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Inclusive Organizing through the Creative Economy: UNESCO Fortaleza Creative City of Design Project

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Abstract

One of the main problematics that comes up when discussing cities in Brazil is how to reduce social inequalities for the development of inclusive cities among its margins. For this purpose, the membership of Fortaleza as a UNESCO Creative City of Design leads to the development of practices, analyzed in this study through the strategy-as-practice approach, in order to reduce social inequalities in the context of the organization of the city. This study raises as its main question: how does this project act in terms of strategies-as-practices and their effects on the organizing process for a more inclusive city? The objective of this article is to understand the strategy-as-practice of the UNESCO Fortaleza Creative City of Design Project and its effects on the creative organizing process for a more inclusive city. The research method chosen was Grounded Theory, which considers that the analysis is inseparable from the data collection stage. The results show that the UNESCO Fortaleza Creative City of Design Project was developed based on culturally-driven urban strategizing processes. It is evident that these processes were based on practices of co-creation among stakeholders embedded in a wide and diversified network of relationships. These processes influenced creative urban organizing aimed at a more inclusive city.

Keywords: strategy-as-practice; culture-driven; organizing for inclusive cities; creative economy.

Introduction

In Brazil, when discussing city management, one of the main themes that comes up is how to include marginalized spaces and organize more inclusive cities. The theoretical-empirical reference on the issues of urban marginalities generally directs their problematizations towards the understanding that a population in a marginal situation is one that is in a position of inequality in terms of unemployment, underemployment and poverty, among other vulnerabilities. In these urban spaces, the retreat of the state and the scarcity of work are among the main factors related to the processes of urban marginalization of large sectors of the population (Silvestre & Fernandes, 2014).

Das and Poole (2004), when discussing the relationship between a central power and urban margins, suggested that margins are boundaries that characterize a complex organization of multiple phenomena, going beyond a mere geopolitical demarcation and producing practical and narrative effects on populations at the margins of the state, power, and law. According to Salata and Ribeiro (2023), the metropolitan region of Fortaleza, capital of the state of Ceará, located in the Northeast region of Brazil, has one of the highest levels of inequality in the country, with a clear upward trend, since between the second trimester of 2022 and the second trimester of 2023, there was an increase in income discrepancy of 5.4%. The study by the Statistical Research Institute of the State of Ceará (IPECE, 2018) indicates that the difference in income between the rich and poor neighborhoods of the city of Fortaleza reaches 15 times more, with 7% of the city's population living in the 10 richest neighborhoods and 44 low-income neighborhoods concentrating around 49% of the population of the capital of Ceará.

In the context of the city of Fortaleza, questions about how to build a more inclusive city among its margins were addressed in the Fortaleza 2040 Plan (Prefeitura Municipal de Fortaleza, 2016a). This plan identifies the city of Fortaleza as one of the most unequal in Brazil. This long-term strategic plan presents policies that aim to transform Fortaleza into a more accessible city through opportunities created by a network of connections between public and private actors, with the goal of greater inclusion and improvement of the population's quality of life. In addition, the Fortaleza 2040 Plan is aimed at the creative economy of the city, also recognizing the importance of inclusive urban processes and cultural and creative ventures and stating that these favor "the generation of jobs and social inclusion, through the organization of large productive complexes coming from the creative sectors" (Prefeitura Municipal de Fortaleza, 2016b, p. 85).

Sasaki (2001) discussed the role of creative cities in providing solutions to different problems related to urban marginalization, such as homelessness and/or socio-economic and cultural segregation and polarization. For Schreiber and Carius (2016), the planning and design of the public spaces of inclusive creative cities act in a complementary way to issues related to land use, urban mobility, and the improvement of road networks. For the authors, the promotion of economic and cultural activities linked to an economy based on creativity and sustainability supports the organization of a more inclusive city, distancing itself from the traditional systems of industrial production and generation of jobs and income.

By drawing public attention to the importance of concurrent cultural and economic value bases in the 1990s (Commonwealth of Australia, 1994; Department for Culture, Media and Sports, 1998; Romeiro & Wood, 2015), creative-based economic sectors have come to be understood in the context of a creative economy, in which efforts result from the production of creative

consumer goods (Florida, 2002), and are part of a network of cultural symbols and economic meanings (Judice & Furtado, 2014; Hesmondhalgh & Pratt, 2005).

In Brazil, the first discussions on the creative economy took place during the 11th Ministerial Conference of the United Nations Conference on Trade and Development (UNCTAD), held in the city of São Paulo in 2004, where the topic of “creative industries” was placed on the international economic and development agenda (UNCTAD, 2010). This event was the trigger for the emergence of academic (Cutt, 2005; Miguez, 2007; Bendassolli, Wood, Kirschbaum, & Cunha, 2009; Menezes & Batista, 2015; Haubrich, Bessi, Bohnenberger, & Freitas, 2020) and governmental (Firjan, 2022) research in the country, as well as for the realization of events such as the 1st International Forum of Creative Industries in 2005; the creative economy module included in the World Culture Forum in 2006; and, in 2007, two international seminars, one in the city of Fortaleza and the other in the city of São Paulo (Serviço Brasileiro de Apoio às Micro e Pequenas Empresas, 2008). The creation of the now defunct Secretariat of the Creative Economy, whose objective was to formulate and implement public policies to promote the creative economy in Brazil, is also cited as emblematic in the field of public policies (Ministry of Culture, 2011).

Considering the interests of this study, the case of the city of Fortaleza (capital of the state of Ceará) is cited by demonstrating the representativeness of the design sector of the creative economy, presenting figures that involve the textile and clothing design and fashion sectors (Camelo, Coroliano, & Leitão, 2017). According to Mendes (2023), in the Northeast region, the state of Ceará is the second largest exporter of Brazilian textile products, with a total of US\$ 47.8 million in 2022, contributing with 5.6% of textile exports from Brazil. The IPECE (2023) states that between 2007 and 2020, the textile industry was responsible for 29.3% of the total number of industrial companies in the state of Ceará and also for 20.5% of the total number of workers in industrial production. Focusing on the city of Fortaleza, Mendes (2023) points out that it is among the top 5 cities when it comes to offering the best well-paid jobs in the country in the textile segment.

In 2019, these practices of economic and cultural management in the field of design led the city of Fortaleza to be certified by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as a Creative City of Design, through the program of the UNESCO Creative Cities Network (UCCN). The UCCN is a network that aims to promote cooperation between cities that recognize creativity as a strategic factor for sustainable development (Creative Cities Network, 2017). The city's participation in the UCCN will allow Fortaleza to develop a set of practices related to the design sector of the creative economy, enabling the sharing of its best practices and the expansion of partnerships with other cities and actors at national and international levels.

We emphasize that for this work we understand the idea of organization (Strati, 1995) as an open, diffuse, and procedural phenomenon, as an act of organizing (Czarniawska, 2008), composed of a set of actors with distinct interests that act in permeating creative, cultural and economic aspects of the city. Karl Weick was a pioneer in this discussion when he argued that organizations would be better understood as verbs (the origin of the notion of organizing) and not nouns, thus emphasizing the procedural nature of the continuous action of organizing (Czarniawska, 2008; Weick, 1979).

