UNESCO

United Nations
Educational, Scientific and
Cultural Organization

Creative Cities Network
APPLICANT'S HANDBOOK

INTRODUCTION

Created in 2004, the Creative Cities programme is an initiative that gathers cities of diverse regions, income levels, capacities and populations to work together in the field of creative industries. To become a member of the Network, cities must submit an application that clearly demonstrates their willingness and capacity to contribute to the objectives of the Network as outlined below. This handbook is designed to provide guidance during the application process.

Mission Statement

According to the present version of the mission statement of the Creative Cities, the Network seeks to develop international cooperation among cities that have identified creativity as a strategic factor for sustainable development, in the framework of partnerships including the public and private sectors, professional organizations, communities, civil society, and cultural institutions in all regions of the world.

Far from representing an exclusive list composed of cities with intrinsic outstanding qualities, the Creative Cities Network is first and foremost composed of cities ready to pool their resources for a common objective. The Network is designed to facilitate the sharing of experience, knowledge and resources among the member cities as a means to promote the development of local creative industries and to foster worldwide cooperation for sustainable urban development.

Objectives

The Creative Cities Network aims to:
1. Strengthen the creation, production, distribution, and enjoyment of cultural goods and services at the local level
2. Promote creativity and creative expressions especially among vulnerable groups, including women and youth
3. Enhance access to and participation in cultural life as well as enjoyment of cultural goods
4. Integrate cultural and creative industries into local development plans

Areas of action

The objectives of the Creative Cities are implemented through partnerships in the following areas:
1. Pilot projects: initiatives that demonstrate the importance of creativity as a key to development.
2. Promoting good practices: exchanges on projects and measures of proven efficiency and effectiveness.
3. Studies: research, analysis and assessment of the creative cities experience.
4. Meetings: consultations, gatherings and virtual conventions.
5. Cooperation programmes: North-South, South-South and North-South-South initiatives to support member cities in need of assistance.
6. Training and capacity building: Exchange of interns, trainees and educational modules.
7. Policy measures: initiatives linked to local and/or national development plans.

GENERAL ADVICE

Who Should Write The Application?

It is essential that the application is clear and consistent in terms of its purpose, information, arguments and conclusions. Bringing in an expert consultant to write the application might be seen as the quickest and simplest way to achieve this. Such an approach can work well if the expert has a good understanding of the city's assets as well as the mission and mandate of the Creative Cities Network (CCN), but this is not a requirement for the production of a good application.

In the case of previous applications, the experience of city authority or municipal staff working together in active engagement with local creative producers, perhaps with some guidance from external specialists, has proven beneficial. This approach often reflects a good understanding of the city's cultural assets, as well as the city's needs, constraints and opportunities. Additionally, this approach provides for continuity with the activation of CCN membership following the city's designation.

It is essential that the application reflect wide consultation and support across the city. It is therefore vital that the application be written in close collaboration with all relevant stakeholders. The application should genuinely speak on behalf of public, private and civil society sectors.

Once relevant stakeholders have been identified, it is strongly advised that a committee be established for the preparation of the application. The committee can be made up of an advisory panel and a working group. This working group will actively construct the application, with input from the advisory panel, and will be ultimately responsible for delivering the Creative City outcomes following designation. It will be necessary to appoint a primary contact within the working group who will be the point person for all communications with UNESCO. Once designated, the working group will be responsible for the day-to-day management of the Creative City activities.

The advisory panel can be made up of a diverse range of stakeholders including high-level representation from municipal government, cultural practitioners and producers, industry leaders, representation from the education sector, and other related professional associations and organizations.

Purpose of Application

The purpose of the application is to set out as clearly as possible the justification for the city's membership into the Network: Why does it want to be part of the Network? What are its expectations of membership? And most importantly, how will it enrich the Network with international projects, namely developed with the other Creative Cities?

The application must define as clearly as possible:
- The city's assets: for example, cultural infrastructure, human resources/creative talent, educational and training facilities; and
- The city's proposed contribution to the Network: what is the city's value-add? How will the city drive the desired outcomes of the CCN mission? What will be its in-kind, operational, intellectual and financial contribution? In this regard, it would be helpful to consider public-private partnerships and opportunities for collaboration and cooperation with other member cities.

The application is the basis for the evaluation and subsequent decision by UNESCO to grant membership into the Creative Cities Network.

Following Article 5 of the Nomination Procedures, please note that the application must relate to **one** specific field of creativity, which are at present: literature, film, music, crafts & folk art, design, gastronomy, and media arts.

The application should be written in clear and fluent English or French, being the working languages of UNESCO Secretariat. Applications submitted in other languages will not be taken into consideration. Where one of these languages is not the fluent language of the writer, it may be wise to write the application in the native language and then have the final version translated fluent English or French by a certified translator. Poorly translated applications can lead to confusion and problems during its evaluation.

