

# UNESCO CREATIVE CITIES OF GASTRONOMY: A GLIMPSE ON UNESCO CREATIVE GASTRONOMY CITIES OF TURKEY AND SPAIN

Ozan Güler<sup>1</sup>

Sandra Maria Sanchez-Canizares

Celil Çakıcı

**Abstract:** The UNESCO Creative Cities Network (UCCN) was created in 2004 to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development, social inclusion and cultural vibrancy. Today, UCCN is comprised of 116 cities from 54 countries worldwide, where the cities distinguish themselves within their seven creative fields including Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music. This study aims to contribute the debate over the “world gastronomy cities” concept within the scope of The UNESCO Creative Cities Network. Study provides an overview on a fashion topic “gastronomy cities” on a basis of the destination and food branding strategies. Furthermore, UNESCO creative gastronomy cities of Turkey and Spain which compete in the international tourism market and have similar food culture deriving from Mediterranean cuisine have been investigated. As a result, Gaziantep (Turkey), Dénia and Burgos (Spain) were introduced in the scope of their gastronomic prosperousness and distinctiveness. Similarities and differences with regard to cities’ food culture were handled and proposals for were drawn to the reader’s attention.

**Key words:** UNESCO Creative Cities Network, Creative Gastronomy Cities, Food Branding, Turkey, Spain

## INTRODUCTION

Cities have played crucial role in economic and social development since early civilizations; however, the holy word, ‘creative’ or ‘creativity’ emphasizing economic and social improvement has just started to be used widely in the early part of twenty-first century (Leng and Badarulzaman, 2014). The notion, creativity, has been subjected to most of the research fields ranging from economy, technology, social policies, and industrialization to city planning. Scientists generally define the creativity as a “novel combinations of old ideas” (Boden, 1996); however, there is a huge diversity in the use of the term. When it comes to define the term, ‘creativity’, product-oriented definition assert that “*creativity is the production of novel and useful ideas by an individual or small group of individuals working together*” (Amabile, 1998, p.126). “Creative or creativity” have become a part of city branding strategies in time as well. Brand is a

---

<sup>1</sup> Corresponding Author: Research Assistant, Mersin University, Tourism Faculty, Mersin, TURKEY. e-mail: ozanguler17@hotmail.com

name, term, sign, symbol, design or a combination of these elements aiming to identify the good and services of a seller (Kotler, Bowen and Makens, 2010) and differentiating them from its competitors through marketing mix decisions (Mudambi, Doyle and Yong, 1997). Products and services are offered to the consumer through the power of the distinctive brands (Kotler, Bowen and Makens, 2010). Branding is more related to creation of a product image or the promotion of product identity, though (Martinez, 2012). From this point of view, all the tangible and intangible goods and services, namely all distinctive products belonging to a city or a destination could be evaluated as branding agents. Khoo and Badarulzaman, (2014) suggest that city branding is a significant marketing strategy for the cities desiring to take its place in competing global economy. Authors keep on saying that the notion of “city branding” is associated with brand economy led by globalism which enforces everybody to “compete” in all aspects of people’s lives. Hence, cities need to improve creative branding strategies in order to get favorable position in the market. In this process, cities should carefully focus on brands that spotlight their distinct nature, features and intrinsic values (Khoo and Badarulzaman, 2014). By utilizing from branding strategies, not only cities but also regions or countries exhibit their culture and characteristics distinguishing them from others (Kostanski and Puzey, 2014). Relevant literature focused mostly on physical products and service; however, city branding proponents suggest that the intangible aspects are supposed to be evaluated in the same category since they provide priceless and novel experiences on behalf of city image (Leng and Badarulzaman, 2014). In this context, UNESCO’s promising and inclusionary program called “Creative Cities Network” serves successfully for the cities’ branding strategies (Khoo and Badarulzaman, 2014). UNESCO claims that the cities have potential to develop local and global collaboration as well as creating new tourism opportunities (Unesco, 2016a).



**Fig. 1.** Examples of branding cities and countries’ logos

Creative Cities Network is composed of seven thematic networks such as “Music, Crafts and Folk Art, Design, Film, Gastronomy, Literature and Media Arts” with the aim of promoting cities’ social, economic and cultural development (Popescu and Corboş, 2012; Leng and Badarulzaman, 2014; Kostanski and Puzey, 2014, Unesco 2016a; Unesco, 2016b). Although cities are often known for having a strong historic and cultural background, they have already lots of unknown or surprising potential to

show off. Accordingly, cities are expected to choose their themes according to their preference for a specific creative industry sector to which they devote their talent and energy (Unesco, 2016a). In line with the UNESCO's creative cities network, this paper introduces the gastronomic prosperousness and distinctiveness of the three European cities in Spain and Turkey which have the flagship of "Creative Gastronomy City". By doing so, both similarities and differences could be unrolled between the cities in terms of gastronomy culture and potential with the aim of creating new collaboration opportunities, public-private partnerships and synergies with global partners to promote creative food&beverage and tourism activities.