In the context of managing creative cities, Czarniawska (2002, 2004, 2010) states that the connections between the various public and private actors involved in these urban processes

create action networks that transport these flows through micro-practices that act in organizing city spaces. In theoretical terms, the perspective of strategy-as-practice (Jarzabkowski & Spee 2009; Seidl & Whittington, 2014; Whittington, 1996, 2006), which advances in the use of theories of practices, articulates them with the classical approach to strategic planning (Mintzberg, 1994) to emphasize its vast social context, its activities, and the actors involved in the strategic action process, emphasizing the understanding of “how” instead of “what” (Vaara & Whittington, 2012).

Based on these discussions, this study proposes that the performance of a set of actors in these micro-practices, by aiming at an integration of urban and cultural plans (Wåhlin *et al.*, 2016), enables an inclusive organization of marginalized spaces, through the development of a creative economy in the city of Fortaleza. This proposition will be associated with the idea of a “cultural turn” (Huang & Zhao, 2013), by emphasizing that the urban strategizing processes have a cultural orientation, in the context of implementing strategies-as-practices. These propositions, therefore, consider the performance of relational and co-creative practices (Steyaert & Looy, 2010; Vallaster & Von Wallpach, 2018; Wåhlin *et al.*, 2016) among different actors in the strategizing processes directed by culture (Jarzabkowski, 2004; Sacco & Crociata, 2013), promoting a more inclusive organization of the city of Fortaleza. However, how can the cultural dimension influence the processes of strategies-as-practices in creative economy projects, aiming at a more inclusive city?

The theoretical-conceptual discussion of this article will seek to integrate themes related to culture-driven strategizing processes, using the approach of strategy-as-practice and relational processes of co-creation (Steyaert & Looy, 2010; Wåhlin *et al.*, 2016), with the aim of developing a creative economy for the organizing of a more inclusive city. Based on these discussions, and considering the designated project UNESCO Fortaleza Creative City of Design, this study raises as a main question: how does this project act in terms of strategies-as-practices and their effects on the organizing process for a more inclusive city? The objective of this article is to understand the strategy-as-practice of the UNESCO Fortaleza Creative City of Design Project and its effects on the creative organizing process for a more inclusive city.

After this introduction, the theoretical approaches articulated in this study will be presented, beginning with the creative economy and the field of design (section 2); strategy-as-practice (section 3); the urban strategizing processes culture-driven (section 4); organizing theory and the inclusive creative city (section 5); methods of analysis (section 6); findings and contributions (section 7); and conclusions (section 8).

The creative economy of design: Fortaleza's membership of the UNESCO Creative Cities Network

Using microdata from the Brazilian Institute of Geography and Statistics (IBGE), Valiati, Lang, Möller and Saron (2023) measured what they call the “Gross Domestic Product of the Creative Economy and Creative Industries” in Brazil. According to the aforementioned authors, this index indicates that the creative economy contributed with 3.11% to the Brazilian Gross Domestic Product in the year 2020, totaling R\$ 230.47 billion.

In a study to map the creative economy in Brazil, FIRJAN (2022) presents encouraging data regarding its contribution to the national economy, especially in the segments related to design.

From a market perspective, there were 935 thousand formally employed professionals in 2020, an increase of 11.7% compared to 2017. Along with this increasing trend of employability, the National Confederation of Industries (2023) forecasts that one million new jobs will be created in the creative economy by 2030. The consumer (design, architecture, fashion and advertising & marketing) and technology (R&D, biotechnology and ICT) sectors account for approximately 85% of the creative workforce in Brazil (FIRJAN, 2022). The UNCTAD (2019) also confirms this representativeness of design in the world market, indicating that goods such as fashion, accessories, interior design and jewelry are the most exported. According to the UNCTAD (2019, p. 94), “the crown jewel of the growing creative economy in Brazil is the fashion industry.” Still in this context, it is important to highlight the significant growth of the consumption sector, with an expansion rate of 20.00% between 2017 and 2020, being one of the main drivers of formal job creation in the country (FIRJAN, 2022).

Among the Brazilian cities that stand out in the field of design is Fortaleza, the capital of the state of Ceará. Located in the Northeast region of Brazil, the city of Fortaleza is among the cities that receive the most national tourists, with the tertiary sector (trade and services) being the most economically relevant for this capital. The UNESCO Creative Cities Network (UCCN), which aims to strengthen relationships between cities that recognize creativity as a strategic factor for sustainable development (Creative Cities Network, 2017), awarded the city of Fortaleza as a Creative City of Design in 2019 due to its economic and cultural importance in this creative sector.

The State of Ceará has shown an increase in the number of formal creative professionals, and more than half of them (52.3%) work in activities in different design sectors, such as advertising & marketing, architecture and fashion (FIRJAN, 2022). Fashion stands out with 13.3% (the largest share among all states in the country), and advertising & marketing with 18.1% (the second largest share among all states) (FIRJAN, 2019). According to the classification of the UNCTAD (2010), the activities of architecture, design and fashion are part of the group of “Functional Creations,” which are the most demand-driven activities focused on the provision of services. The advertising & marketing activity is part of the media group, which covers the production of creative content for large-scale communication purposes. As a discipline, design was born out of the issues raised by industrial production (Merino, 2003) and contributes to the differentiation of companies' products and services, with benefits for the organization's image, cost optimization and exports. Design maintains important relationships with other creative activities, where the professional designer “has the potential to articulate the integration between community, space and project objectives, contributing to the development of human and intelligent cities” (Silva, 2020, p. 28).

The UCCN has multiple objectives related to sustainable development, social inclusion and the sharing of practices among the approved cities (UNESCO, 2019). Currently, it is composed of 350 cities in various countries around the world, of which 49 are in the design category and the rest are spread among the other sectors of the creative economy, such as handicrafts and popular art, film, gastronomy, literature, art and media, and music. The city of Fortaleza is a newcomer in this network and it is concerned with issues related to urban design linked to urban mobility, as well as with the development of the fashion and clothing design sector through its historical textile industrial park, and with being a fashion and clothing pole of the state of Ceará with national reach (Silveira, 2019). At least three objectives of the UCCN are related to the problem of urban marginalization, namely: improving access and participation in cultural life; valuing cultural goods

and services for marginalized and/or socially vulnerable groups; integrating culture and creativity into strategic plans.

In addition to Fortaleza, eleven Brazilian cities are UCCN members: Belém (PA), Florianópolis (SC), Paraty (RJ) and Belo Horizonte (MG) in the gastronomy segment; Curitiba (PR) and Brasília (DF) in the design segment; João Pessoa (PB) in the craft and folk art segment; Recife (PE) and Salvador (BA) in the music segment; Santos (SP) and Penedo (RJ) in the film segment; Campina Grande (PB) in the segment of Media Arts; and Rio de Janeiro (RJ) in the literature segment of the creative economy (UNESCO Brasília, 2024).