Sequence for Preparing an Application

Preparing an application can often take longer than anticipated. Adequate time needs to be allowed for preliminary processes (as outlined below) before writing begins. A reasonable contingency time should also be built into the process to cope with things that may wrong. Before preparation can begin, it is strongly advised that you read through this Handbook carefully, taking particular note of the Nomination Procedures (provided here as Annex I).

The application must be submitted online using the official Application Form, available on our website. System requirements for the online form are Adobe Reader and Internet Explorer, both of which are available to download using the links provided on our website.

It is advised that applications be submitted well in advance of the deadline to mitigate against any technical difficulties and anticipated congestion around the time of the deadline. UNESCO will not be responsible for the late delivery of submissions due to the lack of anticipation of possible technical difficulties. While efforts will be made to ensure full functionality of the website on the day of the deadline, it will be the responsibility of the applicant to ensure that submissions are received by Secretariat on time.

Please note that a strict deadline applies and applications received after the closing date will not be considered. Non acceptance of late submissions is an expression of respect for all the applicants who duly respected the deadline.

The following sequence is recommended, keeping in mind that the application process will require continued communication and engagement with stakeholders:

Identify relevant stakeholders - within the city and at larger local and international level

Establish a Creative City candidature committee

Carry out relevant background research

Consult with existing Member Cities

Prepare an audit of creative assets and programmes

Define relevant attributes

Formulate city's contribution to the Network

Seek formal endorsement from Mayor

Seek formal endorsement from national professional associations

Seek formal endorsement from National Commission for UNESCO

Seek formal endorsement from other member cities

Submit application

The Application

Evaluation Criteria

In general, it will be important to keep in mind that being appointed a Member City of UNESCO's Creative Cities Network implies that the city is deeply engaged with the continued development of its cultural and creative industries. It will therefore be important to stress on the contemporary values and assets of the city and not to rely too heavily on description of the city's past accomplishments. It will be necessary to illustrate how the applied field of creativity contributes to the city's contemporary development, and not to focus on historical achievements.

When addressing the evaluation criteria, it may be useful to foreground the following:
- What are the city's expectations of its membership in the Network?
- How will the city contribute to the Network? What are the city's assets and how will they add value to the Network?
- What are some examples of proposed international and joint activities, projects or partnerships that the city will engage in to enrich the work of the Network?

In addition, demonstrated engagement with local creative producers and related professional associations will also be necessary to show that the application has not been conceived in isolation, and that it has the support of relevant stakeholders. Only an application resulting from collective resource mobilisation can be strong and have effective impact.

Cities' applications will be evaluated against the city's ability to meet the criteria as outlined below. Successful applicants must meet all criteria to the extent possible.

The guidelines provided below are suggested types of information and include some hypothetical examples of activities and assets that would be considered to be valuable.

A successful application will demonstrate:

1) **Commitment to working towards the objectives and in the areas of action pertaining to the mission of the Creative Cities programme, as described in the Creative Cities Mission Statement**

   Cities are asked to demonstrate not only a sound understanding of the Creative Cities' mission, but applications must also clearly outline the city's objectives in joining the Network.

   Relevant information:
   i) The city's mission statement and vision for membership in the Network
   ii) The city's goals and objectives for membership
   iii) Concrete examples of initiatives to be undertaken
   iv) Provisional action plan for membership activation with implementation timeline

   Examples of possible initiatives:
   - Establishment and management of an online database for the Network to promote knowledge-sharing
   - Creation of exchange programmes that promote capacity building and up-skilling between cities
   - Active promotion of the Network's mission and projects via existing international and national networks
   - Commitment to organize and host annual Network meetings

2) Quality, quantity and diversity of specific international cooperation initiatives in the creative field concerned;

Cities are asked to give evidence of past experience with international cooperation. Cities are also asked to propose initiatives to be undertaken in future. These initiatives can be undertaken at various levels from grassroots community exchange programmes of local artisans to high-level municipal government meetings.

Relevant information:
   i)   Examples of international cooperation programmes that have been undertaken by the city at various levels
   ii) Examples can encompass a variety of action areas including cultural exchanges, capacity building and training exchanges

Examples:
   - Organization of field trip exchanges for culinary students to visit and train at facilities in different cities within the Network
   - Organization of an international conference on food security with the participation of policy makers, academics and industry experts
   - Joint-development projects for the creation of a new musical work, gathering composers from different cities
   - Participation of local craftspeople at international events to showcase their expertise in craft and folk arts

3) Presence and future development of recognised centres of creation in the city, and promotion of activities in one or more creative fields;

The application should reflect that creativity is being nurtured by the city and that recognised centres of creation and related promotional activities are supported with active engagement across the city.

