Thus, every village in Iran has specific cultural properties and products that can could create wealth and add value within creative industries (Jafarpoor & Afjei, 2012).

In this paper, “the possibility of using Creative Village theory for rural development” is a key research question. But what is a creative village? Although Bianchini & Landry (1995) and Florida (2002) have described the Creative City and its dimensions, the concept of the Creative Village requires a different approach. Drawing from a study of core source documents and the written responses of key experts, I have synthesised a working definition of the “Creative Village”.

The Creative Village is a sustainable, viable space that creates a platform for the attraction and development of a creative class in industries with low-level technology, mainly in the fields of culture and art. It is reliant on eco-oriented processes involving local lifestyles, a clean environment and necessary equipment. This village provides equal benefit to a rural community, its creative class and the consumer of rural creative products. Wealth creation in such villages (Soares da Silva, D., Figueiredo, E., C Eus-ebio, C., & Maria Joao Carneiro, M., 2016) comes from the products of the creative class. These products are complementary to the essential activities of the village (traditional village industry and so forth).

The primary structure of the key factors of a creative village can be explained in three parts. These are: the five elements of the Creative Village, the five requirements of the Creative Village and the five indicators of a Creative Village. Figure one shows the structure of these key factors.

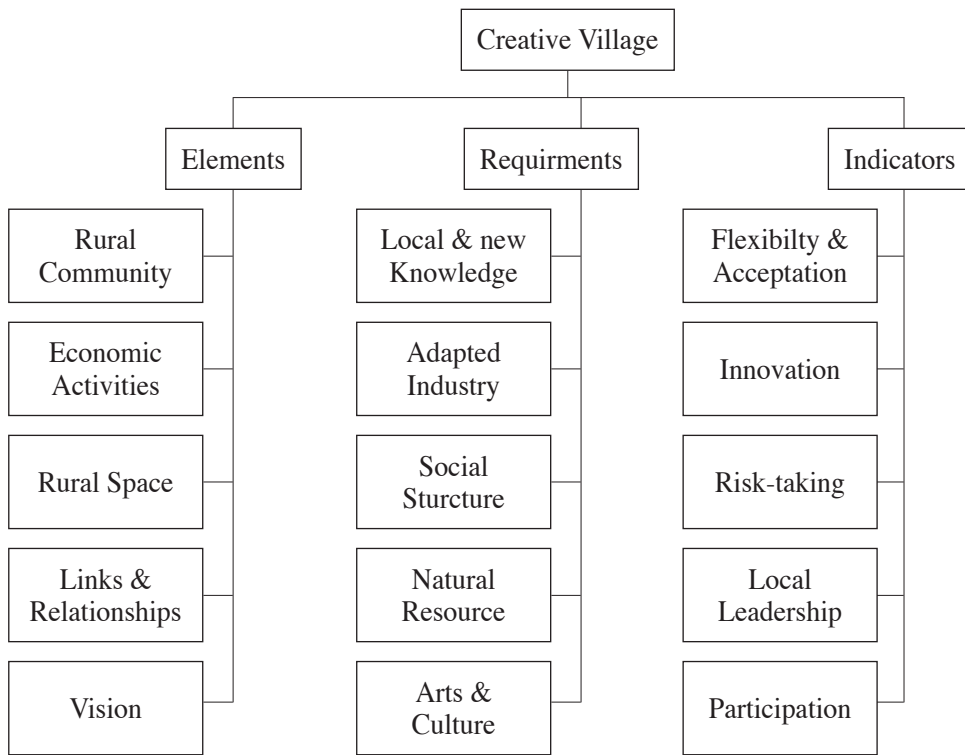


Figure 1. The structure of the key factors of the creative village theory

Creative Village Elements

‘Rural community,’ ‘economic activities,’ ‘village environment,’ ‘social cohesion and relationships’ and ‘vision’ are the five main elements of a Creative Village.

A) Rural community: the community of a creative village should support the requirements and conditions of activities that may result in the emergence of future entrepreneurs. Community should be consistent and connected, and always appreciate the success of its creative residents.