Strategy-as-practice

The phenomenon of the “practice turn” in the social sciences, and particularly in organizational studies, concerns attention to the practices carried out by individuals in the social context. Schatzki (2001) points out that elements such as knowledge, meaning, human activity, science, power, language, institutions, and historical transformations are part of the field of practices. For Thrift (2008), practices are concatenated productions built from a variety of resources that culminate in an intelligibility of the world. The “practice turn” contributes to the understanding of the emergence and evolution of social practices and strategizing processes in the field of organizational strategy studies (Chia & Holt, 2009). Such a contribution can be observed, for example, in works such as those of Alperstedt and Bulgacov (2015), Gherardi and Nicolini (2000) on safety practices in construction, Cook and Yanow (1993) on the production of flutes, or on organizational coordination processes (Kellog, Orlikowski, & Yates, 2006; Orlikowski, 2002). Based on Schatzki’s concept of site ontologies (1996; 2002; 2005), the set of these collective practices as well as social idiosyncrasies constitute the social context. This context is composed of a mesh (the place where life happens) that includes multiple actions carried out by an individual (or a group) in certain (one or more) “scenarios” in which “human beings” and “non-human material entities” coexist.

According to Whittington (2006), due to its growing engagement with practical issues, the discipline of strategy has been viewed from this perspective, resulting in a series of studies called “strategy-as-practice” since the 1990s (Whittington, 1996; Johnson, Langley, Melin, & Whittington, 2007; Jarzabkowski & Spee, 2009; Vaara & Whittington, 2012; Seidl & Whittington, 2014). Rouleau (2013) points out that the field of strategy-as-practice grew rapidly in its first decade, with all the main international conferences on strategy and management maintaining working groups on the subject, and several academic journals publishing special editions, such as the *Journal of Management Studies* in 2003 and 2014 and *Long-Range Planning* in 2008. The set of collective practices carried out by people in an organization, when understood as a social practice (Whittington, 2002; 2006), allows for a more in-depth analysis of what actually occurs in the processes that involve strategy (Yanow, 2006). In this way, this strategy-as-practice approach allows the researcher to connect research from the field of strategy with the field of practice oriented to organizational studies (Golsorkhi, Rouleau, Seidl, & Vaara, 2015). According to Whittington (2006) and Vaara and Whittington (2012), there are three central dimensions to consider when investigating strategy-as-practice: (1) “practice,” which concerns the rules, routines of behavior, and ways of acting with material resources in the social field; (2) “praxis,” which refers to the

activities that people engage in in practice, giving importance not only to “what is done” but also to “how it is done”; (3) and “practitioners,” who are the actors who both implement the strategy and incorporate it into their daily practices.

We assume for this study that the interactions of practice, praxis and practitioners are part of the strategizing process and are correlated with the organizing processes (Czarniawska, 2008) of co-creation practices, since the events can be seen in a relational way and inserted into a relational network (Shotter, 1996). This theoretical assumption will be further elaborated on in the next section.

For Golsorkhi *et al.* (2015, p. 1), the strategy-as-practice approach is concerned with “the micro-level of social activities, processes and practices that characterize organizational strategy and the strategizing process.” Balogun, Huff and Johnson (2003) emphasize that strategizing is concerned with the study of practices performed by practitioners in the space in which it occurs. Thus, strategy is no longer understood as structured in a top-down manner, but as a process that occurs in the day-to-day life of the organization and involves actors (both internal and external to the organization) in their daily routines (Whittington, 2006).

The perspective of the connection between practices, praxis, and practitioners, which also considers the perspective of the inclusive strategy of people and different groups and the transparency of organizational information, leads to an approach to strategy as an open practice (Tavakoli, Schlagwein, & Schroder, 2017). This strategy as an open practice occurs in episodes of praxis and is dependent on the context, in which the practices are based on norms of inclusion and transparency and enabled by information technology (Bellucci, 2019). In this context of open strategies as practices, this article proposes a conceptual articulation between relational practices of co-creation and strategizing processes that are culture-driven, as will be discussed in the next items.

The urban strategizing processes culture-driven

Ponzini and Rossi (2010) point out that, in the context of cities, the “cultural turn” can be widely perceived through phenomena ranging from issues related to the economy of culture (Scott, 2000), to sets of artistic and cultural activities that are heterogeneous occurrences in the city (Strom, 2004), to prescriptive narratives with recommendations for economic development (Gibson & Klocker, 2005).

In this context, the urban space is seen both as a receptacle for culture and as a constitutive element of it. Considering cultural values in order to think about strategies as practices in cities means not only considering the participation and actions of the actors involved in this process, but also emphasizing cognition and feedback of cultural values, since culture is the soul of the city (Huang & Zhao, 2013).

Considering the nature of Schatzki's concept of contextual practices and the perspective of investigating culture-driven urban strategizing processes (Wählin *et al.*, 2016) under the strategy-as-practice approach, these articulations are in line with the epistemic proposals of the central themes proposed by Whittington (2006) and Vaara and Whittington (2012), and they are also consistent with the assumptions of ontologies of organizing (Czarniawska, 2008) when presenting

culture and place as the core of their optics. For Hall and Hubbard (1998), the adoption of culture-driven urban strategies aims to position the city at the center of global and/or national competitiveness.

Following the steps for a systematic literature review proposed by Tranfield, Denyer and Smart (2003), the panorama of publications on culture-driven urban strategizing processes was shown to be concentrated on topics such as blocks and cultural districts (McManus & Carruthers, 2014; Nuccio & Ponzini, 2016), the impact of cultural planning in urban space (Trumbull, 2014; Haas & Olsson, 2014), theoretical concepts (Lysgård, 2013; Sacco, Ferilli, & Blessi, 2014), creative economy (Aubry, Blein, & Vivant, 2015), and strategy (Tölle, 2016). The topic that was most integrated with classical urban planning guided by culture was urban regeneration (Wang, 2009; Liu, 2016; McManus & Carruthers, 2014; Lin & Hsing, 2009; Shin & Stevens, 2013). Thus, the review revealed a gap in this relevant literature in terms of studies that articulate the urban strategizing processes culture-driven in the context of the strategy-as-practice approach.

Wåhlin *et al.* (2016) argued that the alignment between the urban and cultural plans is essential for the regeneration of the city to occur, thus following the assumptions of this study stated in the Introduction section that infer a strategic organizing aimed at a more inclusive city through the development of a creative economy. The transformation of urban design along with cultural regeneration occurs through actors linked to the cultural field, who bring with them the intangible capital that shapes cultural and creative goods (Wansborough & Mageean, 2000).

The strategizing process, which for Jarzabkowski (2004) occurs through a fluid interaction between actors and contexts, provides a conceptual theoretical basis for articulating the concept of co-creation practices (Vallaster & Von Wallpach, 2018). Thus, the cultural orientation of these processes is assumed to be an important theoretical nexus for understanding how creative inclusive cities are organized, through the development of the creative economy (Jarzabkowski, 2004; Sacco & Crociata, 2013).