## **WHAT DOES 'CREATIVE CITY' MEAN?**

In recent years, concepts such as 'creative cities' and 'creative industries' have obtained considerable popularity not only in academic and political fields but also in international institutional level (The European Commission, OECD, UNESCO and so on) (Costa, Magalhaes, Vasconcelos and Sugahara, 2008). UNESCO, one of the most leading and inclusive organization, has taken the concept of 'creativity' into consideration in numerous issues that they held, but in fact the initiative of 'Global Alliance for Cultural Diversity' was the first step of 'Creative Cities Network' project (Unesco, 2016a). UNESCO launched a network program called "Creative Cities Network" in October 2004 (Unesco, 2016b; Popescu and Corboş, 2012). The aim of this collective initiative is to *"strengthen cooperation with and among cities that have recognized creativity as a strategic factor of sustainable development in terms of economic, social, cultural and environmental* (Unesco, 2016b). In other words, the aim of this platform is to exchange the know-how between cities to promote local economic and social development through creative industries (Popescu and Corboş, 2012).

By joining the network, cities are immensely expected to share experiences, best practices and knowledge; develop partnerships, pilot project initiatives, professional and artistic exchange programs and networks, studies, research and evaluations on the experience of the creative cities; enhance policies and measures for sustainable urban development and organizing activities to increase awareness of the network (Unesco, 2016b). Today, UCCN is composed of 116 cities from 54 countries worldwide. Table 1 provides some examples of the member cities in different themes.

What we should understand from a "creative city" is clearly expressed by the "Toronto Creative City Planning Framework" in this way (AuthentiCity, 2008, p.23); *"Creative cities have a strong sense of their identity, their uniqueness and their defining strengths. They have a clear sense of the strengths and attributes that make them unique on the world stage. And they are able to tell these stories in clear and compelling ways. A creative city demonstrates the characteristics essential to nurture human creativity. It is an open, networked and fluid society that welcomes new people and adjusts easily to new ideas and new immigrant groups; it celebrates diversity, enterprise and responsible risk-taking."*

Membership of the UNESCO Creative Cities Network is permanent and ongoing, as long as the cities wish to use this title by serving for the Networks' objectives (Kostanski and Puzey, 2014). *“Cities have to inform UNESCO on an annual basis of the progress made in the implementation of policies and activities. If, after two written reminders, a city does not submit this information or, if it appears that a city no longer fulfills its commitments, UNESCO may invite the city to leave the network”* (Unesco, 2016a). UNESCO Creative Cities Network provides very little financial aids, however it looks for a creation of public-private partnerships and the creative development of small-medium scales of businesses (Pratt, 2010). According to UNESCO, this initiative contributes to the economy, in consequence of development of small businesses. Small and creative businesses equipped with innovative talents are the prerequisite for the cities' willingness to be a part of this network in any themes (Leng and Badarulzaman, 2014).



**Fig. 2.** Examples of Creative City Logos

## UNESCO CREATIVE GASTRONOMY CITIES NETWORK

Culinary, gastronomy, food or wine tourism, no matter how it is called; it is clear that travels with motivations for experiencing food&beverage have become a trend in many countries such as Italy, France, Thailand, Australia and Canada (Karim and Chi, 2010). In addition to travel triggering power, foods have a great potential to alter or improve the atmosphere of the cities, as well (Berg and Savon, 2015). Gastronomy keeps the communities sharing the common history composed of people, places and culture together (Khoo and Badarulzaman, 2014) and therefore it has the ability to provide much more than “what, where and when to eat”. In time, cities have started to apply for certifications for their food and beverage products that enable them to become gastronomy cities. Reasons for using foods and beverages in its branding efforts could be expressed as (1) ‘to support food industry, (2) to protect and foster place identity and (3) to change city image’ (Berg and Sevon, 2014). UNESCO, as an international institution, has been labelling the gastronomical excellence of the cities with the title of ‘City of Gastronomy’ since 2005. Cities are required to justify their application by using the criteria mentioned below or by submitting additional criteria of their own

(UNESCO, 2016a);

- *Well-developed gastronomy that is characteristic of the urban center and/or region;*
- *Vibrant gastronomy community with numerous traditional restaurants and/or chefs;*
- *Endogenous ingredients used in traditional cooking;*
- *Local know-how, traditional culinary practices and methods of cooking that have survived industrial/technological advancement;*
- *Traditional food markets and traditional food industry;*
- *Tradition of hosting gastronomic festivals, awards, contests and other broadly-targeted means of recognition;*
- *Respect for the environment and promotion of sustainable local products;*
- *Nurturing of public appreciation, promotion of nutrition in educational institutions and inclusion of biodiversity conservation programs in cooking schools curricula*

**Table 1.** Creative Gastronomy Cities

<b>City</b>	<b>Country</b>	<b>Member Since</b>
Popoyan	Colombia	2005
Chengdu	People’s Republic of China	2010
Östersund	Sweden	2010
Jeonju	South Korea	2012
Zahle	Lebanon	2013
Florianapolis	Brazil	2014
Tsuroaka	Japan	2014
Shunde	People’s Republic of China	2014
Gaziantep	Turkey	2015
Parma	Italy	2015
Burgos	Spain	2015
Belem	Brazil	2015
Rasht	Iran	2015
Dénia	Spain	2015
Tucson	USA	2015
Bergen	Norway	2015
Ensenada (Baja California)	Mexico	2015
Phuket	Thailand	2015

