HOW TO JOIN THE CREATIVE CITIES NETWORK?

Interested cities are invited to submit an application containing appropriate information about the city and its links to one of the thematic networks. The application should indicate a contact person and a management team of three to four people, representing public, private and civil society sectors, who can carry out the Creative Cities initiatives in their city. The application should also ideally include a description of the city's economic, social and cultural context, a brief section providing a catchy overview of the city's chosen field and an extensive description of the city's cultural offerings in the same field.

Further information about the application process and the application form can be found at: http://www.unesco.org/culture/en/creativecities

The submission can be made by the city authority or a municipal service responsible for sustaining the local creative economy.

Selection of Creative Cities by UNESCO

The country's National Commission for UNESCO is first called upon to give its opinion. If the decision is favourable, the application file is reviewed by a panel of experts established in cooperation with qualified Non-governmental organizations. The panel advise UNESCO's Director-General on his final decision.

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

Cities are entitled to use UNESCO's name and logo under the terms and conditions of UNESCO's graphic charter.

Duration of Membership in the Creative Cities Network

Cities join the network for an unlimited period of time and may leave it at any moment upon notifying UNESCO.

Cities have to inform UNESCO on an annual basis of the progress made in the implementation of policies and activities, both locally and internationally and in cooperation with other cities.

If, after two written reminders, a city does not submit this information or, if it appears that a city no longer fulfils its commitments, UNESCO may invite the city to leave the network.

After leaving the network, a city is no longer entitled to mention its membership to the network in its communication materials and may no longer use UNESCO's name and logo.

Literature

Cinema

Music

Crafts and Folk Art

The Creative Cities Network
A Global Platform for Local Endeavour

Design

Media Arts

Gastronomy

The Creative Cities Network

Culture Sector
UNESCO
1, rue Miollis
75732 Paris Cedex 15
France

Tel: +331 4568 4221
Fax: +331 4568 5595

http://www.unesco.org/culture/en/creativecities

The Creative Cities Network was launched by UNESCO in October 2004 following the decision taken by the 170th Executive Board. It aims to enhance the creative, social and economic potential of cultural industries held by local actors and therefore promote UNESCO's goals of cultural diversity.

This network of networks is structured around seven themes which can be chosen by the cities according to their preference for a specific creative industry sector to which they devote their talent and energy. Cities are able to develop their creativity because:

■ they harbour the entire range of cultural actors throughout the creative industry chain in their chosen sector;

■ as breeding grounds for creative clusters, they can create synergies that optimize their potential;

■ they are small enough to impact local cultural industries but also large enough to serve as gateways to international markets.

Cities are often known for having a strong historic and cultural background; yet they are also able to explore new horizons. As laboratories for cultural diversity, they are stimulated by the need for cultural recognition that affirms their identity in a globalized world. Some of them are preparing wide-ranging international strategies to this end. Although this does not exclude capital cities of Member States, it is particularly important for cities that are not capitals. For creative cities with common interests, there are clear advantages to sharing their experience and their ambitions.

The Creative Cities Network was born out of the Global Alliance for Cultural Diversity initiative, set up by UNESCO in 2002. Their common goal is to bring together public and private partners as well as civil society to contribute towards the development of creative industries and generate new forms of international cooperation.

Cities apply to join the Network because they want to:

■ showcase their cultural assets on a global platform;

■ make creativity an essential element of local economic and social development;

■ share knowledge across cultural clusters around the world;

■ build local capacity and train local cultural actors in business skills;

■ cultivate innovation through the exchange of know-how, experiences and technological expertise;

■ promote diverse cultural products in national and international markets.

"We welcome the increasing economic role of cities and towns in our globalizing world and the progress made in forging public-private partnerships and strengthening small enterprises and micro-enterprises. Cities and towns hold the potential to maximize the benefits and to offset the negative consequences of globalization. Well-managed cities can provide an economic environment capable of generating employment opportunities, as well as offering a diversity of goods and services."

United Nations Declaration on Cities and Other Human Settlements in the New Millennium (A/RES/S-25/2 of 9 June 2001), Para 11.

GUIDELINES

The Creative Cities Network has devised seven thematic networks from which the cities may choose only one. Cities are required to justify their application by using the criteria mentioned below or by submitting additional criteria of their own.

… 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;

✦ 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 medias, including new medias, in promoting literature and strengthening the market for literary products.

… Cinema

✦ Important infrastructure related to cinema, e.g. film studios, film landscapes/environments, etc.;

✦ Continuous or proven 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.

… Crafts 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;

✦ Practising 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, jewellery 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.

Why a Network of Cities?

■ The new economy has led to vast growth and specialization in the creative industries…

■ Cultural stakeholders are operating on a multifaceted playing field with expanding needs and innovations…

…a network of cities allows comprehensive exchange of experiences and best practices with as much specificity or generality as required to meet the needs of creative stakeholders across public, private and civil society sectors.

Promoting Local Collaboration for Global Impact

■ Effective collaboration needs to be established locally before it can grow on a global scale…

■ Local cultural stakeholders are seeking ways to realize synergies…

…the Creative Cities Network brings together local cultural actors to take stock of their cities' cultural industry strengths and needs in a collaborative context that promotes greater communication and cohesion on a local level.

Connecting Cities' Efforts to Needs On-the-ground

■ Local policymakers want to understand and meet the specific needs of cultural actors on-the-ground…

■ Limited resources need to be targeted more efficiently to drive development results…

…the Creative Cities Network has devised seven specific fields from which cities choose one in which to concentrate their efforts, while a cross-sector management team serves as an intermediary between cities' efforts in the creative industries and the needs of cultural actors on-the-ground.

Engaging Local Agents in International Development

■ Local policymakers are becoming more aware of the role that they can play in international development initiatives…

■ Local authorities are identifying, designing and implementing local development projects…

…the Creative Cities Network is giving local leaders a means to exchange know-how, ideas and experiences on a global level, providing them with the opportunity to offer their communities a more diverse array of resources.

Creating New Tourism Opportunities

■ Beyond the driving forces of cultural heritage and museums, cities are fostering the creation of more innovative cultural assets…

■ Tourists are exploring new opportunities to absorb and integrate a city's entire spectrum of tangible and intangible cultural offerings into their experiences…

…by encouraging stakeholders to pool together their cultural assets in a vision-shaping exercise, the Creative Cities Network is facilitating the formation of new links and innovations in a city's cultural offerings, taking the tourist's experience to a new level of "creative tourism".