Organizing theory and the inclusive creative city

In order to give life to the organizing processes, and especially to a more participatory organizing in line with the principles of co-creation (Vallaster & Von Wallpach, 2018; Wåhlin *et al.*, 2016), it is proposed that they be analyzed, as suggested by Steyaert and Looy (2010), through the concept of relational practices. Instead of looking at events in terms of a theory of what they are supposed to represent, we need to observe them in a relational way, in the sense that they are related and embedded in a network of connections (Shotter, 1996). Relational practices show how subjectivity and materiality connect and disconnect, instead of situating the everyday issues of organizing as isolated episodes (Steyaert & Looy, 2010).

Steyaert and Looy (2010) point out three premises about relational practices in the context of organizing. First, this relational view of organizing processes considers that they occur simultaneously with the conceptual, practical, political and ethical issues of how the organizational reality unfolds. Second, organizing is kept alive through diversity and difference, considering the multiplicity of perspectives, ideas, actors, contexts and materialities involved. Finally, theorization and intervention are seen as inter-related relational practices, as they are concerned not only with

how worlds are represented, but also with what worlds they seek to help create (Law & Urry, 2004). Such premises serve as a support for scrutinizing the processes of urban organizing that occur through open strategic practices, promoting co-creation as a relational practice, guiding the process of organizing through change (in which contexts one wishes to participate and create), for reasons of multiplicity (the range of perspectives involved), and for practices of intervention and reflection (forms of participation) (Steyaert & Looy, 2010).

In this context, we propose integrating the organizing processes with the issue of a more inclusive city management (creative organizing). City organizing can be understood from the perspective of action networks, which is concerned with analyzing how actions are connected to each other, making it possible to reveal what is being done and how these feats are connected to each other in the same context (Czarniawska, 2004), expressed by the researcher through the interpretation of these connections (Lindberg & Czarniawska, 2006). By connecting to each other in a logical order of interpretation, these collective actions contribute to the process of change in the organization of cities (Campos & Zapata, 2012).

The literature on city organizing, the result of the intersection between organizational theory and urban studies, has been undervalued despite its relevance (Campos & Zapata, 2012). Although studies have been published on the topic (Sonda, Coletta, & Gabbi, 2010; Clegg & Kornberger, 2006; Czarniawska, 1997, 2010, 2013), the systematic research carried out with the methods proposed by Tranfield, Denyer and Smart (2003) showed a still incipient panorama in its progress, as well as its dispersion among publications that deal with organizing in the popular sense of tidying and ordering, instead of organizing processes according to the prepositions already discussed (Czarniawska, 2008; Weick, 1979). Thus, there is a gap in this relevant literature with regard to the integration between the processes of organizing and city management, and with regard to the focus of this study: the organizing of creative and inclusive cities.

According to the propositions formulated in the Introduction section of this study, the performance of a set of actors aiming at an integration of urban and cultural plans (Wåhlin *et al.*, 2016) allows a creative and inclusive organization of marginalized spaces. According to Alessandria (2016), each of the participating actors, such as government authorities (local, regional and national), architects, engineers, educational institutions and the local population, has a role in these urban inclusion processes (Alessandria, 2016, p. 2). This includes the formulation of public policies that aim to end discriminatory factors, in order to promote the participation and interaction of marginalized actors in favor of organizing an inclusive creative city (Sasaki, 2010).

Theories about creative cities have a fundamental role to play in offering reflections and solutions to the problem of social exclusion (Sasaki, 2010). Although the classical concept of the creative classes recommends a city management that is concerned with attracting creative professionals from all parts of the world (Florida, 2002, 2004), it does not contribute to urban inclusion because it is an elitist notion, which in truth results in the increase of social tensions (Peck, 2005). Considering the principles linked to inclusion, the concept of a creative city can be defined as a city that fosters art and culture and acts to find solutions to social exclusion (Sasaki, 2001).

Art and culture must be central to the organization of urban and social infrastructure, and strategic formulations as practices (Jarzabkowski, 2004) should be concerned with bringing creativity to the people of the city, offering relational spaces for cultural co-creation (Steyaert & Looy, 2010; Vallaster & Von Wallpach, 2018; Wåhlin *et al.*, 2016), and supporting cultural producers

in their work (Sasaki, 2010). In this context of an inclusive creative city, Sasaki (2010, p. 9) identifies the six essential conditions for this to occur: (a) an urban economic system in which not only artists and scientists can freely develop their creativity, but in which other groups can also engage in flexible and creative production and withstand possible threats from the global market; (b) the presence of universities, research institutes, and vocational schools that support artistic and scientific creativity in the city. There must also be cultural facilities such as theaters and bookstores, non-profit institutions, and a social structure that supports creative individuals and creative activities; (c) there must be a balanced development between industry and cultural life, with the encouragement of new industries in the areas of well-being, medical services, and the arts. Production and consumption must be in harmony; (d) the city must be able to determine the places where production and consumption occur and the places where the urban environment is preserved. The city must have beautiful urban spaces in order to enhance the creativity and sensitivity of its citizens; (e) it must contain mechanisms for social participation with the purpose of guaranteeing the creativity and versatility of its citizens; (f) it must have a qualified team to deal with financial issues related to the promotion of creativity.

In order to strengthen the relationship between space and social, economic and cultural integration, some authors, such as Schreiber and Carius (2016), suggest a set of strategic practices aimed at addressing the city's challenges, such as segregation, polarization and urban, socioeconomic and/or cultural marginalization. Finally, according to the propositions of this study, urban planning based on strategic formulations as urban practices (Jarzabkowski, 2004), which aims to promote an urban design focused on organizing an inclusive city, must act in a relational and co-creative way (Steyaert & Looy, 2010; Wåhlin *et al.*, 2016). For Schreiber and Carius (2016), these strategic proposals should bring together issues related to land use, urban mobility, the improvement of road networks and the design of public space in the city, among others (Schreiber & Carius, 2016). The promotion of economic and cultural activities linked to an economy based on creativity and sustainability supports the construction of a more inclusive city, breaking away from the traditional systems of industrial production and the generation of employment and income.

Methods of analysis

The constitution and organization of the research corpus (Bauer & Gaskell, 2002) and the analysis of the data itself were inspired by some procedures proposed by the Ground Theory (GT) method. In GT, the analysis is inseparable from the data collection stage (Charmaz, 2014; Corbin & Strauss, 1990) and the questions/proposals are constantly revised throughout the research process until the phenomena/practices under study are consistent. Since it is plausible to make light use of GT (Gummesson, 2011) and thus not include all of its research protocols, some of them were chosen according to the main interests of this study.

This research was developed under three main GT concepts: the constant comparative method, theoretical sampling, and axial coding (Glaser & Strauss, 1967). The constant comparative method dictates that data collection and analysis procedures alternate. Theoretical sampling dictates that the theory under construction guides the next data to be collected. Axial coding is based on the construction of a "dense texture" around some axes in order to give coherence to an emerging analysis (Strauss & Corbin, 2008).