Source: UNESCO, List of Creative Cities <http://en.unesco.org/creative-cities/creative-cities-map>

Field of gastronomy cities in UCCN accounts for 16 % of the total with 18 cities located in Europe, Asia and America continents, at the moment (UNESCO, 2016d). As it is seen in the Table 2, the oldest member city is “Popoyan” which is well recognized place in Latin American city where the Spanish and local cuisine cultures are dominant. Their typical foods involve “chulkiness” made from the pith of wild sugarcane stalks.

Following Popoyan, city of “Chendgu” from China is the second oldest member of the UCCN on gastronomy thanks to its approximately 6000 different kinds of foods (OECD, 2012). The networks involve great variety in terms of food cultures from different countries. The network involves leading tourism countries such as USA, China, Spain, Italy and Turkey having member cities. China and Spain are the only countries having two cities in the network. The latest member of the network is the city of Gaziantep from Turkey. All of the cities have presentation pages in the UNESCO Creative City Network webpage and the municipalities are the only responsible contact institutions of the cities.

## CREATIVE GASTRONOMY CITIES OF TURKEY AND SPAIN

### Gaziantep (Antep)

Gaziantep is the sixth largest city of Turkey and first largest city of South-eastern Anatolia Region, with its population of 1.931.836 inhabitants. Gaziantep, one of the oldest settlements in the world, carries the traces of Chalcolithic and Neolithic ages, Hittite, Assyrian, Persian civilizations, Alexander the Great, Seleucid, Roman, Byzantine empires, Islamic, Turkish-Islamic and Ottoman periods.<sup>1</sup> Thanks to its location between the Mesopotamia being the birth place of first civilization and the Mediterranean and its strategic position for Silk Road, Gaziantep has had the ear of all civilization in all times (Gaziantepmutfagi, 2016). Unthinkably, this paramount history has shown its unique effect on cuisine culture as well. It can be said that the best proof of the historical and cultural diversification could be seen in the local cuisine. With the influence of variety of religions, climate, geography and civilizations and the all sorts of living modes, Gaziantep today is promoted as “Capital of Tastes” (Ertas and Karadağ, 2013; Dailysabah.com, 2016). Moreover, Mediterranean climate and fertile soils are the main reasons to provide numerous amounts of agricultural products for yummy cuisine of Gaziantep (Gastroantep, 2016).



**Fig. 3.** Examples of Creative City of Gastronomy Logos

<sup>1</sup> Before the foundation of the Turkish Republic, the city was called Antep-Ayintab. The founder of Turkish Republic, Mustafa Kemal ATATÜRK, had given the title of ‘Veteran (Ghazi)’ to the city to reward their success in fighting the French army during the First World War (Karadağ, 2009).

Religions were the most significant modifiers of the eating habits and cuisine cultures as it is seen in specific to Gaziantep. Old Turks, originally Asian, were utilizing all kinds of animals until they met with Islam. From this time to forward, not only food varieties but also cooking styles and equipments have changed and shaped by their Islamic perceptions (Gaziantepmutfagi, 2016). Particularly, the effects of Arab diets with spice and hot pepper are quite obvious on the South-Eastern cuisine culture (Karadağ, 2009). Another significant mixer of the Turkish cuisine culture is Ottoman Empire deriving from its 600 years regnal duration and the number of countries under its control. Today, there are 64 different countries ranging from Central Asia to Anatolia, Middle East, the Balkans, Europe, Africa and Caucasus living within the old boundaries of Ottoman Empire. Accordingly, this blinding diversity has merged under the Turkish cuisine and reflected on different regions and cities (Gaziantepmutfagi, 2016).

When it comes to investigate the cuisine characteristics of the city, the dominance of local flavors composed of soups, main dishes, appetizers and desserts is quite obvious. One of the most distinctive side of Gaziantep's cuisine is its' living food culture not only in touristic foods but also in the events such as birth, marriage and death. These topicalities add extra value to cuisine culture, though (Gaziantepmutfagi, 2016). In brief, diversity in agricultural products, cooking techniques and consuming techniques are the known secrets of the Gaziantep's thousands of years food culture (Ertaş and Karadağ, 2013; Gaziantepmutfagi, 2016) and these three features popularize the city as "City of Gastronomy" throughout the world. Considered the city's cuisine culture that melts different cuisine cultures in the same pot, it is not surprising that Gaziantep has the flagship of UNESCO Creative Cities of Gastronomy in 2015.