B) Economic activities: creativity often leads to the development of economic opportunities (as cultural entrepreneurs establish businesses and develop them). In creative villages, the commercialization of innovative and creative ideas leads to job and wealth creation through activities such as rural tourism, festivals, the sale of herbs, etc.

C) Rural spaces: there is a close relationship between space and creativity. Creative people need spaces for living, working, gaining inspiration and presenting their works. A creative village should provide spaces for the performance and demonstration of the products of its rural creative class.

D) Social cohesion and relationships: a rustic space that seeks to excite and support creativity needs to optimise the synergy of otherwise disparate elements. Individuals with facilitation and group work skills may be valuable guides in the development of teamwork, strategy and synergetic optimisation within a community.

E) Vision: the representation and expression of a unifying and inspiring vision within a creative village can motivate and direct the energies of village members, while inspiring youth and teenagers, providing them with hope that they have viable and exciting future as village residents.

Creative Village Requirements

The five requirements of a Creative Village include: integration of local and new knowledge, local industry, communication and teamwork skills and structures, natural resources and art and culture.

- A) Integration of local and new knowledge: with the increase of education levels within villages, creative and innovative responses should be expected from the younger generation. Cooperation between the elderly and youth in villages are key to success, as is cooperation between locals and new migrants.
- B) Local industry: the inherent characteristics of a village can often be seen in its agricultural products, stockbreeding and industry. Therefore, the potential for creativity in these fields and related activities is high.
- C) Communication and teamwork skills and structures: these include equality, debate and consensus and the achievement of social cohesion. These skills can be nurtured through public training.
- D) Art and culture: having unique forms of art and culture enables villagers to generate valuable artisanal products, and can lead to opportunities for innovation and industry.
- E) Natural Resources: a factor that separates villages and cities is the availability of natural resources. Therefore, natural resources may prove valuable in the generation of creative village products.

Creative Village Indicators

Analysis of findings pointed to these five indicators of the Creative Village: 'flexibility and acceptance,' 'innovation,' 'risk-taking,' 'leadership' and 'participation'.

- A) Flexibility and acceptance: a Creative Village has the capacity to accept new beliefs and values and shows an interest in new concepts and tools. Creative Villages are not stuck in the past. Flexibility and innovation provide a context for sustainable development.
- B) Innovation: a Creative Village can utilize innovative solutions to solve problems and to accomplish goals.
- C) Risk-taking: the capacity to take risks is characteristic of community members within a Creative Village. The willingness to take risks has a direct relationship with the emergence of innovations.
- D) Leadership: leadership can influence individuals and guide them towards specific targets, including being creativity-oriented.
- E) Participation: in the concept of the creative village, the idea of 'participation' suggests that villagers are engaged in social, economic and political activities which increase social cohesion.

Rural Creative Class

Richard Florida proposed the idea of the creative class in 'The Rise of the Creative Class' (2002). According to Florida, the idea of the creative class can be understood as a multifaceted concept that represents: a new class of people, an emerging sector of the economy, and an urban plan for economic growth and development. The idea of rural creative class is one of the key ideas of this study. My analysis of the research data suggests that a rural creative class would consist of two groups. The first group are the traditional residents of a village (villagers). The second group would be individuals who choose to live in the village, and who migrate to the Creative Village.

Individuals who migrate to rural areas may do so because they want to create a livelihood and identity that is more strongly linked to local relationships, for reasons of personal enjoyment and social satisfaction, for ideological reasons, and simply because they wish to experience a rural environment and lifestyle. The attitudes of such people can be explained with the term ‘rurality’; a term that describes the desire to experience a rural lifestyle. Although the primary purpose of the present study is not to describe the rurality process and its aspects, it is worth mentioning that some creative individuals do choose a rural lifestyle and migrate to villages for these reasons. The inspiration of landscape, agriculture, folk arts and rural culture may provide such individuals with opportunities for creativity.