In this sense, after each data collection from interviews, participant observation and documents related to the UNESCO Fortaleza Creative City of Design Project, there was a moment to analyze these fresh data (constant comparative method) and a decision was made to determine the next data to be collected (theoretical sampling). After this data collection procedure, the researcher followed the coding process according to the protocols established by GT (Charmaz, 2014), which includes at least two steps: initial coding and focused coding. In the first step, each data fragment, word or statement is labeled, and in the second step, the material representing the most important codes is organized and classified. For this study, all the data collected were transformed into codes that emerged throughout the coding process. After these procedures, axial coding was performed in order to relate these previously defined codes, specifying their properties and dimensions, and regrouping the fragmented data. ATLAS.ti Scientific Software Development supported the coding procedures of this research.

GT considers the interview as a focused conversation that deals with a specific topic with an interviewee who can contribute substantial relevant information, allowing the researcher to explore the topic of interest in a deeper way (Charmaz, 2014). In this sense, it is possible to conduct an interview in several ways, from a loose exploration of the topics of interest to semi-structured and well-directed questions. However, the researcher must always show an interest in learning more about the topics that may emerge during the conversation. When researching organizational processes, it is recommended to start with questions related to collective practices and then ask about the individual participation of the interviewees and how they see themselves in this process.

For this research, two semi-structured interview scripts were constructed and a total of 30 actors were interviewed (Table 1). One of the scripts was used in interviews with institutional and organizational actors who are at the forefront of implementing the UNESCO Fortaleza Creative City of Design Project. The second script was applied in interviews with community leaders from the neighborhoods that make up the Creative District where the UNESCO project is being developed. The actors marked with an asterisk (*) represent those who were interviewed in previous moments, but who gave a new interview to conclude the field research of this study.

Table 1

Interviewee details

Interviewee	Gender	Educational Level		Institution and/or profession	Role
I1	Male	Post-Graduate Design	–	Iracema Institute Professional Designer	/ Focus Point
I2	Female	Post-Graduate Sociology	–	Observatory of Fortaleza / Tenured Professor	Director
I3	Male	Graduate Design	–	Ceará Design Association / Professional Designer	Director
I4	Male	Post-Graduate Design	–	Independent Consultant / Professional Designer	Consultant

I5	Female	Graduate Biology	–	Iracema Institute	Director
I6	Female	Graduate – Social Sciences		Observatory of Fortaleza	Coordinator
I7	Female	Graduate – Public Policies		Secretariat of Economic Development	Coordinator
I8	Male	Post-Graduate Geology	–	Secretariat for Planning, Budgeting and Management	Adjunct Secretary
I9	Female	Post-Graduate – Public Policy		Community Leader at Poço da Draga	Community Leader
I10	Male	Graduate Design	–	Independent Consultant / Professional Designer	Consultant
I11	Male	Graduate Geography	–	Community Leader at Poço da Draga	Community Leader
I12	Male	Post-Graduate Architecture and Urbanism	–	SEBRAE	Director
I13	Female	Post-Graduate Social Sciences	–	State University of Ceará; Sectorial Chamber of Creative Economy	Professor ; Secretary of
I14	Female	Post-Graduate Law	–	Institutional Relations Office (Fortaleza City Hall)	Coordinator
I15	Female	Graduate Management	-	Economic Development Secretariat	Coordinator
I16	Female	Graduate Economics	–	SENAC; FECOMERCIO	Consultant
I17	Male	Post-Graduate Design	–	Ceará Design Association / Designer	Director (Ceará Design Association)
I18	Male	Post-Graduate Social Sciences	–	Fortaleza City Hall	Manager
I19	Male	Post-Graduate Advertising & Marketing Communication	–	Iracema Institute / Fortaleza Youth(Fortaleza City Hall)	Director (Iracema Institute) / Secretary Fortaleza Youth
I20	Female	Post-Graduate Advertising	–	Designer Entrepreneur	Entrepreneur
I21	Female	Graduate Production Engineering	–	Industry (FIEC)	Observatory Researcher

122	Female	Post-Graduate Architecture and Urbanism	–	Secretary of Conservation and Public Services (Fortaleza City Hall)	Architect
123	Female	Graduate Architecture and Urbanism	–	Secretary of Conservation and Public Services (Fortaleza City Hall)	Architect
24*	Male	Post-Graduate – Design		Fortaleza City Hall	<i>Focus Point</i>
25	Male	Post-Graduate – Cultural Management		State Government of Ceará	President
26	Male	Graduate – Architecture and Urbanism		Ceará Design Center	Director
27*	Male	Graduate – Design		Ceará Design Association	Director
28*	Female	Post-Graduate – Sociology		State University of Ceará	Professor
29	Female	Post-Graduate – Fashion Business / Human Resources		SEBRAE-CE	Project Analyst
30*	Male	Post-Graduate – Advertising		Secretariat for Youth	Manager

Source: Prepared by the authors.

In this way, two participant observations were carried out in meetings of the Sectorial Chamber of the Creative Economy, which includes the Agency for Economic Development of the State of Ceará (ADECE). Observations were also made in the neighborhoods of the city of Fortaleza that are involved in the UNESCO Fortaleza Creative City of Design Project, such as Iracema Beach and the City Center. The observation procedures were accompanied by a complete systematic annotation in a field diary (Jaccoud & Mayer, 2012).

In addition to interviews and observations, the documentary analysis technique was also part of this research as a complementary strategy. Besides institutional documents, other documents were collected such as images (audiovisual, photographic and/or film), design processes/artifacts, historical and contemporary newspapers, and interviews published in different magazines, websites and social media, conducted with different actors involved in the topics of this research (Cellard, 2012; Prior, 2003).

Findings and contributions

The main purpose of axial coding is to build a “dense texture” of relationships around the main axes that aim to answer questions such as when, where, who, how and which. The main axial connections occur more on a conceptual-theoretical level rather than a descriptive one, as will be presented below (Corbin & Strauss, 1990).

The UNESCO Fortaleza Creative City of Design Project under the Strategy-as-Practice lens

In 2018, the main strategies as culture-driven urban practices were conceived by the Fortaleza City Hall (FCH) through the Fortaleza Planning Institute (IPLANFOR) in order to create an alignment between the Creative Economy Plan contained in the Fortaleza 2040 Plan, which in turn presents as its main practice the creation of a Cultural, Intelligent and Creative District (CICD) (Montenegro & Simões, 2019; Silveira, 2019).

The Fortaleza 2040 Plan determines an area of potential for the creative economy, and we looked at this city map and thought about how we could even delimit it with its vocations, right? We looked exhaustively at Fortaleza 2040 so that we could focus on the areas of the creative economy and so that we could have references in the city (I1, Interviewee).

According to I1, based on the pilot project that describes a set of strategies for organizing the CICD, the FCH, through IPLANFOR and other public and private institutions, proposed the elaboration of the candidacy of the city of Fortaleza for joining the UCCN in the design category.