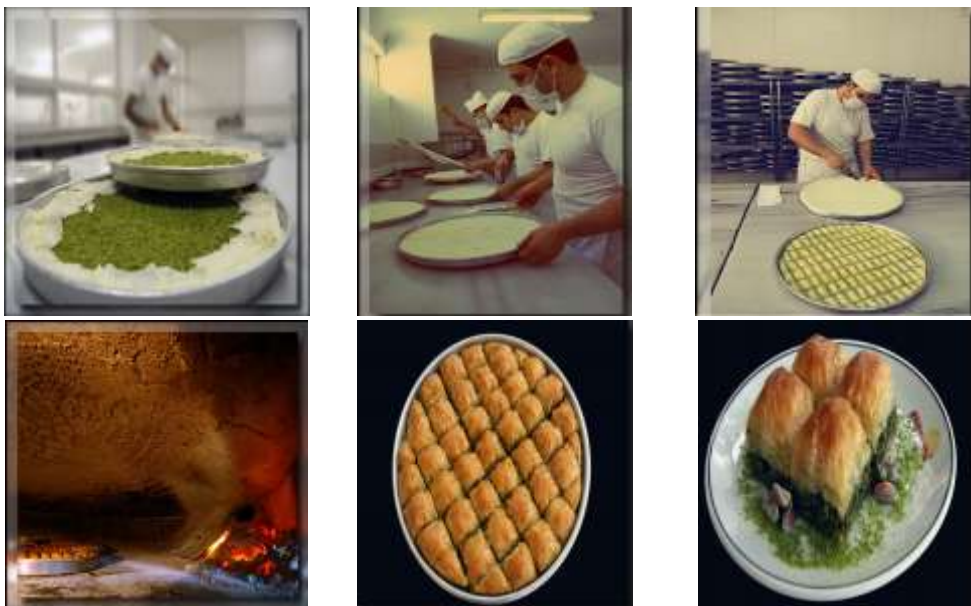
Firstly, Gaziantep cuisine has a great variety of agricultural products, such as grains, legumes, vegetables, fruits, Gaziantep pistachio, dozens of different local herbs and spices that enable to create more than 400 unique dishes and 291 species of them have already been registered (Gastroantep, 2016). Without herbs and spices, Gaziantep's food does not make any sense (Ertaş and Karadağ, 2013). Most of them have also served as appetizers as well. Most particularly, red pepper (hot paprika) is a specialty and referred by the name of city of Gaziantep. Red pepper is a very important product which is considered as paprika paste, sun dried vegetable and chili powder. Pepper pastes are among the most important elements that give flavor to Gaziantep dishes (Gastroantep, 2016).

The gravy used in various meals are made from ripped tomatoes and pepper separately but put in meals a bit of both. This method is one of the ways that makes the foods different from others. Another distinctiveness of the cuisine comes from the usage type of oils. Many foods are generally cooked without oil and are basted just before the serving. This method is known as "summon to boiling oil". According the type of foods, the spices such as dry mint, chili pepper, safflower (fake saffron), estragon,



pennyroyal and powdered thyme are fried in the pan with the oil. The oil different from common known butter mostly used in Gaziantep cuisine. By boiling the butter, its water is extracted and so clarified butter which has quite distinctive flavor than the traditional one is obtained (Gaziantepmutfagi, 2016). Besides; yoghurt is one of the most valuable dairy products that is used in soups, vegetable dishes and meat stews with sauces (Ertaş and Karadağ, 2013).

Gaziantep cuisine's fruitfulness comes from variety of cooking methods of fruits, vegetables and legumes as well. Particularly, meat which is the irrevocable of the dining tables could be cooked with a variety of methods such as seasoned, fried, boiled in sauce and grilled. Furthermore, pistachio being the staple of Gaziantep is another indispensable gastronomic resource of the city not only in Turkey but also in global. In Turkey pistachio is named as "Gaziantep pistachio". It is like the relationship between coffee and Nescafe. The most delicious one is called "bird's eye". This pistachio is one of the most expensive one with its aroma and green color and preferred as the dessert ingredient (Gastroantep, 2016). Although, it is used generally in desserts in Turkish cuisine, in Gaziantep almost all kinds of meal go by with pistachios, whether in appetizers, desserts or main dishes (Gaziantepmutfagi, 2016). At this juncture, baklava which is the best presentation of the pistachios needs to be addressed. Baklava is one of the most known popular Turkish products and people familiar with its taste irrespective of whether it originates from Greece or Turkey. The famous flavor of baklava derives from its 12-14 layers of phyllo dough, plenty of pistachios or walnuts (optional) and syrup in right consistency.



**Fig. 4.** Story of baklava with pictures

Source: [www.gaziantepmutfagi.org/upload/baklavaninoykusu.pdf](http://www.gaziantepmutfagi.org/upload/baklavaninoykusu.pdf)



Old Turks were benefited mostly from sheep, goat and cattle as the source of meat, respectively. When Turks migrated to Anatolian territories, their cuisine culture was affected by other living societies naturally. Accordingly, Turks' meat driven cuisine was combined with local Anatolian cuisine in the long process. Although traditional Turkish cuisine is famous with its shish kebab, traditional kebabs and doner kebab (gyro), it is also abundant in much more than the recognized ones such as; lamb shawarma, fried foods, grilled meats, fry-pan foods, braised foods in pan, haricots, stewpot foods, steamed meats, meatballs, stuffed peppers with meats and meat dishes with fruits (Karadağ, 2009).