Relevant information:
   i)   Prizes and awards that recognize the outstanding work of various areas of activities in the related field, bursaries and fellowships that provide support to creative professionals and practitioners
   ii) Existence of creative hubs in the city
   iii) Visibility and recognition of these creative centres both within and outside the city
   iv) Implementation of city policies that support creativity and centres of creation

Examples of city policies:
   - Municipal government investment in events that promote creativity (e.g. government support for literature/film/food conferences)
   - City investment in activities that promote the creation of new works (e.g. grants provided for the creation of new musical work)
   - Provision of value-in-kind support which can take form of technical assistance, marketing and communications support
   - Tax credits or subsidies provided to encourage growth and development of creative hubs
   - Active promotion of creative hubs both locally and internationally

4) Experience and commitment in hosting festivals and events at a national or international level;

The application should account for the city's experience in hosting a variety of events and festivals in promotion of the related creative field.

Relevant information:
  i) Diversity of festivals and events that pertain to the related field
  ii) Festivals and events that cater to different audiences (e.g. professionals and amateurs, students, children) including events that serve as a vehicle for new and interesting talent
  iii) The international character and the sustainability of these events
  iv) Experience in hosting international events that are often secured through a competitive bidding process
  v) The attendance and participation rate of both the city's inhabitants and domestic and international visitors

Examples:
  • A robust calendar of events that occur throughout the year related to food events: from community street festivals to professionally curated international food festivals
  • Specialty events such as: international book fairs for children's books, travel and food literature festivals, poetry festivals, crafts fair dedicated to textiles and weaving, design festivals dedicated to sustainable urban development
  • Annual music regular events that attract local and international talent with strong local participation and engagement
  • Annual film festival showcasing locally produced films with a strong international reputation
  • Successful bids to host international events such as, the International Symposium of Electronic Arts, World Craft Fair, International Literature Conference.

5) Presence and future development of professional schools, conservatories, academies and higher education institutions specialised in one or more creative fields;

Cities are asked to demonstrate a high level of investment in knowledge creation and development through the quality and quantity of tertiary-level educational programmes specialising in the related field

Relevant information:
  i) Brief description of existing or proposed academic and technical training programmes
  ii) The number of students enrolled in relevant programmes and a brief description of graduate profiles

Examples:
  • University programmes that combine food science and hospitality management training
  • Internationally recognised design school specialising in industrial design
  • Each year, a number of students graduate from the city's academy of music, many of whom go on to work in music education.

6) Domestic or international online platforms dedicated to creative industries and creative economy;

Cities are asked to demonstrate significant online presence related to the field concerned.

Relevant information:
   i) Existence of a number popular blogs or websites related to the creative field in the context of the city
   ii) Description and functionality of online databases and virtual exchange platforms

Examples:
   • Directory of local film production resources that facilitate film-making in the city (e.g. online tools to obtain filming permits, database of filming locations, actors, make-up artists etc.)
   • Online forum sites promoting ideas exchange for design students
   • Online calendar and database of events occurring in the city related to the creative industries

7) Cultural spaces suited for practicing and consumption, and for educational activities in the field concerned, including amateur initiatives;

The application should outline details of public and private infrastructure dedicated to the preservation, promotion and dissemination of the related field e.g. cinemas, libraries, bookstores, cultural centres, food markets, concert halls.

Relevant information:
   i) Wide range and quantity of public and private facilities in the city that are actively used by the city's inhabitants
   ii) Diverse range of facilities including independent, specialist institutions focused on different subject matters
   iii) Wide range of cultural centres where education initiatives are supported and cultural work can be exhibited

Examples:
   • Diverse number of bookstores including specialty bookstores
   • Large number of libraries in the city that are also used as exhibition spaces and community education centres
   • Numerous food markets that are popular with locals and tourists alike
   • Large number of affordable concert halls, literary cafés, media arts centres or cinemas

8) Educational and research programmes in the field concerned, both in the formal and informal sectors;

The city should demonstrate significant investment in ensuring continued development of education and research in the related field.

Relevant information:
   i) Description of academic research, community education and informal training programmes and/or other means of transfer of knowledge
   ii) Description of programmes that connect creative practitioners with classrooms in schools

Examples:
- Academic research programmes dedicated to sustainable design of cities
- High school curricula that incorporates training in traditional arts and crafts
- Implementation of artist-in-residence programmes in schools to promote music education
- Community education centres that promote skills-transfers in traditional food preparation

9) **Active involvement of media in promoting the concerned field, activity(ies) and practice(s);**

Applications should demonstrate the active involvement of media in promoting the related field through substantial support offered by print (newspaper, magazines, periodicals, journals, etc), broadcasting and digital media.