The project of the Cultural, Intelligent and Creative District (CICD) of Fortaleza, which covers the neighborhoods of Downtown and Iracema Beach, seeks to foster synergies among entrepreneurs in this territory (through clusters, startups, incubators, co-workings, and micro and small businesses), residents and public service providers, aiming to produce innovative solutions to the daily problems of their populations (Silveira, 2019, p. 20).

Also according to the same interviewee (I1), the initial idea of elaborating this project was put forward in the top-down sense by the FCH, however, initiatives of this type are unusual because:

In other cities, the idea usually comes from professionals in the area who come together and propose the project to their city hall. In our case, it was a proposal from the city's public management that called on the creative professionals involved (Interviewee I1).

In the context of the FCH, the Observatory of the City of Fortaleza played a relevant role for Fortaleza to obtain the UCCN seal. According to I2, the UCCN seal was granted for the fact that the city of Fortaleza has a broad planning, built over decades, with a large popular participation of more than 10,000 people, which gives it legitimacy.

According to I3, the people involved in the process in order to create the Fortaleza City of Design Project were selected by the FCH and SEBRAE (an organization focused on training and

promoting the development of micro and small enterprises) because of their strong connection with the field of design. Then, the Secretariat of Culture of Fortaleza (SECULTFOR) took charge of the UNESCO Fortaleza Creative City of Design Project to lead the working team. In addition, the Iracema Institute promoted public conferences to broaden the participation of all actors interested in the project under development. According to Seidl and Guérard (2015), the organization of meetings and workshops around a specific project influences the strategizing practices, since these gatherings are sufficiently different from other social practices because of how the interaction among the participants occurs.

We held some meetings at the Belchior Cultural Center in Praia de Iracema and invited course coordinators from all public and private universities in Fortaleza. We invited so many coordinators and courses and other respondents, it was open to anyone who wanted to come, but basically all the course coordinators and some professors came. And through them we started to gather the information we needed (Interviewee I4).

I5 explained that “The Department of Culture was also part of the planning of the city's master plan, so the master plan refers to the Fortaleza 2040 Plan, and the Secretariat of Conservation and Public Services also refers a lot to Fortaleza 2040.” In this way, the UNESCO Fortaleza Creative City of Design Project can be analyzed through the strategy-as-practice approach in terms of the way its practitioners, practices and praxis interact. As previously proposed, this perspective of the connection between practices, praxis and practitioners also considers the perspective of the inclusive strategy, leading to the concept of strategy as an open practice (Tavakoli et al., 2017). Furthermore, for this study we assume that these connections are part of the strategizing process and correlated with the organizing processes (Czarniawska, 2008) of co-creation practices (Shotter, 1996). The following discussion elaborates on this theoretical assumption.

For this study, nineteen practitioners representing different stakeholders were identified and interviewed (Table 1). The practices and praxis of these actors demonstrated their economic and cultural base, which will be explored below. The representation of the interaction between private and public organizational and institutional actors that played a role in the UNESCO Fortaleza Creative City of Design Project can be observed in Figure 1.

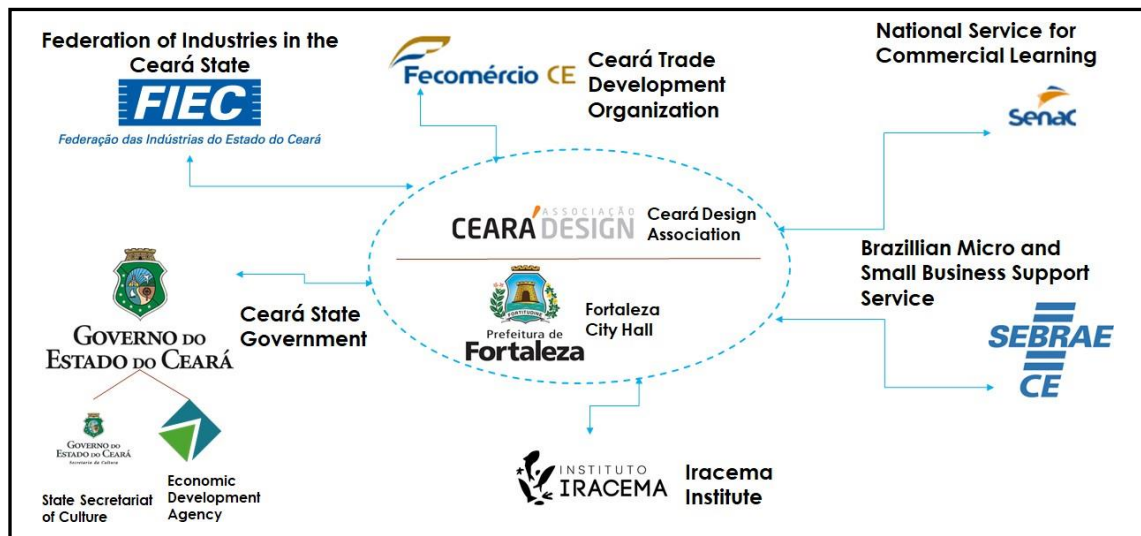


Figure 1. Institutional and organizational actors that contributed to the processes of the Unesco Fortaleza Creative City of Design Project.

Source: Prepared by the authors.

For the first part of the UNESCO Fortaleza Creative City of Design Project, all the actors had to review what they had done in the field of design in the last four years, and for the second part they collectively thought about and discussed actions to be implemented in the next four years. It is observed that the proposals for the creation of the CICD, as well as for the implementation of the project itself, were based on different strategizing processes, while reflecting the strategies as culture-driven urban practices carried out by different practitioners in their daily co-creation practices (Balogun, Huff, & Johnson, 2003; Golsorkhi *et al.*, 2015; Steyaert & Looy, 2010; Wåhlin *et al.*, 2016; Whittington, 2006).

As a local project, we have the Creative District (which is the biggest umbrella), and this idea of the Creative District really matched the mission of the Iracema Institute. The Iracema Institute also made a proposal for a tax incentive law for an area here on Iracema Beach, which can grant a very good discount on the urban property tax, and this will change things radically as it will make it easier for those who want to open their business here. The Creative District includes Iracema Beach, Downtown and Beira-Mar (Interviewee I5).

And it's important to talk a little about what it means to have an innovation district. It doesn't mean that the creative economy, the innovation economy, the knowledge economy and the culture economy are now concentrated in Iracema Beach. On the contrary, it must be dispersed throughout the city. Now, it's as if the innovation district were just a place to exemplify the potential of this creative economy, how this economy can flourish, how it can generate employment, income, wealth, prosperity for the city, right? (Participant observation, actor from the FCH).

These questions illuminated some of the main axes (Strauss & Corbin, 2008) that aim to answer questions about how the cultural dimension can influence the processes of creative economy strategies, including the goal of a more inclusive city, especially when actors refer to practices related to tax incentive law, facilitating new businesses, and practices related to the dispersion of the creative economy throughout the city. These conceptual discussions are explored further below.