Gaziantep cuisine stands Turkish cuisine for kebabs, meat dishes, and dishes with yogurt, stuffed vegetables, meatballs, pilafs and desserts. In this sense, meat dishes have a special place in Gaziantep cuisine. Meats are usually cooked with their bones and different sauces. Besides, small amount of onion, garlic or herbs, vegetables or grains can be added into the meat dishes in order to enrich meat's nutritive and taste. Another common feature of the meat dishes is to use meat and spices all together. Some of the most famous meat dishes of the Gaziantep cuisine are, minced meat on aubergine & yogurt purée (Alinazik kebab), eggplant kebab, Antep style marinated shish kebab, minced meat and bulgur kebab (simit kebab), garlic kebab, onion kebab, loquat kebab, cherry kebab (meatballs with sour cherries), lamb chops with quince, lamb stew with sour green plums, spicy bulgur balls with lemon, flat bread with a meat and onion, olive, cheese or sugar topping (lahmacun), wrapped vine leaves with green plums, mixed stuffed vegetables with meat, courgettes with minced lamb and nuts, stuffed lamb intestines with rice, stuffed bulgur balls with minced meat, pistachio nuts and walnuts, bulgur pilaf with baked shoulder or rack of lamb (Firik pilaf), bulgur pilaf with red lentils, dumpling stew with meat, chickpeas and yoghurt (yuvarlama), spring stew with fresh garlic, spring onions, meat and yogurt (şiveydiz), stew with tiny bulgur balls and yoghurt (meatball with yoghurt) (Gastroantep, 2016; Gaziantepmutfagi, 2016).



**Fig. 5.** Loquat Kebab

Gaziantep cuisine is abundant in numerous delicious agricultural products, exclusive cooking and consuming techniques that result in yummy and creative meals reflecting traditional Anatolian and Turkish cuisine culture. As it is mentioned before, having

flagship of UNESCO Creative Gastronomy City is an expected present for Gaziantep. When the involvement and activities of the related authorities on promotion of “UNESCO Gastronomy City” title and the local cuisine have been investigated, numbers of webpages providing information regarding cuisine of Gaziantep in Turkish and English languages with the visual description have been found. When these web pages have been investigated, the supports of not only local municipalities but also Ministry of Development, Development Agencies, Chambers of Commerce and so on have been clearly seen. As an example, “Discovery of Gaziantep Cuisine by the Gastronomy World” projects carried out by Gaziantep Chamber of Commerce with the partnership of “Gaziantep Special Provincial Administration and Friends of Cuisine Society” make a great effort to “promote the cuisine of Gaziantep and develop gastronomy tourism in Gaziantep as an alternative tourism model.” Some of these activities held by the project are; (Gaziantepmutfagi, 2016)

- “Taste of the Sun and the Moon: Gaziantep Cuisine” book was published
- A 12 minute introductory film has been made in English and Turkish, which introduces Gaziantep cuisine with recipes included in the book.
- A website, including the book and the film and promoting Gaziantep cuisine from the ground up, has been prepared and accordingly more people have been reached.
- In “Oxford Symposium on Food & Cookery” held in London between 6 and 8 July, 2012, stuffed vegetables and vine leaves of Gaziantep have been promoted.
- In the Oxford Symposium, local dishes of Gaziantep have been cooked within the context of project and introduced to approximately 300 world-renowned gourmets, food writers and press members.

## **Burgos and Dénia**

Burgos is a northern Spanish city with a population of 200,000 inhabitants. It was once the capital of the historic Crown of Castile and hosts many historic landmarks currently. It should be highlighted that Burgos has numerous historical artifacts remaining from medieval ages such as Cathedral of Burgos which was declared as a “World Heritage Site” by UNESCO in 1984. More recently the New York Times referred to it “an ancient city with a fresh face and culinary buzz” as one of the 46 places to go in 2013 (Mufidahkassalias, 2013). Burgos has just been included in the UNESCO’s Creative Cities Network in 2015 and the web page is still under construction although they have design a BurgosLab page where the project, the innovation and gastronomy features, the latest news and a gastronomy book and a review about Burgos are developed. The proposal is based on the Strategic Plan of Burgos with a project called ‘Motores humanos’ (human engine). According to BurgosLab (2015) Burgos project blends traditional cuisine with science and evolutionary cuisine. The goal in this project is to

provide the best health through the knowledge of the past. Only knowing the past of mankind, the future of the gastronomy could be developed.

This project positions Burgos as the World Lab for Gastronomic Evolution with the participation of the National Centre of Human Evolution, the University of Burgos, the college of Physicians and the main cooks from Burgos. Their goal is to improve the human health through food and gastronomy. In this context, expert researchers in Atapuerca province (famous for its prehistoric archaeological sites) will study the caloric needs for a man in two situations: repose and activity. They will design different human engines according to people's profile (age, physical constitution, sports practiced, etc.). Thus, much more knowledge could be achieved on the energetic needs for human health, cooking methods and raw food variety through the research that will be implemented by the Technology of Food Department of the University and the Physicians. Burgos was also chosen as the Spanish Capital of Gastronomy in 2013 and this title attracted many new tourists to the city. Creativity and innovation in food are the two main agents on which Burgos gastronomy is based. The project's philosophy was based on pleasure, culture, environment and trip. Some of the most famous and globally known foods of Burgos are Queso de burgos (Burgos cheese) and Morcilla de Burgos (pig's blood sausage with rice and spices). Besides, Burgos brims with fish dishes such as 'river crab salad' and 'codfish'.