Relevant information:
i) Regular features on the related field (e.g. book or film reviews, exhibition publications, literary features, features on the music community, etc)
ii) Broadcasting services and radio stations hosting a variety of related cultural programmes
iii) Media sponsorship of events related to the field concerned
iv) Online support with extensive web presence of the related field through websites, online journals, e-magazines, blogs, virtual recordings (for example of music or literary works) etc.

Examples:
- Large number of local publications dedicated to the music industry
- Existence of radio programmes or podcasts related to literature, design, or media arts etc.
- Dedicated section focusing on the arts in the city's leading newspapers or other local publications
- Sponsorship of food, poetry, music or other relevant festivals by local television broadcasters

10) **Specific comparative assets at an international level, in the context of the pertinent field;**

Cities are asked to give examples of assets that are unique to the city and can contribute to the overall mission of the Network. These can range from human resources, specialised institutions to unique cultural spaces in the city.

Relevant information:
i) Description of assets and why they constitute a comparative advantage
ii) Proposed Network activities that can be derived from the asset

Example:
- The city is home to a unique, highly popular cultural centre that incorporates exhibition space, a cinema and concert hall that provides year-round quality programming for the public free-of-charge. This space can be used to exhibit Network projects and activities.

11) **Quality and quantity of professional organizations and individuals involved;**

The city should demonstrate that it has actively engaged the support of the pertinent professional organizations and cultural practitioners in the city.

Relevant information:
i) Profile of professional organizations active in the city, their objectives and examples of initiatives they have undertaken/supported
ii) Integration of the activities of these professional organization into the city's plan for membership in the Network

Examples:
- The Writers' Association's projects range from the promotion of literacy to supporting writers in the creation of new literary works. The Association has been instrumental in implementing adult literacy education programmes in community centres throughout the city. These programmes have been highly successful and the Association has expressed its commitment to work with other Network member cities to create and implement similar programmes in their cities.
- The city's Band Association is committed to the promotion of high quality, amateur popular music in diverse areas of the City. Its numerous programmes have been successful and the Association is ready to work with other Network member cities by hosting interns from other Cities of Music.

12) **Economic vitality and sustainability of the sector concerned (number of professionals, informal and official associations, existing and planned number of jobs involved);**

The application should show that the sector concerned plays an important role in the city's economy. This point is reinforced and enhanced in light of the elements pertaining to the next item (13).

Relevant information:
i) Size of industry (number of enterprises, associations, centres; jobs and projected industry growth in the field concerned)
ii) Fiscal and/or administrative measures and policies to foster growth in the industry (e.g. tax incentives, credits and subsidies that benefit the creative industries.)
iii) Data on the present and expected production and consumption of cultural goods (i.e. economic impact of creative activity)

Examples:
- The city's gastronomic offering plays a strong role in the tourism industry with data showing a large percentage of tourists travelling to the city to sample the city's food culture
- The music industry of the city generates some (x) jobs and US $(x) million in economic impact to the city
- The Municipality has a dedicated department that supports the development of start-ups in the field of music, or design, etc. through advising, technical support and other forms of value-in-kind support.
- There are a number of private self-financed cinemas (or concerts hall, or design centres, etc.), with a total capacity of (x) places in the city.
- In a 2013 survey, (x)% of the workforce classify their occupation as "designer"/ "writer"/ "musician"/ "craftsperson"/"creative industry professional".

13) **Measures, mechanisms and initiatives at local and municipal level aiming to reinforce creativity and the status of creators in the field concerned.**

Overall, the application should demonstrate that the creative field is part of the everyday landscape and a living part of the city. It should also showcase its current creative energy and achievement shared by the city population at large.

Relevant information:
   i) Creativity is actively commemorated in the city through its urban architecture and monuments such as statues, sculptures, buildings, streets, rivers named after significant creative figures.
   ii) Public spaces and public buildings that host cultural events, showing how the creative industries contributes to the daily city life and giving its inhabitants public access to creative activities of quality
   iii) Opportunities to engage with the creative industries offered to the general public on a regular basis (film talks, literary walks, crafts and folk art workshops)
   iv) A range of community centres working on community-focused creative activities
   v) An actively engaged citizenship that regular participates and is interested in the cultural offerings of the creative field (as demonstrated through the number and quality of grassroots and community events, participation in major festivals, use of public and private facilities).

Examples:
   - City libraries offer many free events such as weekly poetry readings, author talks and writing workshops.
   - The city's town hall is regularly used as venue for free music and film events.
   - Credits, information, training and guidance are granted by the Municipality to actors in the field concerned.
   - The City's communications regularly includes information in the relevant creativity fields
   - The city is home to a diversity of community-based events such as neighbourhood food festivals that showcase local customs and traditions.
   - The city is well known for its expertise in media arts. This talent is showcased throughout the city through public installations.