The members of a creative class tend to gather in creative societies and form network for themselves (Widiastuti, 2015) but the creative class of the village does not necessarily include only the educated (or experts with high-level knowledge), as is often observed in cities. The creative class of rural communities add new elements to the economic, social, cultural and managerial aspects of the village and provide new opportunities for the development of the village at national and transnational levels. The rural creative class helps the village develop and achieve dynamism.

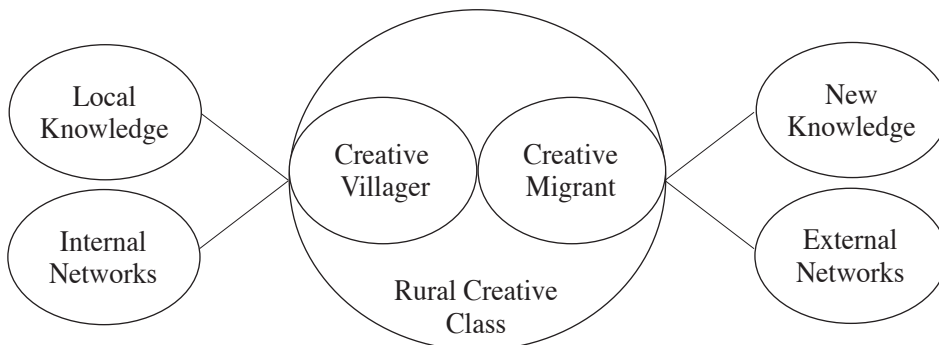


Figure 2. Rural creative class categories and their features

Findings show that creative villagers combine two key strengths. Creative local villagers have a deep understanding of the village and the needs of its inhabitants. Therefore, they can work to create practical tools or methods that solve problems in daily life. On the other hand, creative migrants can engage with rural cultural industries and promote them, improving outcomes for villagers by providing new knowledge and external relationships (Florida, 2008). The rural creative class is a subject that needs to be studied further by other researchers in the future.

Analysis

Measurement of Key Factors in the Creative Village Approach

The first step in analyzing the results using Mic Mac software is presented using a features table showing the direct influence of indicators: table one shows the matrix of direct influence (MDI). The matrix size is 15*15 for the fifteen defined factors. After two iterations, the data reached 100%. From a total of 194 evaluated relationships, thirty-one relationships had a value of zero (no influence), seventy-two relationships had a value of one (weak influence), 112 had a value of two (moderate influence) and ten relationships had a value of three (strong influence).

Table 1. *Matrix of Direct Influence (MDI) indicators and value*

Indicator	Value
Matrix Size	15*15
Number of iterations	2
Number of zeros	31
Number of ones	72
Number of twos	112
Number of threes	10
Total	194
Fill rate	86.2%

Analysis of Key Factors for the Development of the Creative Village

The results of Mic Mac software analysis and map zoning showed four main types of key factors. These include original, dihedral, dependent and independent factors which have been divided by two axes into four zones (see appendix A and B). The factors occur in two states (so that eleven factors are specified, and four factors are unspecified) with the importance of each calculated. A summary of the results is displayed in Table 2. And Table 3. Fifteen factors were identified in the process of the map analysis of direct influence and dependence.

In order to foster or establish a creative village the following factors were considered to have the highest score of direct influence: village space, social cohesion and relationships, vision, risk-taking, and participation. However, it should be noted that the factors of 'relationship,' 'vision' and 'risk-taking' have an uncertain boundary status and they are likely to be impacted in the case of changing conditions. Appendix A shows the results as processed through Mic Mac software.

After analyzing the indirect influence and dependence map, the fifteen factors were determined to have the same status of analysis of direct influence and dependence, except for the fact that all the factors in all the areas are definite in the second area except for the 'flexibility and acceptance' factor. This fact emphasizes the key factors of creative village achievement, including 'village space,' 'link and relationship,' 'vision,' 'risk-taking,' and 'participation.'