**Fig. 6.** Burgos' cheese and Morcilla (black pudding)

Although Burgos is rich in traditional food variety, the reputation of Burgos as a gastronomy city originates in wine production. Burgos is known as a capital or temple of wine in Spain and the ancient evidences show that the wine making goes back over 2,000 years in the region. The "Ribera del Duero" region occupying the southern plains of the province of Burgos is one of the most favorite wine regions of Spain. The Ribera del Duero had just been nominated 'Wine region of the Year 2012' by the Wine Stars Awards panel which is the prize considered as the Oscars of the world of wine (Spain, 2013). The special characteristics of Burgos wines derive from mainly the sudden changes of temperature between day and night in summer resulting in the perfect balance for the fruit while ripening. The wine varieties of Ribera del Duero" region is composed basically of five red grape types; 'Tempranillo', 'Cabernet-Sauvignon',

‘Merlot’, ‘Malbec’, ‘Garnacha Tinto’ and one white grape, ‘Albillo’. More than 75% of wines in the Ribera del Duero are found in Burgos where traditional and modern architecture mix in their spectacular wine shops (Riberadelduero, 2016).



**Fig. 7.** Wine bottles from three well-known wine shops in Ribera del Duero: Alion, Vega Sicilia and Pesquera

The city of Dénia is located at the most eastern tip of the Iberian Peninsula and it is part of Valencia region. The city preserves the historical legacy of the peoples and cultures that have lived there in the last two millennia. The gastronomy of the grapevines introduced by the Phoenicians, the food conservation methods from Romans and the way of cultivating products and cooking them from the Muslims. Since Dénia is a seaside city, the wide variety of tastes comes from the Mediterranean Sea, although cooking methods are quite distinctive. The best known sea foods in Dénia are ‘gambeta amb bleda’ (prawn with beets), ‘pulpo con pencas’ (octopus with penca stalks), ‘erizos al natural’ (sea urchins), ‘gamba da Dénia hervida (boiled prawn in sea water), ‘arroz a banda’ (rice with fish) and ‘octopus with cardoons’. As it is clearly seen octopuses and red prawns have exclusive place in the cuisine of Dénia (Déniacreativecity, 2016).



**Fig. 8.** Sea urchins as a special tastes of Dénia

Dénia was included in the Creative Cities Network with the project Dénia & Marina Alta Tasting Life in 2015. The main goal is to advance in a model of collaborative

economy based on Mediterranean traditional and innovative food. The basic objectives of the projects are:

- More governance and community participation in the protection of the diversity.
- Sustainable growth (social, economic and environmental benefits) of the community based on agriculture and traditional fishing.
- New opportunities and new ventures for a local economy based on the development of new agro-food and restaurant industry.
- Public-Private Partnerships: new partnerships for the new challenges of sustainable urban development.
- A healthier diet, linked to indigenous and respectful products with the environment.
- A creative and imaginative cuisine understood as an expression of the identity of their territory and landscape.
- Preservation of traditional agricultural and fishery knowledge for the future.
- Reconnect people with the origin of food, looking for positive attitudinal changes in the behavior of all sectors (consumers, schools, cooks, citizens etc).
- Improving the quality of life of citizens of Dénia and Marina Alta. Prosperity, respect for diversity and intercultural dialogue.

## CONCLUSIONS

In this study, UNESCO's Creative Cities Network were taken into consideration within the scope of Gastronomy. In this context, three cities, two from Spain and one from Turkey that are brimmed with great gastronomic abundance have been investigated. Irrespective of comparing the gastronomic structures of the three cities, each of them was handled with its specific characteristics, however, notes on similarities and differences were carefully taken into consideration to make practical implications. Two precious creative gastronomy cities in Spain show great differences from each other however represent blinding diversity and richness of the Spanish cuisine. While Burgos is known as the capital of wine city thanks to wine varieties of Ribera del Duero, Dénia could be easily expressed as the capital of sea foods city through domination of prawns and octopus in addition to other sea food specials such as sea urchins etc. Burgos cuisine is also famous with its' dairy products, raw and processed meat products and sea foods. Both cities reflect not only great characteristics of Mediterranean region but also cuisine culture of once living societies and cultures in there. In both cities usage of olive oil, garlic, onions, and strong spices such as saffron, paprika, raw vegetables during the food preparation is the example of great combination of Mediterranean and Arab cuisines.