The Application Form

Applications must be submitted using the online Application Form, which is an Adobe Active PDF form. Please note that this form requires the use of Internet Explorer.

It is strongly advised to first formulate responses to the questions as Microsoft Word document before transferring the information into the Form. We also strongly urge you to regularly save the PDF document (using the "Save As" icon at the bottom of the form) to avoid losing any data.

Please note that word limits in the Form are enforced and it will not be possible to enter more text once the limit is reached. Using the 'Word Count' function in MS Word will also facilitate this process.

No	ITEM	EXPLANATORY NOTES	EVALUATION CRITERIA[1]
1	Name of City	Provide name of city and country	Not applicable
2	Official contact	Provide contact details for the primary person responsible for the application and his/her alternate	Not applicable
3	Thematic focus	Select only one creative field (a field must be chosen)	Not applicable
4	Introduction (3000 words)	Provide details of: - Presentation of the city's management team (names, functions, e mails and phones); - Motivation for the application; - Overview of the city / General information; - Geographical area; - City layout; - Infrastructures; - Multicultural profile of the city; - Municipal/governmental structure; - Outline of urban planning policy and strategy; - Facts and figures on population and economy; - Multicultural profile of the city; - Municipal/governmental structure; - Outline of urban planning policy and strategy; - Facts and figures on population and economy.	*All*
5	Creative Assets and Programmes (6000 words)	Provide (to the extent possible) details of: **Consumption and enjoyment infrastructure** - Cultural centres, clubs, associations; - Production centres; - Cinemas; - Bookshops; - Libraries; - Museums; - Concert venues; - Festivals, celebrations and fairs; - Policies and mechanisms supporting artists and culture professionals. **Human resources** - Local creators present and involved; - Professional associations involved;	3;5;7;8;10;11;12;13

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[1] Please refer to section "Evaluation Criteria". The numbers refer to evaluation criteria as numbered and described in this section

		- Jobs created in recent years, and expected; - Present and future places dedicated to production. **Education / Research / Capacity building** - Educational programmes and institutions concerned; - Level of qualifications; - Annual number of graduates in the creative sector; - Awarded/prominent professors in the creative sector; - International reputation; - Informal educational opportunities.	
6	City's Contribution to the Creative Cities Network (8000 words)	Describe how you intend to work towards the objectives and in the areas of action pertaining to the mission of the Creative Cities, as described in the Creative Cities Mission Statement	1;2;11
7	Communication and Visibility Assets (3000 words)	Provide (to the extent possible) details of: - Local programmes and media dedicated to creativity; - Award programmes and other types of recognition; - Events (local, national, international)	4;6;9;13
8	Budget	Indicate the city's approximate and expected annual budget (in US dollars) reserved for the proposed Network activities outlined in this application. This information could include details on items such as staff, equipment, communication, services and meetings.	1;2;13
9	Implementation Report	This commits the applicant city to provide, upon request by UNESCO, a detailed report on the activities affectively implemented since its designation as Creative City	1;2;11
10	Requested Documents	See section "Supporting Documents" above	1;2;11

Supporting Documents

Each application <u>must</u> be accompanied by the following documents:

1. A formal letter of presentation of the candidature from the Applicant City's mayor;

2. A formal letter of endorsement of the candidature from the National Commission for UNESCO of the country in which the city is located. In the past, this letter was requested by UNESCO at the final stages prior to designation. It is now requested as part of the application process to ensure that the national authorities are better and more promptly informed.

3. Formal letters of support from five other member cities within the same thematic focus. These support letters must be signed by the cities' mayors or by another city official. These letters should include substantial arguments in favour of your application.

    Of the five letters requested, three must come from cities outside of your geographical region (see UNESCO's list of countries by geographical region – Annex II). If applying in a

creative field that has less than five members (or where diverse geographical regions are not covered), a letter of endorsement is requested from all members in that field. UNESCO Secretariat can assist with putting you in contact with relevant member cities.

4. Formal letters of support from the national professional association(s) of the relevant Country, in the field concerned. For example, if applying to the field of Literature, a letter of endorsement from the national writers' association would fulfil this requirement.

There is no form or precise format requirements for the above letters. However, it is recommended that they be brief (no longer than two (2) pages) and that they clearly indicate that the author fully supports the candidature.

Evaluation

Applications that have been duly submitted by 20 March, which upon review are deemed to be incomplete, will need to be revised and resubmitted by 20 April (upon request by UNESCO).

Evaluations will be undertaken by specialists within UNESCO Secretariat before external evaluators from a panel of NGOs and academics are consulted (pursuant to Article 2 of the Nomination Procedures). Full details and profiles of our external evaluators are available on our website.