Culture-Driven urban strategizing and the Fortaleza Creative Economy

The documentary analysis showed that the content of the UNESCO Fortaleza Creative City of Design Project emphasized the importance of design in the history of the city, its economic and cultural assets, and the projects developed in recent years related to the design segment and related areas.

With the cycle of cotton plantation in Ceará, from the 18th century onwards, the process of industrialization of Fortaleza is consolidated, with the creation of a textile industrial park and a fashion production area. Consequently, the first fashion course was created in 1994 and, the first design course in 1998. There are also other initiatives, such as the Ceará Design Program, by SEBRAE and partners, which, between 2004 and 2007, implemented the Fashion Design, Craft, Packaging, Graphics, and Jewelry Centers, and the Advanced Training Course in Strategic Design, in partnership with the Istituto Europeo di Design and Instituto Dragão do Mar. After that, undergraduate courses in various segments of design were created in public and private universities, and today there are more than 10 specific training centers, which provide the market with about 500 professionals per year. The fashion, product and strategic design sectors are the most prominent in the training of professionals in the area (UNESCO Creative Cities Network Application Form, 2019, p. 5).

Therefore, it is observed that an open and integrative process of practices and praxis for the strategy shaping (middle-up-down) occurred, characterizing strategizing practices through actions, interactions, and negotiations of multiple actors, thus configuring and reinforcing one of the propositions of this research related to strategic co-creation practices (Jarzabkowski, Balogun, & Seidl, 2007; Steyaert & Looy, 2010; Tavakoli, et al., 2017). In addition, and still regarding the Fortaleza 2040 Plan, interviewee I6 stated that:

The Fortaleza 2040 Plan emphasizes the role of sustainable development because of the creative economy actions that are envisaged in 33 actions of the total strategic practices that make up the Fortaleza 2040 Plan (Interviewee I6).

It is also evident from the analysis that the Fortaleza 2040 Plan, in which the UNESCO Fortaleza Creative City of Design Project is embedded, is driven by the creative economy, highlighting the influence of culture as the main strategies as culture-driven urban practices in its elaboration (Wåhlin *et al.*, 2016; Whittington, 1996, 2006; Seidl & Whittington, 2014).

I7 reinforces this evidence when stating that in this phase of the implementation of the UNESCO Fortaleza Project, the Creative District (CICD) in Praia de Iracema (a neighborhood of Fortaleza), must be organized to become an important space – a protagonist actor in the creative economy of the city. In order to materialize this set of strategies as culture-driven urban practices, it will be essential to include this project in the Multi-Annual Plans of the city of Fortaleza, which define the management of resources for the realization of public policies, including cultural policies.

We also intend to create other Creative Districts in other neighborhoods in the city of Fortaleza. For example, the 'Conjunto Palmeiras' has a series of initiatives that, with a little bit of government support and a little bit of organizing these ideas, we can transform into a Creative District. They have an entity called 'Bate Palmas,' which is an entity linked to artistic expression. There is an association of women called 'Emancipadas,' which is in the gastronomy sector. There is another activity there that only produces clothes, which is 'Palmas Fashion.' They have a restaurant there called 'Palmas Tour.' So there are a number of things in there that are all of their own initiative, creating an app there for consumption like an Ifood in the neighborhood. There are a number of things like that (Interviewee I8).

The interaction between these different actors represents one of the premises of relational practices in the context of organizing (Steyaert & Looy, 2010), emphasizing that organizing remains alive through differences when considering the multiple perspectives and actors involved. When asked about the role of art and culture in organizing the city's urban and social infrastructure, I1 stated that:

It has a very important role, and our main argument in the project was that design is a tool to solve the city's problems. For example, the city has an agreement with New York's Bloomberg, and they have a lot of that smart city footprint. City Hall staff takes care of mobility, so it's not just a visual action, but there's an urban redesign with a focus on pedestrians (Interviewee I1).

These discussions, which we will elaborate in the next section, illuminated a dense texture around some axes (Strauss & Corbin, 2008) related to questions about how this project works in terms of strategic practices, especially when considering the effects on the organizing process for a more inclusive city. These axial patterns gave coherence to an emerging conceptual analysis (Strauss & Corbin, 2008), reporting on the practices of organizing mobility and urban redesign, with a focus on pedestrians; and the organizing of Creative Districts in other zones located on the periphery and vulnerable margins of the city of Fortaleza, such as Conjunto Palmeiras.

Organizing for a Creative Inclusive City

The axial issues related to the integration of urban and cultural planning built the proposition that this cultural orientation of urban planning triggers creative organizing, including the participation of actors in situations of vulnerability who live in these marginalized spaces of the city (Strauss & Corbin, 2008; Wåhlin *et al.*, 2016). In this sense, I3 described the strategies as culturally oriented urban practices organized, for example, around the Social Design Laboratory. In addition, it was added that the scope of the practices generated in this laboratory was in the context of a creative inclusion of the Poço da Draga community in the process of organizing these spaces in the city:

The objective of the Social Design Laboratory is to try to take the design thinking of projects to communities at risk and socially disadvantaged, so that design goes to these communities to try to find solutions for the daily lives of these people. So this laboratory would work as small offices in these areas, so that together with the community, they would think about actions aimed at solutions for them based on design thinking. But for now, the idea is on paper, in the project promised to UNESCO (Interviewee I3).

I think that a district is a territory where everything must be shared, mediated, and where all individuals involved in that territory have to be heard. Because what is good for you may not be good for me. So you have to think of a proposal that will benefit all the people in the city regardless of social class. This creative heritage must make everyone see themselves in the process and feel a part of it. And as long as this creative district doesn't only come with underemployment! Because here in the community we have trained people, but in general the only thing left for the Poço da Draga community is to collect cans and garbage. I'm not belittling any profession, but we have people here who have invested in knowledge and need to be valued. So let this Creative District create the appreciation of the human being and not just the appreciation of structures and land (Interviewee I6).

In addition to proposing these strategies as culture-driven urban practices for a new governance of the creative spaces in the city of Fortaleza, I2 cited other examples of relational practices of co-creation with a cultural orientation (Steyaert & Looy, 2010; Wåhlin *et al.*, 2016) that should be implemented with the aim of creative organizing for an inclusive city (Czarniawska, 2008; Jarzabkowski & Spee 2009; Whittington, 2006), including:

Organized governance based on people's juries, community initiatives, small-group discussions with opinion makers, the population, and neighborhood leaders. If we want a creative city, technology needs to support that governance through social networks, consensus building, discussing problems and translating complex issues to make them simpler and more palatable to the population (Interviewee I2).