In this juncture, Turkey's capital of tastes, Gaziantep shows both similarities stemming from the influence of Arab cuisine and differences arising from its distinctive cuisine

characteristics. Firstly, cuisine of Gaziantep has great food diversity in soups, main dishes, appetizers and desserts. So it is quite hard to restrict its cuisine into one meal. Secondly, meat usage combined with boiled or fried vegetables is considerably dominant in main dishes. Thirdly, usage of gravy made of both tomatoes and paprika is another distinction belongs to Gaziantep cuisine. Fourthly, meals are prepared with butter rather than olive oil. Olive oil generally used in salads and appetizers. Fifthly, usage of herbs and spices is the secret of Gaziantep's flavors. In addition to these, usage of fresh and dried fruits is quite common in local foods.

Similarities between these three cities in terms of cuisine characteristic are mainly derived from the usage of red meat, garlic, onion, herbs and spices, vegetable, legume and dried fruits in the foods. Actually these common characteristics are resulted from the combination between Mediterranean and Arab cuisine. On the other hand, it should be stressed that the Gaziantep cuisine has much more similarities to Arab and Middle-east cuisine rather than Mediterranean cuisine. It is quite obvious from the dominance of butter usage rather than olive oil, usage of intensive gravy usage instead of slight usage of tomatoes sauces, cooking red meats from cattle and sheep rather than pork meat and fishes. In fact, it would be better to highlight that most of the tastes in Gaziantep are heavy, fatty and have authentic features, such as appetizers, kebabs and baklava. Even though their mouth-watering tastes they mostly belong to Arab and Middle-East diet rather than Mediterranean cuisine. For example, Gaziantep has also lots of vineyards and special grapes for wine-making, (even if fray at the edges) but both wine production and wine drinking during the dining is not prevalent in the city. Religious constraints are one of the strongest reasons for this difference, though.

During the research all three cities were investigated not only with their cuisine characteristics and culture, but also with their gastronomy projects under the title of 'Creative Gastronomy City'. At this point, it has been seen that all three cities have been working on a gastronomy project and mainly benefits from webpages (<http://burgoslab.com/>, <http://Déniacreative.city/>, [www.gaziantepmutfagi.org/](http://www.gaziantepmutfagi.org/)) to announce progresses and achievements that they held. All three cities are quite successful to share local and authentic food recipes in at least two different languages (mostly native and English) with yummy pictures. As is stated in the BurgosLab project, all three destinations sincerely aim to create combination between traditional cuisine and advanced technology. It is pretty clear to realize integration of authentic foods with traditional cooking equipments and cooking styles. From this point of view, it would be right to say that all these efforts for gastronomy development and promotion aim to increase locals' and visitors' gastronomy experience motivation and satisfaction, ultimately.

What could be done more for the favorable achievements in gastronomy by Gaziantep, Dénia and Burgos is another key point. In this context, the most challenging issue seems like developing international collaboration opportunities and creating synergies with global partners to promote creative food&beverage and tourism activities. All three destinations taken into account in this study have great projects, fairs and

publications; however they have been carried out with the support of local and regional partnerships rather than international by a majority. It seems like the main international objective of the destination is to promote their cuisine culture in abroad through tourism and gastronomy fairs. Even these kinds of promotion efforts and initiatives are considerably significant steps for the international recognition; carrying out cooperation between different creative gastronomy cities could provide new opportunities on learning and applying different cuisine culture. Hence, destinations could update and enrich their distinguish cuisines with the power of knowledge and techniques derived from different geographies and cultures. It shouldn't be forgotten that UNESCO's "Creative Gastronomy Cities Network" program is a network that labels the gastronomical excellence of the cities and would like to see strengthen local and global collaboration between cities in return. Hosting gastronomic festivals, awards, contests and other broadly-targeted means of recognition with the international partners would be the way of developing favorable collaboration.

## REFERENCES

1. Amabile, T. M. (1998). A model of creativity and innovation in organizations. *Research in Organizational Behavior*, Vol. 10, 123-167.
2. AuthenticityCity (2008). Creative city planning framework. A supporting document to the agenda for prosperity: Prospectus for a great city. Prepared for the city of Toronto by Authenticity, Toronto, Canada, 1-44.
3. Baklavanın Öyküsü, (Story of the Baklava). <http://www.gaziantepmutfagi.org/upload/baklavaninoykusu.pdf> [accessed 29 March 2016].
4. Berg, P. O., & Sevón, G. (2014). Food-branding places—A sensory perspective. *Place Branding and Public Diplomacy*, Vol. 10, 289-304.
5. Boden, M. A. (1996). *Dimensions of creativity*. MIT Press. Cambridge, Massachusetts, London, England.
6. Burgos Creative City. <http://burgoslab.com/>, [accessed 05 March 2016]
7. Burgos Wines. <http://www.riberadelduero.es/en/meet-ribera-del-duero/grape-varieties>, [accessed 05 March 2016]
8. Burgos: The Gastronomic Capital of Spain.
9. <https://mufidahkassalias.com/2013/01/14/burgos-gastronomic-capital-spain-2013/>, [accessed 05 March 2016]
10. Burgos As The Spanish Capital of Gastronomy in 2013.
11. [http://www.spain.info/en\\_IE/reportajes-portales/irlanda/Burgos-as-the-Spanish-Capital-of-Gastronomy-in-2013.html](http://www.spain.info/en_IE/reportajes-portales/irlanda/Burgos-as-the-Spanish-Capital-of-Gastronomy-in-2013.html), [accessed 06 March 2016]
12. Costa, P., Magalhães, M., Vasconcelos, B., & Sugahara, G. (2008). On 'creative cities' governance models: a comparative approach. *The Service Industries Journal*, 28(3), 393-413.



