

The Creative City Conceptualization and the UCCN

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Abstract

The creative city concept is one that has been applied and transferred across many urban centres' cultural policy. In its adaptation by the UNESCO Creative Cities Network (UCCN), a recognized global institution, the concept attains another level of status as a transnational mobile policy, influencing the shaping of cultural governance in its participating Member Cities. This paper explores the UCCN's interpretation of the creative city concept by analyzing the 'UCCN Call for Applications 2021: Application Form', in order to discuss how neoliberalism, both embodied by the concept and processes of neoliberal governance shaping the organization, have implications within the city. It is found that the 'Creative Fields' proposed by the UCCN, holding the embedded values of entrepreneurial governance, do not make for sustainable urban cultural policy. In turn, entrepreneurial governance (embodying neoliberal values), adopted by global institutions has the ability to reproduce power dynamics and hierarchies existing as a result of market structures. This translates in policy implementations within the city, the narratives that the Network proposes obscuring these dynamics.

Keywords: Creative City; Transnational Mobile Policy; UNESCO Creative Cities Network; Cultural and Creative Policy

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Chapter 1.

The Creative City Conceptualization and the UNESCO Creative Cities Network (UCCN)

1.1. The Creative City Conceptualization

The notion of the creative city emerged in the late 1980s, popularized in the 1990s in North America, the UK, Australia (Florida, 2002, Florida, 2005, Landry & Bianchini, 1995, Landry, 2008). In the early 2000s, it surfaced in parts of Asia (Chang & Huang, 2008, Chang, 2000, Kong et. al., 2015, Kong, 2012). The concept spread like wildfire, implemented in city policy, evidences visible in the building of iconic structures, the revitalization of cultural institutions, such as museums and galleries, the promotion of cultural events, and the further integration of the creative industries. With this concept, the notion of creativity became understood as a feature of place, its central principle placing creativity and culture at the focal point of a city's urban development.

Matovic et. al. (2018), notes three main approaches to the creative city, giving insight into some of the aspects of the city the concept has been applied and its main positioning. The first views the creative city as a 'toolkit' to tackle and solve urban issues, i.e. the discussion of urban regeneration and renewal of urban spaces. The second understands that the creative city is one that places its cultural and creative industries at the forefront of its urban economic development, and thus the development of other aspects of the city (Matovic et. al., 2018). From this approach, the growth of the city is driven by the prominence of its cultural sector and creative industries. The third approach focuses on the attraction of resources to the city that make it a creative city, this includes investment in the cultural sector, the development of infrastructures to maintain growth of culture and creativity, and the attraction of human capital that brings its creativity to place (Matovic et. al., 2018).

1.2. The UNESCO Creative Cities Network (UCCN)

The UNESCO Creative Cities Network (UCCN) was founded in 2004, on the premise of encouraging collaboration and best practices of creative city development, in

now 264 participating urban centres across the globe. The UCCN is a Network for which cities must apply, releasing a 'Call for Applications' every two years. In the UCCN's undertaking of the creative city concept, recognizing its global status as an organization, it sets a standard for creative city development, and this can be perceived as the formulation of a new "global modern" (O'Connor, Gu, Kho Lim, 2020, 2). Through its processes and interpretation of the concept, the organization has the ability to influence the way that the creative city is developed in its participating member cities. This process begins with the building of the application for the UCCN creative city designation. In documentation, that is filling out the Application Form. This paper analyzes the 'UCCN Call for Applications 2021: Application Form', using Fairclough's (2003) methodology of textual analysis, in order to explore the UCCN's interpretation of the creative city concept and how the organization's neoliberal structuring has implications within the city: both embedded within the organization and creative city concept itself.

Chapter 2.

Global Systems, Transnational Mobile Urban and Cultural Policies, Supra-National Networks and Governance

2.1. Global Systems and Transnational Mobile Urban and Cultural Policies

In order to understand the processes that shape the governance of the creative city concept, it is important to position it in terms key global conditions in which the concept operates, the paradigm of transnational mobile urban (cultural) policy, and the function of supra-national networks within these frameworks. Transnational mobile urban policies are a set of urban policies and implementations transferable across diverse geographical contexts (Comunian, 2011, Kong, 2014, Lindner, 2017). The global can be viewed in terms of spatiality to describe the transnational processes of global capitalism and global modernity which contribute to setting the stage for the mobility of urban creative city policy. Mosco (1996) defines Spatialization as “the process of overcoming the constraints of space and time in social life”, a key aspect of ‘globalism’ (173). ‘Globality’ is a theory that perceives the shifts that occur in the perception of time and space, as they then relate to each other in shaping the human understanding of the world (O’Byrne, 2018, 5). The perception of time and space influences, for example, the organization of global flows of culture. The perception of “time-space compression” or “time-space disembedding”, as proposed by Harvey and Giddens respectively, reflecting shifts in time and space paradigms, the world appears to be brought closer together than ever before (O’Byrne, 2018, 5). This is possible through the means of technological developments, including its given affordances within the shifts in economic, political, social, etc. structures. It is significant to note that Kong (2014) references transnational mobile policy as “mobile policy-technologies”, as they afford particular sets of narrative (i.e. creative city) and action (implementations) within the global spatial context.