All factors can be linked to the government sector, which has a very important and useful role in the direct development process (Radermacher, 2016). Thus, policies can be established which facilitate the development of Creative Villages. Appendix B demonstrates this. In analyzing the direct influence of factors, four factors out of the total have the most significant direct influence: 'vision,' 'risk-taking,' 'participation,' and 'rural space.' Additionally, in analyzing the indirect influence of factors, results show that the same factors are repeated exactly.

Table 2. *Direct influence of fifteen key factors*

Row	Factors	Kind of Factor	Condition of factor	Direct Influence		Pure Impact
				Amount of Influence	Amount of dependence	
1	Rural community	Dihedral	Specified	26	24	2
2	Economic Activities	Dihedral	Specified	29	27	2
3	Rural Space	Original	Unspecified	25	19	6
4	Links & Relationships	Original	Unspecified	23	21	2
5	Vision	Original	Specified	30	21	9
6	New & local knowledge	Dependent	Specified	19	25	-6
7	Adopted industry	Independent	Specified	12	18	-6
8	Social Structure	Dihedral	Specified	22	24	-2
9	Arts & Culture	Independent	Specified	18	20	-2
10	Natural Resources	Dependent	Unspecified	16	23	-7
11	Flexibility & Acceptation	Dihedral	Specified	21	22	-1
12	Innovation	Dependent	Unspecified	19	26	-7
13	Risk-taking	Original	Specified	21	15	6
14	Local Leadership	Dihedral	Specified	22	22	0
15	Participation	Original	Specified	23	19	4

Table 3. *Indirect influence of fifteen key factors*

Row	Factors	Kind of Factor	Condition of factor	InDirect Influence		Pure Impact
				Amount of Influence	Amount of dependence	
1	Rural community	Dihedral	Specified	12703	11499	1204
2	Economic Activities	Dihedral	Specified	13468	12689	779
3	Rural Space	Original	Specified	11893	9177	2716
4	Links & Relationships	Original	Specified	11472	10022	1450
5	Vision	Original	Specified	14169	9978	4191
6	New & local knowledge	Dependent	Specified	9025	11728	-2703
7	Adopted industry	Independent	Specified	5535	8665	-3130
8	Social Structure	Dihedral	Specified	10901	11609	-708
9	Arts & Culture	Independent	Specified	9091	9592	-501
10	Natural Resources	Dependent	Specified	7529	10988	-3459
11	Flexibility & Acceptation	Dihedral	Unspecified	9914	10555	-641
12	Innovation	Dependent	Specified	8782	12248	-3466
13	Risk-taking	Original	Specified	9984	7550	2434
14	Local Leadership	Dihedral	Specified	10794	10527	267
15	Participation	Original	Specified	10775	9208	1567

Results show that the factors of 'vision' (with an impact of nine points), 'risk-taking' (with an impact of six points), 'village space' (with an impact of six points), 'participation' (with an impact of four points) and 'relationship' (with an impact of two points) all have the highest levels of direct influence. Key secondary factors such as 'new and local knowledge,' 'adopted industry,' 'social structures,' 'arts and culture,' 'natural resources,' 'flexibility and acceptance,' and 'innovation' (though not sufficient within themselves) are also required for the establishment of the Creative Village. Therefore, these key factors must be recreated and restored within an endogenous development process by policy-makers. As with the Creative City approach, the Creative Village concept could be used to attract a creative class, particularly if the benefits of rural living is promoted amongst this group.

Conclusion

A Creative Village approach to rural development may prove to be an effective strategy which can be used in certain villages in Iran for the purposes of endogenous development and progress. According to these findings, the application of a creative village approach is especially desirable for rural development because more than half of creative village key factors have a positive impact (through direct and indirect influence). Thus, policy-makers would be able to plan for rural development based on this new concept by focusing on positive factors.

The creative village approach uses creativity and culture as a platform for progress. The key elements of 'new and local knowledge,' 'adopted industry,' 'social structure,' 'arts and culture,' 'natural resources,' 'flexibility and acceptance' and 'innovation' have an important role in the process of establishing a Creative Village.