To protect the independence of the evaluators, no information on the identity of the authors of the evaluation will be provided. No information on the individual status of the evaluations is provided until the publication of the results by 30 November of each year.

Additional Information

After designation

Following the evaluation process, recommendations for designations will be sent to the Director-General of UNESCO for his/her review and final approval. Successful candidates will be notified by 30 November of each year.

i) Logo use

Membership in the Network grants, under certain circumstances, the right to use the official logo, composed of both UNESCO's graphic logo (the 'temple') and the city's own Creative City identity graphic. The regulations for the use of this logo are very strict. Please contact UNESCO Secretariat in this respect.

Communication materials featuring the UNESCO Creative City logos that are produced by events and project organizers must include a disclaimer such as: "[name of the organizer] is responsible for the choice and the presentation of the facts and opinions in this [name of the document], which are not necessarily those of UNESCO and do not commit the Organization".

ii) Implementation Report

UNESCO may request an Implementation report from Member Cities that includes details of initiatives undertaken, outcomes, key learnings and programme evaluation.
Elements of the Implementation Report include but are not limited to:
- Details of participants: how many? Who? From where?
- Financial and VIK budget for initiatives
- Outcomes as related to stated objectives
- Key learnings and next steps

Frequently Asked Questions

- **How do cities apply?**
  Applications are to be submitted using the official Application Form (available online on our website). Applications not submitted in this required format will not be entered into consideration.

  The Application Form is only available as an Active PDF and does not exist as a Microsoft Word document. Please note that strict word limits apply and it will not be possible to enter more text once the limit is reached.

- **When is the application deadline?**
  The deadline for applications is 20 March of each year at noon, Central European Time. Applications received after this date will not be evaluated.

- **What languages are accepted?**
  Applications can only be submitted in English and French, the working languages of the UNESCO Secretariat.

- **What other documents will we need to provide with our application?**
  The Application Form must be accompanied by four endorsement letters as outlined in the Nomination Procedures (Article 6) and in this Handbook.

- **Where do we send our applications?**
  By clicking "Submit" on the Application Form, your candidature will automatically be generated into an email for submission to UNESCO. We strongly advise that you test this link to ensure compatibility with your operating system well in advance of the deadline. Please contact us at creativecities@unesco.org should technical difficulties arise.

- **When will we know if our city's application is successful?**
  Cities that are to be designated as new members of the Network will be notified by UNESCO by 30 November of each year. Should you not receive notification by this date, you may assume that your application was not successful. To allow for a considered and impartial evaluation of the applications, we kindly ask Candidate Cities to refrain from requesting information on their applications during this process.

- **Who can we contact if we are having trouble with our application?**
  It is advisable that you prepare your application as early as possible. UNESCO Secretariat will be only able to provide assistance with your application should there be sufficient time allowed.

  Please contact us at creativecities@unesco.org for any technical difficulties or general inquiries about the application process.

- **Do we need to specify a thematic network in our application?**
  Yes, a creative field must be specified and the application must focus on activities associated in this field. At present, the fields as: literature, gastronomy, media arts, crafts and folk art, design, music and film.

- **Can we apply for more than one thematic network per application?**
  No, each application must refer to only one thematic area. This area should be considered as the focus and area of concentration but not as a closed thematic box with no intersections or connections with other fields. Innovative approaches in this respect are encouraged.

- **We have additional media items we would like to attach to our application, how can we provide these?**
  Submissions can only be made online using the Application Form. Items in hard-copy cannot be accepted. The only attachments that are acceptable will be the endorsement letters that will need to be provided with the Form. However, bibliographic information and external web-links can be inserted in-text within the Form.

- **Can we attach images, charts or diagrams to our application?**
  No, it will not be possible to include these items in the Application Form; as previously mentioned, it will however be possible to include external links in the Form.

- **Can we consult with other cities who are already part of the Network?**
  Yes, this is strongly encouraged. Furthermore, endorsement letters from these cities are required as part of the application. It is therefore advisable that existing Member Cities are consulted early in the application process. You may contact us at creativecities@unesco.org to obtain relevant contacts.

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Contact
For any further inquiries please contact creativecities@unesco.org

ANNEX I : NOMINATION PROCEDURES

UNESCO Creative Cities Programme

Nomination Procedures

1. Through the Creative Cities programme, UNESCO acknowledges the exceptional commitment of cities in favour of creativity as a strategic factor for sustainable development. The recognition of a city as a UNESCO Creative City is a pre-condition for its admission as full member of the Creative Cities Network.