Hope, in discussing global capitalism, states that “the technological capacity for instantaneous and simultaneous communication underpins both the pluralistic expressions of global modernity and the routine practices of global capitalism” (2011,

para. 16). Both global modernity and global capitalism are relevant in the context of transnational urban policy and global neoliberal governance. For the purpose of this paper, the implementations are referenced as 'indicators' of a mobile set of urban policies. Within creative city mobile policy, the actionable, physical indicators have included: building of iconic structures and buildings, the reintegration of cultural institutions, such as museums, galleries, theatres, etc., building commercial spaces for leisure, cultural policy, partnerships between public and private organizations including in the development of the creative industry, educational programs, and hosting of cultural events, festivals, and conferences (Landry, 2004, 2008). The implementation of these indicators contribute to shaping the images of the city that consequently ensue. By Allen and Crochane (2007), these images incorporated into formulations of the creative city can be understood as urban "assemblages" (1163). The images play a key role in constructing transnational mobile policy as they operate as key elements that can be drawn from to create a place-based recognition for the city. For example, at a scale internal to the city, in the structuring of the built environment, the building 'iconic' structures with distinctive architecture (i.e. deconstructivism) by well-known architects can be understood as reflective of a city's status quo. The building becomes a recognizable feature of place, both locally and across national borders. City implementations, drawn from cultural policy mobiles, are reflective of physical representations of policy. The elements incorporated into cultural mobile policy 'assemblages', are involved in the construction of place, and thus, influence resulting images of global modernity. This is not only through the indicative implementations included in the mobile policy, but also the politics of its positioning including knowledge sharing for policy, private-public partnerships, and networks and institutions at various scales (Ward, 2011, Valentine, 2018).

Spatialization and globality is inextricably linked to commodification and the current manifestations of capital. To contextualize, the spatiality of global capitalism can be illustrated through Harvey's notion of "mobile capital". Mobile capital describes the quality of the current formulation of capital in relation to speciality, including the global. It maintains that capital gravitates towards places in which its processes are most allowed to thrive (O'Byrne, 2018, 6). The conditions of the place, including labour organization, industries, infrastructure, human and natural resources, all have a role in contributing to the degrees and nuances of the way that capital manifests in the location. This

formulation of capital is a significant aspect that underpins the constructs of engaging place and capital. Within this is contained the operations of commodification, as Mosco (1996) describes, to be the process of “transforming use values into exchange values”, in which “use values” are “determined by their ability to meet individual and social needs”, into “exchange values”, which are “set by what they can bring in the marketplace” (143-144). The condition of commodification of place underpins the structure of “entrepreneurial urbanism”. Ward (2011) maintains that with the rising focus on entrepreneurial urbanism, the focus of local governing structures shifted from tending to space-specific needs (“housing, education, social policies”) to an emphasis on cultural projects (730). Cultural projects included the redevelopment of cultural institutions, building conference centres, parks, and commercial spaces, developing places to attract resources and investments (Ward, 2011, 730). In this sense, exchange values of place increase as capital moves to places in which its operations most thrive. For example, Florida (2002, 2005) and Scott (1995) discuss the attracting of specific types of resources (i.e. the “creative class”) and investment to place through cultural developments within the city.

This shift in governance incorporating entrepreneurial qualities is an established characteristic of transnationality (Schiller, 2011, 180). Therefore, it is embodied by transnational mobile cultural and urban policy. On a greater scale, the processes of governance shifting to emphasize more entrepreneurial methods contributes to shaping the politics of neoliberal globalization, evident in transnational mobile urban policy (Cochrane, 2011, 739). Global urban competitiveness, the competition between cities in order to attract resources and investments, takes central focus for cities for the purpose of continued urban economic growth. From this, emerges the value for processes such as place-marketing, place-branding, and the revitalization and renewal of urban centres through cultural projects (Cochrane, 2011, 739). The notion of “competitiveness” in itself is emphasized by market rationale, which is embedded within the processes of neoliberalism. In this light, neoliberalism can be characterized as, “...not reducible to an economic base. It is primarily a political project seeking to extract value from economic processes by acting on political systems and structures to transform them to its advantage” (Valentine, 2018, 148).

Embedded within the creative city concept is the notion of global urban competitiveness, which is propelled by the purpose of being a “global city” or “world city”

(Kong, 2012, Chang & Huang, 2008). Cities must position themselves with the awareness of the local (political, social, cultural, economic processes and elements of the city), in the global (contexts of global urban competitiveness, global neoliberal capitalism) (Chang, 2000, Pratt, 2011, Ward, 2011, Cochrane, 2011). In the creative city concept, culture is positioned as the central principle to development, however, in the recognition of global urban competitiveness, economic processes are instrumentalized. This is observable in the rationale that constructs the transnational urban mobile policy paradigm and their organization, shaping outcomes of culture that align with market ideals from political structures (such as policy) to implementations, and thus, reproducing neoliberal hierarchies. The hierarchies include the reproduction of hegemonic power dynamics and the reproduction of structures within neoliberal capitalism (Lindner, 2018, Valentine, 2018). In this understanding, Peck (2005, 2007) terms transnational mobile cultural policy as “fast-policy”, which recognizes the standardization of processes of creative and cultural policy fitted within neoliberal processes of organization, and internationally applied as a mobile set of the policy implementations, such as the “assemblages” of the creative city conceptualization. The UCCN has been positioned as a Network that embodies the notion of new “global modern” (O’Connor, Gu, Kho Lim, 2020, 2). This ‘global modernity’, therefore, can be attributed to its incorporation of the value that globality and the city (in its systems) holds, embodied by the creative city concept, and its fit within the neoliberalization of cultural policy and entrepreneurial urbanism. This is apart from the pre-existing status of the affiliated global organization, UNESCO.