It is important to note that the 'art and culture' factor provides a foundation for the cultural industries that are at the centre of activities within Creative Cities. Therefore, cultural industries should be considered a key pillar in the Creative Village approach. The results of the present research demonstrate three main points. First, profitable creativity in rural areas is dependant on low-level industries and rural cultural industries that supply urban demands. Second, agricultural activities and agriculturally based products can be one of the main areas of profitable development. Third, the creative rural class can be divided into these two groups: 'creative villagers' and 'creative migrants' (whose role is critical for the establishment and development of the Creative Village model).

Creative Village theory is yet to be utilised (or operationalized). The goal of the Creative Village is the creation of the sustainable rural community where livelihoods exemplify positive values, and where individuals have hope for the future. Developing and promoting a capacity for risk-taking, and community participation patterns, are both key factors for achieving and implementing the creative village approach. Because the Creative Village approach is centred on creative industries and activities that depend on sophisticated cultural development and participation, the attitudes of rural locals may need to change in favour of this enriched rural creativity. Government and policy makers may need to develop strategies for the attraction of the creative migrants that can kick start a mostly endogenous development processes.

Rural areas within developing countries face significant challenges. It is hoped that Creative Village theory might provide the foundation for a global movement; a rethinking of the planning, development, and management of these rural regions and a better future for rural human settlements.

Correspondence

Mahdi Rastghalam
PhD student
Department of Rural Planning
Faculty of Geographical Science & Planning
University of Isfahan, Iran
Email: Rastghalam@live.com

Dr. Eskandar Seidaiy (Corresponding Author)
Associate Professor
Department of Rural Planning
Faculty of Geographical Science & Planning
University of Isfahan, Iran
Email: S.Seidaiy@geo.ui.ac.ir

Dr. Hedayat Nouri
Associate Professor
Department of Rural Planning
Faculty of Geographical Science & Planning
University of Isfahan, Iran
Email: H.nouri@geo.ui.ac.ir

References

- Almeidaa, E., Loupa-Ramosb, I., Menezesa, H., Carvalho-Ribeiroa, S., Guiomara, N., & Pinto-Correia, T., (2016). Urban population looking for rural landscapes: Different appreciation patterns identified in Southern Europe. *Land Use Policy*, 53, 44-55. Retrieved from, <https://dialnet.unirioja.es/servlet/articulo.codigo=5404662>
- Argent, N., Tonts, M., Jones, R., & Holmes, J. (2013). A creativity-led rural renaissance? Amenity-led migration, the creative turn and the uneven development of rural Australia. *Applied Geography*, 44, 88-98. Retrieved from, <http://espace.library.uq.edu.au/view/UQ:317859>
- Badri, A. (2010). *New rural management*. Eshtiagh Pub. Tehran.
- Bagwell, S. (2008). Creative clusters and city growth. *Creative Industries Journal*, 1(1), 31-46. doi:10.1386/cij.1.1.31/1. Retrieved from, http://archive.londonmet.ac.uk/www.citiesinstitute.org/library/b46466_3.pdf
- Bell, D., & Jayne, M. (2010). The creative countryside: Policy and practice in the UK rural cultural economy. *Journal of Rural Studies*, 26, 209–218. doi: 10.1016/j.jrurstud.2010.01.001
- Beyers, W. (2007). Cultural and Recreational Industries in Rural America: Opportunities for State Legislators. Special Issue on Rural Development Policy - *JRAP* 37(1), 25-27. Retrieved from, <http://ageconsearch.umn.edu/bitstream/132974/2/07-1-7.pdf>
- Bruntrup, M., & Messner, D., (2007). Global trends and the future of rural areas. German Development Institute – GDI agriculture & rural development sector. Bonn.
- Escalona-Orcao, A., Escolano-Utrilla, S., Saez-Perez, L., Sanchez-Valver de García, B. (2016). The location of creative clusters in non-metropolitan areas: A methodological proposition. *Journal of Rural Studies*, 45, 112-122.
- Eugen Ratiu, D. (2013). Creative cities and/or sustainable cities: Discourses and practices. *City, Culture and Society*, 4, 125-135.