13. Dénia Creative City: <http://Déniacreative.city/ciudades-gastronomicas/>, [accessed 05 March 2016]
14. Ertaş, Y., & Gezmen-Karadağ, M. (2013). Sağlıklı Beslenmede Türk Mutfak Kültürünün Yeri. *Gümüşhane Üniversitesi Sağlık Bilimleri Dergisi*, 2(1).
15. Gaziantep Cuisine, (2016). <http://www.gaziantepmutfagi.org/Tourism.gaziantep,106.html> [accessed 29 March 2016]
16. Gaziantep Food Festival (2016). <http://www.dailysabah.com/food/2015/09/09/festival-offers-gaziantep-cuisine-in-istanbul> [accessed 29 March 2016].
17. Gaziantep Gastronomy, <http://www.gastroantep.com.tr/> [accessed 29 March 2016].
18. Martinez, M. N. (2012). City marketing and place branding: A critical review of practice and academic research. *Journal of Town & City Management*, 2(4), 369-394
19. Karadağ, M. (2009). On Cultural Capital And Taste: Cultural field in a Turkish city in historical perspective. *European Societies*, 11(4), 531-551.
20. Karim, A. S., & Chi, C. G. Q. (2010). Culinary tourism as a destination attraction: An empirical examination of destinations' food image. *Journal of Hospitality Marketing & Management*, 19(6), 531-555.
21. Khoo, S. L., & Badarulzaman, N. (2014). Factors determining George Town as a city of gastronomy. *Tourism Planning & Development*, 11(4), 371-386.
22. Kostanski, L. & Puzey, G. (2014). A Tale of Two Cities of Literature: Toponymic Identity and the Promotion of Edinburgh and Melbourne in the UNESCO Creative Cities Network'. in J Tort i Donada & M Montagut i Montagut (eds), Els noms en la vida quotidiana: Actes del XXIV Congrés Internacional d'ICOS sobre Ciències Onomàstiques. vol. Annex, Secció 6, Departament de Cultura, Generalitat de Catalunya, Barcelona. <http://www.research.ed.ac.uk/portal/files/22280870/125.pdf>, [accessed 20 March 2016]
23. Kotler, P., Bowen, J. T. & Makens, J. C. (2010). *Marketing for hospitality and tourism*, Fifth Edition, Upper Saddle River, NJ: Prentice hall.
24. Leng, K., & Badarulzaman, N. (2014). Branding George Town world heritage site as city of gastronomy: prospects of creative cities strategy in Penang. *International Journal of Culture, Tourism and Hospitality Research*, 8(3), 322-332.
25. Mudambi, S. M., Doyle, P., & Wong, V. (1997). An exploration of branding in industrial markets. *Industrial Marketing Management*, 26(5), 433-446.
26. OECD (2012). Food and Tourism Experience: The OECD-Korean Workshop, OECD studies on tourism, OECD Publishing
27. Pratt, A. C. (2010). Creative cities: Tensions within and between social, cultural and economic development: A critical reading of the UK experience. *City, Culture and Society*, 1(1), 13-20.
28. Popescu R.I. & Corboş, R.A. (2012). [The Role of Festivals and Cultural Events in the Strategic Development of Cities. Recommendations for Urban Areas in](#)

- Romania. *Informatica Economica*, *Academy of Economic Studies* - Vol. 16(4), 19-28.
29. Ribera Del Duero Wines, <http://www.riberadelduero.es/>, [accessed 23 March 2016]
  30. UNESCO (2016a). The Creative Cities Network: A global platform for local endeavor  
([http://sampac.nl/EUKN2015/www.eukn.org/Creative\\_cities\\_brochure\\_end986.pdf?objectid=261947](http://sampac.nl/EUKN2015/www.eukn.org/Creative_cities_brochure_end986.pdf?objectid=261947)) [accessed 23 March 2016]
  31. UNESCO (2016b). Creative Cities Network Mission Statement.  
[http://en.unesco.org/creative-cities/sites/creativecities/files/Mission\\_Statement\\_UNESCO\\_Creative\\_Cities\\_Network\\_1.pdf](http://en.unesco.org/creative-cities/sites/creativecities/files/Mission_Statement_UNESCO_Creative_Cities_Network_1.pdf) [accessed 23 March 2016]
  32. UNESCO (2016c). What is the Creative Cities Network ?
  33. <http://en.unesco.org/creative-cities/content/about-us> [accessed 23 March 2016]
  34. UNESCO (2016d) List of Creative Cities <http://en.unesco.org/creative-cities/creative-cities-map>, [accessed 05 March 2016]