Some of the axial themes analyzed emphasized the challenges of formulating local public policies aimed at creative organizing for an inclusive city, with the creative economy as a strategic axis. According to I2, “it is necessary to think about alternative forms of city diplomacy, without passing exclusively through the central power of the Ministry of Foreign Affairs in Brasília.” I2 also cited the example of the Brazilian Consortium of Governors of Northeast Brazil as a possibility to implement this diplomatic alternative and to think about a more regionalist vision, with a focus on the culture of the place, aiming at creative organizing for an inclusive city of Fortaleza, through the creative economy (Huang & Zhao, 2013; Steyaert & Looy, 2010; Vallaster & Von Wallpach, 2018; Sacco & Crociata, 2013; Jarzabkowski, 2004; Czarniawska, 2010).

Actors 9 and 11 affirm that it is essential to encourage the participation of poor communities living around the rich zones of Fortaleza in the processes of reflection on creative practices for an inclusive city (Sasaki, 2001, 2010). For these actors, such processes must value the knowledge and history of these communities, which have a lot to offer in terms of creativity and culture. For example, residents of communities (Poço da Draga, Graviola and Morro do Ouro) were mentioned who work professionally in the creative economy of design, but are not valued or invited to participate in projects related to the seal.

The public authorities hold the Maloca (cultural event), for example. There are sponsors, and for them it is good to have the Poço da Draga stage. That's it, they legitimize in front of the media that they are institutions, both public and private, that promote the development of an independent reality. But do you know what is offered at these events that use our name? The name of the history of a community that was forged here more than 100 years ago? They only intend to offer us ‘can collector’ jobs. But the Poço da Draga community has people who are light and sound technicians, as well as audiovisual technicians. So they stay in their jobs at Dragão do Mar, and what is offered to the community in terms of inclusion? Because they are already included, they are already registered at Dragão on their own merit. But what about the direct assimilation of such an event? It only happens in the format of allowing us to place caipirinha stands without the stand, detail, and it's far away. It's palliative, it fulfills a mandate that says it's an institution that helps break stereotypes, ends segregation and contributes to inclusion. And inclusion takes place in this format (Interviewee 11).

When asked how the Creative District could act as a means of enabling practices for a more inclusive organizing (Czarniawska, 2008; Sasaki, 2010) in the context of the communities of Poço da Draga and the smaller ones of Graviola and Morro do Ouro (which make up part of the demarcated perimeter of the Creative District), actor 9 highlighted the importance of listening to the people of the area and that although there was an initial conversation with the public authorities, it was quite vague. He also highlighted that it is necessary to think about proposals that benefit not only the communities, but all people in Fortaleza, regardless of social class, so that they feel part of the city and thus do not damage public assets because they do not feel part of Fortaleza. He also stated that in order to be effective, investments related to the processes of a more inclusive organization must be sustainable.

The Iracema Institute was created, and I think it should have a social role to be able to justify all the resources it receives and not just develop events. But doing that part of merging, you know? And bringing the benefits to Poço da Draga. Because receiving money, receiving public resources, is just doing a project. But where are the benefits? Where is what's left? Because it should be an investment, it's not a waste of money: take it, take it, have your event and leave, so that we forget what song was played at the event. No, there has to be something left so that we can enjoy these resources and pass them on to other generations (Interviewee 9).

For actor 11, the participation of the communities in the construction of the application method and functionality of the Creative District is essential, as it is the population itself that lives in these territories and knows their reality well. Also, for actor 11, the residents of Graviola, Morro do Ouro and Poço da Draga are aware of the Creative District and envision whether there will be opportunities for them to engage in activities related to it. Although actor 11 perceives this awareness on the part of the residents, Pinheiro (2022), in a direct study of the population of vulnerable communities surrounding the Creative District, showed that there is in fact a lack of knowledge on the part of the population about the Fortaleza Creative City Project of Design and the existence of the Creative District.

Conclusions

The objective of this article was to understand the strategy-as-practice of the UNESCO Fortaleza Creative City of Design Project and its effects on the creative organizing process for a more inclusive city. The main thematic axes that emerged and were analyzed showed that the process of organizing the UNESCO Fortaleza Creative City of Design Project was based on a set of open, culture-oriented strategy practices, relational in character and in co-creation by mobilizing a wide network of relationships (Czarniawska, 2008; Jarzabkowski, 2004; Shotter, 1996; Steyaert & Looy, 2010; Wåhlin *et al.*, 2016). The analysis of these themes assumed the proposition that the connections between the urban and cultural plans become essential for transformations to occur in the spaces of the city, mobilizing intangible dimensions that shape cultural goods with economic values, illuminating effects on creative organizing for an inclusive city (Czarniawska, 2010; Wåhlin *et al.*, 2016; Wansborough & Mageean, 2000).

In addition, this study showed that the effects of the cultural dimension of the design segment on the creative economy influenced the development and initial implementation of the UNESCO Fortaleza Creative City of Design Project, in that the Fortaleza 2040 Plan was concerned with whether to look at the cultural vocations of the city to think about best practices to promote the creative economy; the actors involved in the project had a strong link with the cultural field of design, which made it possible to insert their own views on this segment; it is noteworthy that these processes were guided from the beginning by culture, including the historical basis of the city and its creative economy to demonstrate the tradition in the design segment; the evidence that different actors participated in the development of UNESCO Fortaleza Creative City of Design, and that this project considers the diversity of contexts around the marginalized population in the

spaces of the city, as an indication that practices aimed at the creative economy can influence a more inclusive organization of the city.

However, although the city has organized practices for creative inclusion, the findings showed that these are not enough and that others are necessary, such as: projects that consider the skills of people in the communities and not just the provision of underemployment; valuing people in vulnerable communities around the city's marginalized spaces, going beyond the spaces where the Creative District is being organized; providing moments of listening to reflect on what the marginalized population has to say about the organization of the creative economy in the city.

As presented in the main thematic axes, it is important to emphasize that this research presents theoretical advances on the organization of creative and inclusive cities, since the discussions of this study made it possible to demonstrate processes involved in this process of urban organizing. The dense texture built between the relationships around these main axes articulated the following points on a more theoretical-conceptual level: the questions of how the analysis of this type of project discussed in terms of creative and culturally oriented strategic practices, especially when considering the effects on the open organizing process for a more inclusive city. These axial patterns gave coherence to an emerging conceptual analysis by reporting the practices of relational strategizing based on the co-creation of a wide network of actors. These questions are based, for example, on evidence from the processes of organizing mobility and urban redesign; as well as the organizing of creative districts in other neighborhoods located on the periphery and vulnerable margins of the city of Fortaleza.

As a limitation of the research, it is important to point out that the UNESCO Fortaleza Creative City of Design Project is still in the implementation phase. If, on the one hand, the investigation of the aforementioned project at the beginning was an advantage, as it made it possible to scrutinize the strategizing process in practice at the time it was happening, on the other hand, the practices that are still in the process of being implemented and that aim at an inclusive organization for the creative city could not be fully investigated.

As recommendations for future studies, we suggest that further research should investigate the processes of strategic practices for an inclusive organization of other creative cities, including Brazilian cities that also participate in the UNESCO network of creative cities.

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Conflicts of interest

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Inclusive language

The authors use inclusive language that acknowledges diversity, conveys respect for all people, is sensitive to differences, and promotes equal opportunities.

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