2. The Director-General of UNESCO or her/his representative is responsible for the designation of the cities and ensures the intellectual expertise necessary to this end, in the framework of the procedure established below. The Director-General of UNESCO designates the Creative Cities following consultations with competent Secretariat Programme Specialists and after external consultations (with independent experts, and/or non-governmental organizations and/or other independent institutions, included universities).

3. The UNESCO designation will acknowledge the excellence of the application and will refer to the year of the designation. All communication material referring to the nomination shall mention the year of designation.

4. The Mayors of the Applicant Cities should submit their candidature by email, through the Creative Cities Application Form provided by UNESCO.

5. The applications shall focus on one of the specific fields relating to creative economy (literature, design, film, music, crafts and folk art; media arts, and gastronomy). UNESCO may choose to reserve the annual call for candidatures for specific geographical or thematic priorities, and may limit the number of designations per year.

6. The applications should include:
   - a formal letter of endorsement of the candidature from the National Commission for UNESCO of the country in which the city is located;
   - formal support letters signed by the Mayor or by another official City representative, including substantial arguments in favour of the application, from at least five UNESCO Creative Cities[1] within the same thematic focus as the applicant; three of which must come from a geographical region different from the one of the applicant (see UNESCO's list of countries by geographical region); and
   - formal support letters from the national professional association(s) of the relevant Country, in the field concerned.

7. Applicant cities shall meet the following criteria to the extent possible:

   1) Commitment to working towards the objectives and in the areas of action pertaining to the mission of the Creative Cities programme, as described in the Creative Cities Mission Statement
   2) Quality, quantity and diversity of specific international cooperation initiatives in the creative field concerned;

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[1] For cities applying with a focus that is not covered by at least five Member Cities, a letter of endorsement of all the Member Cities in field concerned is requested.

3) Presence and future development of recognised centres of creation in the city, and promotion of activities in one or more creative fields;
4) Experience and commitment in hosting festivals and events at a national or international level;
5) Presence and future development of professional schools, conservatories, academies and higher education institutions specialised in one or more creative fields;
6) Domestic or international online platforms dedicated to creative industries and creative economy;
7) Cultural spaces suited for practicing and consumption, and for educational activities in the field concerned, including amateur initiatives;
8) Educational and research programmes in the field concerned, both in the formal and informal sectors;
9) Active involvement of medias in promoting the concerned field, activity(ies) and practice(s);
10) Specific comparative assets at an international level, in the context of the pertinent field;
11) Quality and quantity of professional organizations and individuals involved;
12) Economic vitality and sustainability of the sector concerned (number of professionals, informal and official associations, existing and planned number of jobs involved);
13) Measures, mechanisms and initiatives at local and municipal level aiming to reinforce creativity and the status of creators in the field concerned.

8. Indicative timetable[2] for the nomination process

Phase 1:	Call for projects and submission
20 January	Public call for projects
20 March	Deadline for the receipt of the applications by the Secretariat.
20 April	Deadline by which the applicant cities may, upon UNESCO's request, complete their candidatures, should it be necessary. Files that are not completed by this date will not be evaluated for the current year, and may be taken into consideration the following year with no priority vis-à-vis the new applications, if so wished by the candidate city.
Phase 2:	Evaluation
30 Oct	All the applications must be evaluated by UNESCO by this date
Phase 3:	Notification
28 Nov	Results must be notified to Member Cities by this date
30 Nov Year 1	Results must be published by this date

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[2] Dates to be adapted every year taking into account calendar, priority and workload constraints.

9. The UNESCO Creative City logo (for use by entities other than UNESCO itself) consists of the following elements:
1) The UNESCO logo
2) The name of the city and a specific visual element relating to the city
3) The words "Designated UNESCO Creative City in …"
4) The year of nomination

Graphic representation of the logo:

[Creative City Identity Graphic]

Designated UNESCO Creative City in [Year]

10. Unless a specific authorisation is granted by UNESCO, the use of the UNESCO Creative City logos is granted, upon request, only to the Municipalities and the official departments and / or bodies of the Cities that have been formally designated as Creative Cities. The use of UNESCO logo is governed by the "Directives concerning the use of the name, acronym, logo and Internet domain names of UNESCO", available online on UNESCO website.

11. Communication materials featuring the UNESCO Creative City logos that are produced by events and project organizers must include a disclaimer such as: "xxx [name of the organizer] is responsible for the choice and the presentation of the facts and opinions in this [name of the document], which are not necessarily those of UNESCO and do not commit the Organization".

12. The UNESCO Creative City logos must not be used for commercial purposes. The sale of goods or services bearing the UNESCO Creative Cities name and logo for profits is considered to be commercial, and thus is not allowed.

13. Events and project organizers that are authorised by UNESCO to use the UNESCO Creative City logos as stated above may not authorise third parties to use the Logo in any form.