- European Union. (2011). *The future of rural development policy*. Retrieved from <http://ec.europa.eu/agriculture>.
- Florida, R. (2008). *Who's your city? How the Creative Economy is Making Where to Live the Most Important Decision of Your Life*. New York, N.Y. Basic Books.
- F. J. Radermacher. (2016). A Better Governance for a Better Future. *Journal of Futures Studies*, 20(3), 79-92.
- Golmahnudi, M. (2012). Model appropriate and necessary element in the development of rural entrepreneurship justice in Iran. Proceedings of the First Conference of Islamic-Iranian model of progress, (roadmap to design and develop the model). National Library of the Islamic Republic of Iran.
- Harvey, D., Hawkins, H., & Thomas, N., (2012). Thinking creative clusters beyond the city: People, places and networks. *Geoforum*, 43, 529-539.
- Jafarpour, M., & Afjei, A. (2012). Concept of development of the Islamic-Iranian model of progress. Proceedings of the First Conference of Islamic-Iranian model of progress-road map and development plate. National Library-Tehran.
- Kakiuchi, E., (2015). Culturally creative cities in Japan: Reality and prospects. *City, Culture and Society*.
- Kalantari, K., Varmazyar, H., & Nodoushan, A. (2013). The future prospects of the rural population and the challenges of sustainable rural development in Iran. *Journal of Rural Development*, 16(2), 23-1.
- Karbasi, A., Fahimi-Fard, M. (2011). Estimation of Rural-Urban Migration in Iran. *Iranian Journal of Economic Research*, 16(46), 97-113. Retrieved from, http://www.sid.ir/en/VEWSSID/J_pdf/93820114606.pdf.
- Karkehabadi, Z., Khajehnebei, F., & Kouchaki, M., (2013). Study of rural to urban migration in Iran. *International Research Journal of Applied and Basic Sciences*, 7(10), 623-626. http://www.irjabs.com/files_site/paperlist/r_1992_140109011153.pdf.
- Kuhmonen, T., Kuhmonen, I., & Luoto, L., (2016). How do rural areas profile in the futures dreams by the Finnish youth? *Journal of Rural Studies*, 44, 89-100
- Kustiwan, I., Ukrin, I., & Aulia, A. (2015). Identification of the Creative Capacity of Kampong's Community towards Sustainable Kampong (Case Studies: Cicadas and Pasundan Kampong, Bandung): A Preliminary Study. *Procedia - Social and Behavioural Sciences*, 184, 144-151.
- Landry, C. (2008). *The Creative City. A Toolkit for Urban Innovators*. 2nd. Edition. Near Stroud: Comedia.
- Long, H., Tu, S., Ge, D., Li, T., & Liu, Y. (2016). The allocation and management of critical resources in rural China under restructuring: Problems and prospects. *Journal of Rural Studies*.
- Mahdi, A., Mahdi, M., Shafiei, M., (2014). Factors Influencing Rural-Urban Migration from Mountainous Areas in Iran: A Case Study in West Esfahan. *European Online Journal of Natural and Social Sciences*, 3(3), 723-728.
- Mahroum, S., Atterton, J., Ward, N., Williams, A., Naylor, R., Hindle, R., & Rowe, F. (2007). *Rural Innovation. Exploration*. Retrieved from, https://www.nesta.org.uk/sites/default/files/rural_innovation.pdf
- Mansouri, A., Haji Aliakbari, F., (2013). Promoting dynamism vital factor in the development of the country. Proceedings of the Second Conference of Islamic-Iranian model of progress, (concepts, principles and pillars of progress), the National Library of the Islamic Republic of Iran.
- Mihaela Ghis, M., Fabienne Goux-Baudiment, F., Allen Dator, J., & Cole, S. (2011). Designing a foresight exercise for the future of rural communities in Romania. *Futures*, 43, 996-1008.
- NEPAD Institute & African Union. (2013). *The Rural Futures program rural transformation across the African continent*. <http://www.nepad.org/programme/rural-futures>
- Nouri Zaman Abdi, H., Nilipour, S. (2007). Further prioritize the development of processing indus-