2.2. Supra-National Organizations and Governance

When considering supra-national, global organizations and networks in intersection with transnational mobile policy, the discussion of the organizations’ distance, involvement, and operations is significant, as it shapes the impacts of governance at several levels. In the specific case of UNESCO’s Creative City Network (UCCN), the scales include: transnationality, international, national, and city levels. Transnationality can include systems that create the global and the paradigms that support and reproduce transnational mobile urban and cultural policy. The international scale discusses an influence maintained between cities (participating in the Network). The national scale recognizes cities within their countries—a minor connection of

'global' cities to the country, as cities create a positioning within the global mostly independent of explicit governance connection to the nation-state. Cities can also look to other urban centres within the same nation-state umbrella for inspiration at this scale. The national scale can be noted in technical aspects of participating in supra-national networks, such as limiting of the number of participant cities from each country. The city level scale includes aspects such as regional cultural policy, intra-city cultural and creative industry networks, projects of a city's cultural institutions, the processes of micro-cultural organizations, etc. With entrepreneurial urban governance shaping these scales, the actions adopted also construct the way that cities are shaped and understood. This includes the shaping of cities as places of consumption, through the means of integrating "creative city" images (Pratt, 2011).

Supra-national organizations and networks present a situation in which they are maintained as involved governance bodies of the process that they address, however, at the same time as, their involvement and impact remains distanced and detached. Cochrane (2011) expresses this as, there is "no process of top-down imposition, but one in which global institutions play a significant part, not above the fray, but actively involved in it; neither handing down policy from above, nor simply leaving it to others to develop their own initiatives" (744). Neoliberal cultural policy is fuelled by this ambiguous nature of governance (Valentine, 2018, 149). It does not not comply to distinguishable hierarchies at the forefront, only to allow existing processes (uneven development in cities, precarity of creative labour, and other issues related to the current manifestations of capital) to continue with the obscurity. In terms of policy-making, supra-national organizations, thus, hold a power of actively shaping the processes of decision making within multiple contextual scales, while releasing itself from the direct outcomes and responsibility of those actions, with the factor of distance. The UCCN, with this understanding, contains the power to shape not only the management of cultural sectors in its participating cities, through the instrument of mobile policy, "the creative city" concept, but also the neoliberalization of space, including the conception of cities (as cities of consumption). Through the application of mechanisms of entrepreneurial urbanism embedded within the concept, and influenced by neoliberalism, the reproduction of hegemonic processes maintained by current manifestations of capital occurs.

Chapter 3.

Theoretical Framework and Theoretical Methodology

3.1. Theoretical Framework

This paper through the exploration of UNESCO Creative City Network's interpretation of the "creative city" concept, discusses how neoliberalism, both embedded within the concept (reflective of the greater systems it embodies) and processes of neoliberal governance, shapes the organization, having implications at the scale internal to the city. Implications are specifically observable in the structuring of cultural sector management and the reproduction of hegemonic processes propelled by current (neoliberal) manifestations of capital (i.e. precarity of labour, gentrification).

Giddens' concept of Structuration establishes the relationship between values, resources, and social organization. Structuration is defined as "the modes in which systems, grounded in the knowledgeable activities of situated actors who draw upon rules and resources in the diversity of action contexts, are produced and reproduced in interaction" (Giddens, 1984, 25). Paradigms are informed by meaning networks formed by systems in operation, which are constituted by the activities of actors within contexts of various scales and complexities. Actors' activities are informed by, and reciprocally shape, rules and resources within the layers of contexts. Systems maintain their significance through their production and reproduction, possible through the relationship, between actors' activities, rules, and resources with layers of meaning networks and, as Foucault terms, discursive practices. In this sense, discourse is a significant facet to the production and maintenance of each element, their relation to each other, and the formation of overarching paradigm meaning networks (Giddens, 1984, 26) (Fairclough, 2003, 124). Systems embedded within a larger social framework must be validated by meaning structures formed within the discourses of rules and organization related to actors' activities, contexts, resources and vice versa.

This can be interpreted at four levels. First is the creative city concept in relation to global systems. Global systems such as global (neoliberal) capitalism shapes the constructions of the creative city concept, the paradigm of each of the approaches (creative industries for economic growth, tackling urban issues, attraction of resources to

place), and aspects of the assemblage (images and implementations of the creative city) including their purpose. It includes addressing the meaning structures established within each approach and implementation respective to the relationship between actors, resources, and rules. The meaning and operational networks created within these interactions formulate the value and political economy of the creative city concept, discussed in the previous section of this paper. Second, is the interpretation of the creative city concept by the UNESCO Creative Cities Network. In structuring the organization, the Network draws upon the connections between global systems, systems of global institutional operation, global policy-making, policy-making, the creative city concept, etc., and creates its own set of meanings in relation to pre-existing networks of meaning between rules, actors, and resources. In creating the interpretation and operational framework for the organization, the Network shapes the application of institutional policy for participating member cities. Participating member cities draw upon their own structures in relation to the frameworks presented by the organization, and then interpret them into inter-city applications.

The third, internal to the organization, is in the technical structuring of organization's interpretation of the creative city concept, processes visible in documentation. The UCCN interprets the creative city concept and its assemblages in relation to the global systems and global institutional agendas, structuring them into applicable Network policy. The fourth interpretation of the structuration process is the reflection in the city as a result of structuring policy at the transnational level by global organizations. The Network frameworks orchestrates the recognized aspects of creative city approaches and implementation, along with global governance mechanisms, organizing the relationships between various actors and activities, rules, resources, and meanings structures associated with them. Member cities implement the UCCN frameworks into city cultural policy. This has impacts on the meaning networks of intra-city cultural actors and their activities, shaping policy, the positioning of stakeholders within the city and those relevant to the specific implementations, processes of economic activities in the city, the understanding of place (for example, through place-marketing that the concept promotes), and the organization of projects and cultural institutions. The discourses within each level consist of their own actors and their activities, that create its own meaning structures. Through their interaction with other meaning structures consisting of actors' activities, informed by rules, actors, and resources, meaning

systems maintain their relevance, and then reproduce the existing processes within each element from which it is comprised. The four levels discussed are interrelated, the meaning structures and discourse paradigms are influenced by, and interact with, each other in order to be maintained.

