

## How to apply to UNESCO's Creative Cities Network?

All information regarding the application process is available through your country's [National Commission to UNESCO](#). For further questions or guidance on the application process, please see below.

### 1. Who should be involved in the application process?

- **Point Person(s)** – one or two person(s) who possess an insider's knowledge of the city's cultural industries, including relevant contacts and networks across public, private and civil sectors. The Point Person will ideally coordinate the application process, maintain communication and act as a liaison with UNESCO and between the stakeholders inside and outside the city.
- **Management Group** – a core group of three to four people (including the Point Person) who (ideally) have a history of working/communicating together, but who bring different perspectives/backgrounds to the project, preferably across public, private and civil sectors.
- **Steering Committee** – this may not be necessary in the application process, but if the city is chosen, Steering Committees would be essential in executing partnerships, exchanges, etc. A preliminary list of potential members on a Steering Committee (usually between 10-20 members) would be helpful in assessing the potential extent and level of participation of a city's creative community.

### 2. How to prepare and submit the application?

Experience has shown that the preparation stage should ideally be managed by one or two people, preferably including the Point Person, who will be in charge of directing research, compiling documentation and coordinating the final draft of the application.

The final candidature file should be submitted via postal mail and preferably as both hard and soft copy (on a CD-ROM or by e-mail).

To receive an application sample please contact Ms. Doyun Lee at [d.lee@unesco.org](mailto:d.lee@unesco.org).

### 3. How to structure and build the application?

The content should be as clear and concise as possible, while the presentation of the city's

cultural assets (such as infrastructure, education, public initiatives, etc.) should reflect both breadth and depth in research.

Following is UNESCO's preferred approach for presenting the application:

- **Management Group Information** – including thematic network for which a city is applying, name and contact information of Point Person, names and titles of members of the Management Team, names and titles of members of the Steering Committee (if applicable) and date of submission.
- **Table of Contents**
- **Executive Summary** – description of the city's mission and goals within a cultural context and in relationship to the Creative Cities Network
- **Description of the City** – geographical area, city layout, population, cultural infrastructure, creative economy (if possible provide facts and figures on the impact of cultural industries in your city), social, financial and political information.
- **Cultural Assets in the chosen thematic network** – check the thematic criteria that correspond to your selected creative field:

#### **Literature**

- Quality, quantity and diversity of editorial initiatives and publishing houses;
- Quality and quantity of educational programmes focusing on domestic or foreign literature in primary and secondary schools as well as universities;
- Urban environment in which literature, drama and/or poetry play an integral role;
- Experience in hosting literary events and festivals aiming at promoting domestic and foreign literature;
- Libraries, bookstores and public or private cultural centres dedicated to the preservation, promotion and dissemination of domestic and foreign literature;
- Active effort by the publishing sector to translate literary works from diverse national languages and foreign literature;
- Active involvement of media, including new media, in promoting literature and strengthening the market for literary products.

#### **Film**

- Important infrastructure related to cinema, e.g. film studios, film landscapes/environments, etc.;
- Historic links to the production, distribution and commercialization of films;
- Experience in hosting film festivals, screenings and other film-related events;
- Collaborative initiatives at a local, regional and international level;
- Film heritage in the form of archives, museums, private collections and/or film institutes;
- Filmmaking schools and training centres;
- Effort in disseminating films produced and/or directed locally or nationally;
- Initiatives to encourage knowledge-sharing on foreign films

#### **Music**

- Recognized centres of musical creation and activity;
- Experience in hosting musical festivals and events at a national or international level;

- Promotion of the music industry in all its forms;
- Music schools, conservatories, academies and higher education institutions specialized in music;
- Informal structures for music education, including amateur choirs and orchestras;
- Domestic or international platforms dedicated to particular genres of music and/or music from other countries;
- Cultural spaces suited for practicing and listening to music, e.g. open-air auditoriums.

### **Craft and Folk Art**

- Long-lasting tradition in a particular form of crafts or folk art;
- Contemporary production of crafts and folk art;
- Strong presence of craft makers and local artists;
- Training centres related to crafts and folk art related occupations;
- Effort to promote crafts and folk art (festivals, exhibitions, fairs, markets, etc.);
- Infrastructure relevant to crafts and folk art, e.g. museums, handicraft stores, local art fairs, etc.;

### **Design**

- Established design industry;
- Cultural landscape fuelled by design and the built environment (architecture, urban planning, public spaces, monuments, transportation, signage and information systems, typography, etc.);
- Design schools and design research centres;
- Practicing groups of creators and designers with a continuous activity at a local and/or national level;
- Experience in hosting fairs, events and exhibits dedicated to design;
- Opportunity for local designers and urban planners to take advantage of local materials and urban/natural conditions;
- Design-driven creative industries, e.g. architecture and interiors, fashion and textiles, jewelry and accessories, interaction design, urban design, sustainable design, etc.

### **Media Arts**

- Development of cultural and creative industries triggered by digital technology;
- Successful media arts integration leading to the improvement of urban life;
- Growth of electronic art forms seeking the participation of civil society;
- Wider access to culture through digital technology development;
- Residency programmes and other studio spaces for media artists;

### **Gastronomy**

- Well-developed gastronomy that is characteristic of the urban centre and/or region;
- Vibrant gastronomy community with numerous traditional restaurants and/or chefs;
- Endogenous ingredients used in traditional cooking;
- Local know-how, traditional culinary practices and methods of cooking that have survived industrial/technological advancement;
- Traditional food markets and traditional food industry;
- Tradition of hosting gastronomic festivals, awards, contests and other broadly-targeted means of recognition;

- Respect for the environment and promotion of sustainable local products;
- Nurturing of public appreciation, promotion of nutrition in educational institutions and inclusion of biodiversity conservation programmes in cooking schools curricula.

#### **4. How to get support during the application process?**

Please consult the webpage regularly since it will be frequently updated with relevant information for the application process. You can also contact Doyun Lee at [d.lee@unesco.org](mailto:d.lee@unesco.org) if your questions are not answered on the website.

#### **5. What are our responsibilities and entitlements if we are selected to join the Creative Cities Network?**

Cities have the responsibility to demonstrate the willingness to operate internationally and to participate in the transfer/exchange of knowledge and information with other members of the network. Cities have to inform UNESCO every two years of the progress made in the implementation of policies and activities, both locally and internationally and in cooperation with other cities.

The title conferred upon the cities is one of the following:  
UNESCO City of Literature / Film / Music / Folk Art / Design / Media Arts / Gastronomy