- tries and the agricultural sector using the Delphi method. *The Researcher-Geographic Journal*, 61, 177-161.
- O'Connor, J. (2010). *The cultural and creative industries: a literature review*. Retrreved from, <http://www.creativitycultureeducation.org/research-impact/literature-reviews/>
- Papoli Yazdi, M., & Ebrahimi, A. (2011). *Rural Development Theories*. SAMT Press. Sixth edition. Tehran.
- Peou, C., (2016). Negotiating rural-urban transformation and life course fluidity: Rural young people and urban sojourn in contemporary Cambodia. *Journal of Rural Studies*, 44, 177-186.
- Pratt, A., (2008). Creative cities: the cultural industries and the creative class. *Geografiska*
- Ponzioni, D., & Rossi, U. (2010). Becoming a Creative City: The Entrepreneurial Mayor, Network Politics and the Promise of an Urban Renaissance. *Urban Studies*, 47(5), 1037-1057.
- Radermacher, F. J. (2016). A Better Governance for a Better Future. *Journal of Futures Studies*, 20(3), 79-92.
- Ramos, J. (2016, June 1). Cosmo-localism and the futures of material production, P2P Foundation (blog). Retrieved from, <https://blog.p2pfoundation.net/cosmo-localism-futures-material-production/2016/06/01>
- Rokhsarzadeh, E., Ali Pourfeikoe, A., Mohammad Baset Ghorshi, M., & Abadi, M. (2014). The Analysis of Effective Factors on Rural-urban Linkages in Astara City. *International Journal of Management and Humanity Sciences*, 3(2), 1334-1341. Retrieved from, <http://ijmhsjournal.com/wp-content/uploads/2014/03/1334-1341.pdf>
- Ríos, I., Rivera, M., & Garcia, C. (2016). Redefining rural prosperity through social learning in the cooperative sector: 25 years of experience from organic agriculture in Spain. *Land Use Policy*, 54, 85-94.
- Sasaki, M. (2010), urban regeneration through cultural creativity and social inclusion: Rethinking creative city theory through a Japanese case study, *Cities*, 27, 77.
- Soares da Silva, D., Figueiredo, E., C Eus-ebio, C., & Maria Joao Carneiro, M. (2016). The countryside is worth a thousand words e Portuguese representations on rural areas. *Journal of Rural Studies*, 44, 77-88.
- Stolarick, K., Denstedt, M., Donald, B., & Spencer, G. (2010). Creativity, Tourism and Economic Development in a Rural Context: the case of Prince Edward County. *Journal of Rural and Community Development*. ISSN: 1712-8277. Retrieved from, <http://journals.brandonu.ca/jrcd/article/view/353>
- Taheri Damane, A., & Khorshidi, N. (2014). Futurism human resources in the Islamic Republic of Iran law enforcements scenario using an integrated and cross-impact analysis. *Police Human Resource Quarterly*, 36, 49-29.
- United Nations Environment Programme. (2010). *Ecosystem and human well-being- El Maghara, Northern Sinai, Egypt*. Retrieved from, <http://www.millenniumassessment.org /documents/document.356.aspx.pdf>
- Widiastuti, I. (2015). Who is the Society? A Critical Look on the Constituent of Creative-Community through Artepolis Papers 2006-2012. *Procedia - Social and Behavioural Sciences*, 184, 111-117.
- Zali, N., Zamani pour, M. (2015). Systems analysis, strategic variables in planning scenario-based Regional Development (Case study: Mazandaran Province). *Journal of Land Use*, 7(1), 28-1.
- Zhaoxu, L., & Liming, L. (2016). Characteristics and driving factors of rural livelihood transition in the each coast region of China: A case study of suburban Shanghai. *Journal of Rural Studies*, 43, 145-158.

Appendix A: The map of direct influence and dependence of factors



Appendix B: The map of indirect influence and dependence of factors