For the analysis in this paper, I focus on the UNESCO Creative Cities Network's interpretation of the creative city (the third discussed structuration level), to provide insight into the discourse practices within the organization (the second discussed structure) and positioning it in the context of socio-cultural practice (discourses within the fourth discussed structuration level). The relations to global systems (first structure), provides the background and overarching theme in which this discussion is embedded.

3.2. Theoretical Methodology

In beginning with the UCCN's interpretation of the creative city concept, I decided to analyze the text: "UCCN Call for Applications 2021: Application Form". The Application Form establishes the structuring of the creative city concept, its framework for cities, as well as its interaction with Network operations and global agendas. It is the first step for the integration of potential member cities into the UCCN and its operational frameworks. Fairclough's (2003) textual analysis framework is utilized as the methodology for the textual analysis containing both inter-discursive and linguistic (and semiotic) analysis. The three dimensions: text, discourse practice, and socio-cultural practice are applied in the analysis of the texts.

Fairclough's textual analysis consists of observing several elements of discourse: social events, genre, difference, intertextuality, assumptions, semantic and grammar relations between sentences and clauses, exchanges, discourses, representation of social events, styles, modality, and evaluation (2003, 191-194). The text analysis is then connected to processing analysis drawn from and reflects discursive practice, and social analysis drawn from and is reflective of sociocultural practice. In this paper, texts are observed as: 1. whole document—analyzing the purpose of the text, its function, and context, 2. the contents of the document—analyzing components of the text, including key ideas and 3. observing the text as intertextual processes—analyzing the text as related features to shaping the network's processes and relating to other aspects of it, as

well as broader dimensional implications including discourse practice and socio-cultural practice (see Theoretical Framework).

In terms of genres (Fairclough 2003, pg. 29), the text involves representational meanings—the creative city concept and its interpretation by the UCCN, enacted in genres pertaining to actional meanings—based on the function of application documentation. The UCCN in creating their own genre of the creative city (representational meaning + actionable meaning = produced UCCN representational meanings) inculcates the styles (identificational meanings) associated with the intersections. The Identificational meaning, in this case, would be the meanings associated with the UNESCO Creative City Network's Creative City Designation. Actions and identities, including genres and styles, in this case UCCN operational texts, and the organization's 'in-house' creative city designation including city identification to its politics, are represented in discourses (representational meanings) —which pertains to the UCCN's own genre of the creative city conceptualization. The text is included in the genre chain of operational processes of the Network and the sub-genre chain of participation in the network as a member city. Therefore, this paper explores discourses within actional meanings genres of operation and city application to gain insight into the representational meanings, the creative city concept as interpreted by the UCCN, and in the interaction the inculcated identificational meanings, discourses posed by UNESCO's Creative City Designation. This is significant as it reveals the discourses within the representational meanings (the creative city interpretation by the UCCN) and identificational discourses (discourses maintained by the creative city designation and its relevant politics). The relationship between the representational meanings and identificational meanings are highlighted. As discourses within the political economy of creative city interact with its representations by the UCCN with its own series of discourses and reflected in actional genre texts (Application Forms, Guidelines etc.). They are then interpreted into the identificational connotative structure, that reflexively informs and reproduces in the actional discourses and discourse practice that then emerge at various levels (city, international).

Chapter 4.

UNESCO Creative Cities Network Designation Application Form Textual Analysis

The textual analysis is conducted in two parts. The first part of the analysis in the paper focuses on the components included within the form and the descriptive and semiotic layers of textual analysis as they relate to the UCCN's interpretation of the creative city. The second part draws out the emerging themes from the textual analysis and their relation to the socio-cultural contexts (including connections to neoliberalism and impacts of implementations at the city scale).

4.1. Application Form Descriptive Analysis

4.1.1. Overall Document

In terms of social events, this document is a part of the UCCN's 'Call for Applications' chain of texts for the year 2021. It functions as an application form filled out by cities aspiring to join the Network, in order to acquire the 'creative city' designation. The text establishes the first step in the first formal step for cities' potential entry into the organization. Every two years a 'Call for Applications' is opened for cities to apply. The informal steps required by cities prior to filling out the application form includes collaborative research by the city and its private, public, and civil society organizations, including a direct city representative and committee working on this project specifically. Cities must collaborate with various stakeholders in developing an application to submit to the UNESCO Creative Cities Network. They must also demonstrate this collaboration in the city's application form. No other documentation apart from what is required in the application form will be accepted for review (UCCN Call for Application; Application Guidelines, 2021, 13). Submitted completed application forms are open to the next stage of the nomination process.

The application form undergoes a 'Technical Pre-screening' by the UNESCO Secretariat to verify that the requirements of the application has been met, all of the documentation has been provided, the formal letters are attached, and the form is

completed as per the Application Guidelines (UCCN Call For Applications: Application Guidelines, 2021, 12). Then an 'External Evaluation' of the cities Application is conducted by independent experts on the seven "Creative Fields" recognized by the organization. Experts are appointed by the UNESCO Creative Cities Network and the UCCN Member Cities within the same "Creative Field" that the city is applying for (UCCN Call For Applications: Application Guidelines, 2021, 12). After a few months of review, almost three months in the 2021 tentative schedule (from July 12, 2021 to September 12, 2021, until October 28, 2021), evaluations are finalized (UCCN Call For Applications: Application Guidelines, 2021, 12). At the end of October, the UNESCO Director-General announces the Cities Designated in the year cycle through its official media and communications platforms (UCCN Call for Applications: Application Guidelines, 2021, 12). The application form is the first step in entering the Network if a city is nominated. It serves as the basis for the participation of the city as it requires that cities create a medium-term action plan in participating with the Network (UCCN Call for Applications: Application Form, s. 10).