14. An electronic file of the above logo will be sent to the designated cities. The Secretariat shall inform events and project organizers that they shall be fully responsible for any consequences resulting from their use of the UNESCO Creative City logos.

ANNEX II: GEOGRAPHIC REGIONS

UNESCO GEOGRAPHIC REGIONS

UNESCO's 195 Member States and 9 Associate Members are organized in five regional groups - Africa, Arab States, Asia and the Pacific, Europe and North America and Latin America and the Caribbean - following definitions which do not forcibly reflect geography. It refers to the execution of regional activities of the Organization.

Africa

- Algeria
- Angola
- Benin
- Botswana
- Burkina Faso
- Burundi
- Cameroon
- Cabo Verde
- Central African Republic
- Chad
- Comoros
- Congo
- Côte d'Ivoire
- Democratic Republic of the Congo
- Djibouti
- Egypt
- Equatorial Guinea
- Eritrea

- Ethiopia
- Gabon
- Gambia
- Ghana
- Guinea
- Guinea-Bissau
- Kenya
- Lesotho
- Liberia
- Libya
- Madagascar
- Malawi
- Mali
- Mauritania
- Mauritius
- Morocco
- Mozambique
- Namibia
- Niger

- Nigeria
- Rwanda
- Sao Tome and Principe
- Senegal
- Seychelles
- Sierra Leone
- Somalia
- South Africa
- South Sudan
- Sudan
- Swaziland
- Togo
- Tunisia
- Uganda
- United Republic of Tanzania
- Zambia
- Zimbabwe

Arab States

- Algeria
- Bahrain
- Djibouti
- Egypt
- Iraq
- Jordan
- Kuwait
- Lebanon

- Libya
- Malta
- Mauritania
- Morocco
- Oman
- Palestine
- Qatar
- Saudi Arabia

- Somalia
- Sudan
- Syrian Arab Republic
- Tunisia
- United Arab Emirates
- Yemen

Asia and the Pacific

- Afghanistan
- Australia
- Bangladesh
- Bhutan
- Brunei Darussalam
- Cambodia
- China
- Cook Islands

- Democratic People's Republic of Korea
- Fiji
- India
- Indonesia
- Iran, Islamic Republic of
- Japan
- Kazakhstan
- Kiribati

- Kyrgyzstan
- Lao People's Democratic Republic
- Malaysia
- Maldives
- Marshall Islands
- Micronesia (Federated States of)
- Mongolia

- Myanmar
- Nauru
- Nepal
- New Zealand
- Niue
- Pakistan
- Palau
- Papua New Guinea
- Philippines
- Republic of Korea
- Russian Federation

- Samoa
- Singapore
- Solomon Islands
- Sri Lanka
- Tajikistan
- Thailand
- Timor-Leste
- Tonga
- Turkey
- Turkmenistan
- Tuvalu

- Uzbekistan
- Vanuatu
- Viet Nam
- Macao, China*
- Tokelau*

* Associate Members

Europe and North America

- Albania
- Andorra
- Armenia
- Austria
- Azerbaijan
- Belarus
- Belgium
- Bosnia and Herzegovina
- Bulgaria
- Canada
- Croatia
- Cyprus
- Czech Republic
- Denmark
- Estonia
- Finland
- France
- Georgia
- Germany
- Greece

- Hungary
- Iceland
- Ireland
- Israel
- Italy
- Kazakhstan
- Latvia
- Lithuania
- Luxembourg
- Malta
- Monaco
- Montenegro
- Netherlands
- Norway
- Poland
- Portugal
- Republic of Moldova
- Romania
- Russian Federation
- San Marino

- Serbia
- Slovakia
- Slovenia
- Spain
- Sweden
- Switzerland
- Tajikistan
- The former Yugoslav Republic of Macedonia
- Turkey
- Ukraine
- United Kingdom of Great Britain and Northern Ireland
- United States of America
- Faroes*

* Associate Member

Latin America and the Caribbean

- Antigua and Barbuda
- Argentina
- Bahamas
- Barbados
- Belize
- Bolivia (Plurinational State of)
- Brazil
- Chile
- Colombia
- Costa Rica
- Cuba
- Dominica
- Dominican Republic
- Ecuador

- El Salvador
- Grenada
- Guatemala
- Guyana
- Haiti
- Honduras
- Jamaica
- Mexico
- Nicaragua
- Panama
- Paraguay
- Peru
- Saint Kitts and Nevis
- Saint Lucia

- Saint Vincent and the Grenadines
- Suriname
- Trinidad and Tobago
- Uruguay
- Venezuela (Bolivarian Republic of)
- Anguilla*
- Aruba*
- British Virgin Islands*
- Cayman Islands*
- Curaçao*
- Sint Maarten*

* Associate Member