4.1.2. Application Form Sections 1-4

Section 1 and 2 of the Application Form ask for the city and country it is located in (see Appendix A). Section 3 (3.1, 3.2, 3.3, 3.4, and 3.5) requests cities to provide contacts including: the 'Mayor of the City' (3.1), 'Representative of the Mayor' (3.2), 'Main Executive Contact' (3.3), 'Main Communication Contact' (3.4), and an 'Alternative Contact' (3.5) (see Appendix A). The representative of the Mayor is assigned the duty of facilitating communication between the Mayor (Municipality) and the UCCN Secretariat and providing political support to the city's 'Main Executive Contact' (3.2). The 'Main Executive Contact' is assigned as the main coordinator of the UNESCO Creative Cities Network operations within the designated city including communications (3.3). The 'Main Communication Contact' oversees the communication and dissemination of information pertaining to city activities within the paradigm of the UCCN framework (3.4). The 'Alternative Contact' is responsible for providing a backup to the 'Main Executive Contact' (3.5). The contacts section organizes the general roles and responsibilities of the head of the operations within the city. It begins to shape the governance of the creative city process, through the selection of key people forming through the process of requesting contacts. This section poses as a passive modality (author's commitment to the

representation in the clause), as it does not explicitly state the formation of a head committee as the title, but as 'Contacts'. In terms of representation of the UCCN's voice, it is passive as detaches itself from the direct implication of forming a lead group.

Section 4 (refer to Appendix A) requires that cities choose one of seven "Creative Fields" as validated by the UCCN: 'Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music'. Cities can choose only one of the creative areas as the basis of their participation within the Network, although it is encouraged that cities provide intersections and interactions with the other 'Creative Fields' in Section 10: 10.16, 10.17, 10.18, 10.19 (refer to Appendix C). The "Creative Fields" implementation begins to reveal the UCCN framework of the creative city concept, in so that it shapes the process by which cities form their positioning (for example, narratives, policy, local projects, etc.) related to the cultural and creative sector. This idea sets the stage for the rest of the application, as it is referenced throughout including Sections: 6, 8, 9, 10, 11 (Appendix B, C, and D), which form the basis for the city's potential participation in the Network. This is a significant factor of the creative city governance in the organization, it is the basis for cities to participate in other Network activities, such as collaboration between other cities of the same categorization.

4.1.3. Application Form Sections 5-8

Section 5 (Appendix B), titled "General Presentation of the City", requires an outline of the cultural, social, cultural, political, economic make-up of the city. This section also asks that applicants also lay-out the city infrastructure, cultural facilities, and international connections. Section 6 of the form allows cities to indicate their development related opportunities and challenges, and the role of creativity and culture in addressing them (see Appendix B). Cities are required to discuss the creative field of choice in the context of sustainability, how it expands opportunity for the city's development, and solving the urban development challenges identified. This section presents the assumed values of the approach to the creative city that it is of a 'toolkit' for urban development and can be utilized to tackle and solve urban issues (Landry 2008) (Matovic et. al. 2018).

In Section 6, the narrative of the selected UCCN Creative Field in relation to city demographics is built. This narrative forms the correlation between the two, and the

Network's sustainability agenda setting the foundation for the city's potential positioning in the Network. In cities forming this narrative it interacts with the meanings of UCCN perspective of the creative city, the international agenda on sustainability, and the city and its resources. This is significant as it produces the connections between the UCCN meanings structures and outlining the 'opportunities' and 'challenges' creating value and justification for the direction of the urban centres' efforts for development. This process embeds the urban centre within the UCCN narrative for the 'creative city'. Section 6 contains passive modality, including 'invited' in "...invited to explain...", in which the UCCN distances the responsibility of the provided explanation. The responsibility is placed solely on the applicant city.

Section 7 (Appendix B) titled, "Global Development Strategies and Policies", asks that cities outline their main goals in participating within the Network, strategies and policies, their global development vision, highlighting any alignments with international development agendas. This section holds both the city specific goals, and its goals in relation to international agendas. Placing these two ideas in one section with the common denominator of vision, demonstrates that the two aspects local and global aims are valued in the organization. It also allows for cities to note any intersections between the two.

Following this requirement, Section 8 (Appendix B) asks for the impact that the designation of the creative city and membership with the Network will have on the sustainable development of the urban centre considering a four-year projection. The UN 2030 Sustainability Agenda one of the main international development frameworks incorporated into the UCCN organization. This section brings forth the applicant city's aims for sustainability, within their creative city development goals. The framing of the answer must incorporate creative city development ideas alongside sustainability concepts, demonstrating the referencing of multiple texts and discourses when applying the creative city concept by the UCCN. In this intersection itself, a new paradigm of discourse is created. Potential questions of discourse may include: 'How can these impacts be measured?' and from a connotative sense, 'How do the definitions of the concepts evolve, as separate and combined entities?'. This is not addressed in the section.

4.1.4. Application Form Sections 9-10

Section 9 (reference Appendix C) requires that cities provide the process work for building the application to the UCCN. The process of UCCN application is outlined to include various public and private sectors, academia, civil society, creators, and professionals, as stakeholder groups related to the creative field (UCCN: Call For Applications, 2021, s. 9). In this section, applicants explain the involvement of each stakeholder group in creating the city's application. This forms the creative field network within the city, not only for building the application, but also for consultation if designated. The section requires that benefits to the stakeholders are also described. The listing of stakeholders includes: 'private and public sectors', 'academia', 'civil society' 'creators', 'professionals', and 'practitioners'. In terms of difference, there are a diversity of stakeholder groups that are listed to be incorporated by the city for this designation. Depending on the city's individual context, the outcomes, participation, and influence of the stakeholder groups can vary greatly. Within stakeholder groups is maintained differences of power that depends on their positioning within a city's economic and socio-politically informed context.

Section 10 (Appendix C) titled, "Comparative Assets of the Applicant City Made Available to the Network", requires that cities highlight the "cultural assets" within their urban centres. These assets are meant to have a focus on the 'Creative Field' selected, and that can contribute on the international scale to the Networks objectives and vision, including the outlined aims and actions in the Mission Statement. The connection between the UCCN's objective to support the UN 2030 sustainability agenda also a significant focus that cities must consider in this section. This section particularly gives insight on the creative city 'indicators', or elements that build a creative city, as understood by the UCCN. The implementations that build the 'assemblage' of the creative city can be noted here, including cultural events, partnerships between the private and public sector, elements that contribute to building the creative and cultural industries, cultural programs, etc. These indicators contribute to the narratives of the creative city as transnational mobile policy, as it shapes the visible aspects of what it means to be a creative city. In one sense, it also provides a measurability of this notion, as a set of policy practices.

Cities building applications also must consider the representation of social events, which “cultural assets” to include, projects, institutions, and other listed creative city indicators as outlined, more explicitly Section 10. This presents a discourse on which aspects are represented through concrete indicators of the creative city. The terminology to frame cultural aspects of the city as: “cultural assets”, which in its epistemology itself, holds the intersection between culture, and its relationship to business processes. It includes the notion of ‘culture as industry’, which involves systemic operations such as creative and cultural industries, place-branding, etc.). Verbs and adverbs are used as modal choices to indicate levels of commitment between the author and depicted representations in a particular clause (Fairclough, 2003, 166). For example, the difference between ‘may be’ and ‘is’. They contain two different levels of commitment, the first is suggestive and avoids strong commitment to the truth (from author of the representation) and the second is definitive, committing to the truth. Modalities can be analyzed as they reflect authors commitment between author and representation. In Section 10 the phrase “invited to present cultural assets” is used in which the word ‘invited’, does not have a strong commitment. The information that is requested by the application form section, is framed as a suggestion. However, it plays the role of direct modality, for example, ‘must’. Since it is an application form for nomination (directive of a particular outcome), it is in cities’ favour to consider this passive modality as direct commitment to the representation, even though the term used is a passive modality. In terms of representation of the UCCN, the use of passive modalities, such as the above, shifts the responsibility from the organization to the applicant city. This style pertains to the neoliberal notion of “self-responsibilization”, detaching governance from authority and institutional structures to the responsibility of individuals (Meng, 2020, Valentine, 2018).

Section 10.1 explores the role, history, and development of the ‘creative field’ selected. 10.2 discusses the importance of the cultural sector to the city’s economy. Section 10.3 pertains to the stakeholders within the sector of the ‘creative field’ selected. Section 10.4 outlines the events: “major fairs, conferences, conventions, congresses, and other national/international events” directed towards a professional audience organized by the city, within the time period of the last five years (UCCN Call For Applications: Application Form, 2021, s. 10.4). These events are notably to be in the ‘creative field’ of selection. Section 10.5 pertains to the festivals and large-scale events

directed towards locals and general public, hosted and organized by the city in the time period of the last five years. This is within the creative field of choice. Section 10.6 discusses the main promotional activities regarding 'culture and creativity' including educational programs, courses, and curricula. It includes discussing these activities within the creative field. Section 10.7 pertains to educational institutions specializing in the 'creative field'. Section 10.8 highlights the research-based programs and institutions that focus on R+D in the 'creative field'. Section 10.9 discusses the infrastructure of formal creative industry and its processes within the 'creative field' (i.e. "centres for professionals, cultural enterprise incubators") (UCCN Call For Applications: Application Form, 2021, s. 10.9). The assumptions within the term 'incubator' references contexts related to "start-up", or non-traditional corporate organization, relating place to the cultivation of creativity. This relates to the discourse of attracting resources to place, i.e. Silicon Valley, Scott (1995) and Florida's et. al. (2017) notion of the agglomeration of innovation being central to place.

Section 10.10 highlights the cultural spaces for the purpose of engaging specific or general public audiences within the selected 'creative field'. Section 10.11 demonstrates three major programs and/or projects pertaining to widening access to "cultural life" to in the 'creative field' for marginalized social groups within the past three years. Section 10.12 demonstrates three programs or projects the city has undertaken in the creative field within the past three years concerning the cooperation between recognized stakeholders within the 'creative field'. Section 10.13 discusses the role and significance of private and public organizations, industry-based, cultural sector-based, and non-governmental organizations in the 'creative field'. 10.14 outlines the key initiatives, policies, programs, and processes implemented by the city to improve the positioning of creative industry professionals within the 'creative field' concerned. Section 10.15 maintains the key policy measures, initiatives, and programs the city has undertaken to improve local cultural industries concerning the 'creative field'.

Section 10.16 pertains to any international and local cooperation within the last five years regarding the cultural industries concerning the 'creative field'. Section 10.17 pertains to the interaction between at least one other 'creative field' as recognized by the UCCN apart from the 'creative field' selected for the city's focus. This connection is acknowledged in the form of projects or programs that have taken place in the last three years. Section 10.18 discusses the international initiatives and partnerships between two

of the recognized 'creative fields'. Section 10.19 discusses the city's infrastructure and facilities that support the organization of events (held within the last three years) within the seven recognized 'creative fields' apart from selected field. Section 10.20 pertains to the city's expenditures directed towards and generated from the creative field of focus.

Each of these subsections focus on the indicators of the creative city's relation to the creative fields that the UNESCO recognizes. In terms of assumptions and discourses, the indicators draw from those that are comprised within the concept itself. Indicators that comprise the building of the creative city have included: the building of iconic structures and buildings, the reintegration of cultural institutions, such as museums, galleries, theatres, etc., cultural policy, partnerships between public and private organizations including in the development of the creative industry, educational programs, and hosting of cultural events, festivals, and conferences (Landry, 2004, 2008). The representation of the social events, the creative city conceptualization, is prominent in this section, as these features indicate the set of recognizable images and implementations specific to the concept (those that construct the 'assemblage').

In terms of difference, indicators related to multiple stakeholders and scales are included, for example, indicators related to industry and sector related development in Section 10.13, to city cultural policy in Section 10.15, educational programs in Section 10.7, and programs related to the general public in Section 10.10. Semantically, each indicator is placed into separate sections and is associated with the relevant stakeholders. For example, Section 10.5 considers "major fairs, conferences, conventions, congresses, and other national and/or international events" directed towards professionals in the creative field selected. Section 10.6 considers the "major festivals, conventions, and other large-scale events organized by the city" directed towards a local or international, or general audience. From this example, it can be observed that indicators and the types of programs are nuanced according to the target audience, which then structure the subsections of Section 10, this can be interpreted in the frame of equivalence where indicators are aligned with stakeholders.

Overall, there is a significant texturing of discourses from the main approaches of the creative city, focusing on addressing possibilities of widening cultural access to marginalized stakeholder groups (s. 10.11), the development of creative industries and growth within the city's economy through the focus of educational, industry, and sector-

related indicators (s. 10.7, 10.15, 10.13, 10.4) , and the attraction of resources to place, through emphasis on research and development in the creative sector, the hosting of events for both professional and general public (10.9, 10. 5, 10. 6). Events are placed in the attraction of resources approach as they bring attention to place in terms of culture and are incorporated into the discourse of attraction of creative resources through the development of cultural aspects of the city (Ward, 2011, Florida, 2002, 2005, Landry, 2004, 2008).

The modality, reflecting the author’s commitment to the representation, in the introduction paragraph of Section 10 is passive. It uses “invited to present their main cultural assets”, ‘invited’ being a passive modality, avoiding committing to the representation. Although the modal use of the verb is passive, its purpose must be interpreted as a direct, more committed modality, as cities must fill out the section requirements. Subsections also open with verbs, which within the same clause require the outlining of main indicators and details related to creative field within the city i.e. ‘present’, ‘provide’ (s. 10.11, 10.12, 10.20). These subsection openers demonstrate direct modalities, as they require the demonstration of each indicator listed within the section. The modalities used in this section are direct, the representation of the UCCN is visible through its interpretation of the creative city concept, particularly through the notion of the ‘Creative Fields’, as it is present within each subsection which notes the indicator and the stakeholder. It draws the narrative between indicator, stakeholder, and ‘Creative Field’. In filling out the Application Form, cities relate the indicators as listed, to city aspects, stakeholders as listed, to city stakeholders, and the two in relation to the ‘Creative Field’ of focus. This constructs the paradigm of the organization’s interpretation, specifically of the images and implementations incorporated by the Network, and then the applicant city’s alignment with it as the form is filled out. It creates the representations of the creative city concept that can be then reflected by actions by the city.

4.1.5. Application Form Section 11

Section 11 (Appendix D), titled: “Contribution to Achieving the Objectives of the Network” discusses a medium-term, four-year, action plan for the city’s participation within the UCCN. The actions led by the city, are required to state the relations of the implementation in achieving the ‘Objectives’ and ‘Areas of Action’ outlined by the UCCN

in its Mission Statement. In terms of genre, the action plan formulated in this section acts as a proposal, as noted in: “the proposed initiatives”, ‘proposed’ being of focus, and “the city will be expected to implement this action plan”, in which ‘expected to implement’ is of emphasis. The Section 11 introduction, begins with the use of direct modality, “invited to present” in which ‘invited’ a passive modality, is used as a direct, for example, ‘must’. In terms of speech functions, this appears as an offer, but operates as a demand. In terms of the representation of the UCCN through the use of this configuration of the modality, it distances the responsibility from the UCCN in the Application Form, to the applicant city. The subsections, open with adjectives i.e. ‘estimated’ and ‘intended’ (s. 11. 3, 11. 4, 11.5). Subsections open with noun, “presentation of...” (s. 11.1, 11.2, 11.4, 11. 5). These act as direct modalities, in establishing the requirements of the action plan. In terms of social events, it is also explicitly noted that the implementations that the city formulates must be in accordance with the UCCN involvement with the UN 2030 Sustainable Development international agenda.

In this section the city must interact with the intersection of the UCCN (own agenda depicted by its ‘Objectives’ and ‘Areas of Action’ presented in the Mission Statement, the UCCN interpretation of the creative city concept (demonstrated by the Mission Statement components, and the requirements thus far outlined within the Application Form, UN’s 2030 Agenda for Sustainable Development (which promotes cultural, social, and economic sustainability), and the city’s resources and aspects. The text directly references complementary UCCN document situated within the same genre and social relations (UCCN operational framework), that forms the overarching structure of the Network and other international agendas with which it interacts (UN 2030 Agenda for Sustainable Development). The Section connects with aspects of the creative city concept (in its key approaches and implementations) and produces its own discourses with the intersection of other international agendas (i.e. UN 2030 Sustainability Agenda). This reflects the second and third structuration levels discussed in the Theoretical Framework section, where the creative city concept interacts with the UCCN, which as a global institution considers greater supra-national agendas, shaping the concept for its frameworks.

The Section’s introductory paragraph explicitly directs the applicant to the Mission Statement Document within the text through the stated: “Applicant Cities are requested to have an understanding of this document before filling this section” (s. 11,

para. 2). A hyperlink is also included, which makes this process even more directive of action. The hyperlink is titled: “Mission Statement of the Creative Cities Network”, in the Mission Statement document the term UNESCO is depicted by its logo and the Creative Cities Network by text. Although the Network combined is UNESCO Creative Cities Network. This demonstrates that it is an entity part of the UNESCO but not directly involved in its main processes. The hyperlink arguably can be understood as a directly reported representation, similar to a quotation, as opposed to an indirectly reported representation, pointing towards a whole completed text, although not directly quoted at length in the primary text. This representation of the Mission Statement is attributed directly. The implementations formulated by the city in the Section 11 action plan, are followed up with in the UCCN’s mandatory reporting mechanism. In which, every four years member cities must produce and submit a “Membership Monitoring Report”, and therefore, must be actualizable (s. 11, para. 2). This makes this one of the ‘pivotal’ sections in the Application Form as it directs the flow of action, for the following four years of the city’s participation. Cities are accountable to follow this action plan. Section 11 integrates the narrative formed between the social events positioned within the previous sections of the application form and requires the demonstration of actionable implementations within the UCCN framework.

In terms of the representation of social events, the section requires that applicant cities align their implementations to the UCCN framework outlined by the Mission Statement document. Section 11.1 requires the proposal of three (max.) projects, programs, initiatives directed at achieving the ‘Objectives’ of the Network at the city-level, that concern culture and consider sustainable urban development. In terms of discourse, the city must evaluate the cultural and creative aspects of the city in relation to the sustainability agenda in formulating projects for implementation. The formulation of these projects requires a specific narrative in which these concepts intersect at the city level and validated at the supra-national level of the UCCN by its objectives and encouraged actions. For example, from the influence of supra-national network participation requirements, a city has outlined the importance of qualities such as creativity and innovation. Cultural institutions within the city will begin to incorporate these frames into the types of exhibits they present, its marketing, and the positioning of the institution in the city. This is to align with the new values of the city’s cultural management and policies. Projects within the city may or may not be accepted by the

municipality due to their framing and incorporation with the city's culture goals that have links to participation within supra-national organizations, such as the UCCN. These implementations may not address the depth of the challenges faced by the city in order to fulfil requirements. This includes the narratives that are formed in relating the implementations to the objectives. The distribution of focus on various aspects of the city can potentially be narrowed into a check-list style incorporation of groups in order to fulfil objectives and action areas. In this, the root issues are not necessarily addressed but shifted around in order to approve projects according to the city's cultural agenda, informed by the UCCN framework.

Section 11.2 (Appendix D) requires the outline of three (max.) projects, programs, and initiatives that align with achieving the objectives of the UCCN at the international level, in the cooperation with other member cities within the Network. Section 11.3 requires the outlining of the annual and overall budgets for implementing the action plan formulated in Section 11, as well as the percentages that will be directed towards local and international initiatives. The resources for contribution discussed in this section pertain to both financial resources, but also other resources i.e. "personnel, facilities, etc." (s. 11.3, para. 1). Here a disclaimer is provided, that the evaluation will not be based on the amounts of budget proposed, but the actualization potential of the action plan (s.11.3, para.2). Section 11.4 discusses the governance and organization of the city, its management plan related to the action plan, and in relation to city operations correlating to the Network. Section 11.4 composes the management of the creative city action plan within the applicant urban centre, requiring the outline of which governance entities will be managing the plan and the organization of its proposed implementations. This section requires that cities provide partners for the implementation of the action plan, a list of groups is provided, which includes: "key experts, non-governmental organizations (NGOs) and academic institutions". Listed groups do not only act as suggestions, but as required groups to include in the structuring of the action plan. In this, the listed groups can be instrumentalized through their positioning in the proposed action plan. Therefore, the incorporation of groups from one perspective, presents the opportunity for integration of several parties in decision making and implementation. However, on the other it absorbs the processes of experts and non-governmental organizations into the structuring of the city's, and at a more distanced scale, the UCCN's agendas for culture implementation projects and cultural management. This can

obscure the work of these organizations, as they are absorbed in the city's bureaucratic system.

Section 11.5 (Appendix D) discusses the city's plan for communication and promoting the Network and outlining the outcomes of the communication actions proposed. The representation of the UCCN in this section, through the 'Objectives and Areas of Action', is prominent in Section 11.1, 11.2 in the way that the projects by the city are required to be aligned with the 'Objectives', through the 'Areas of Action' at the local level and contributing to the Network at the international level. The 'Creative Cities Network Mission Statement' document can be analyzed in its own textual analysis, for the purpose of this project, the focus remains on the Application Form, while however, recognizing its relation to other texts. The 'Objectives' and 'Areas of Action' outlined by the UCCN, establish the parameters and actions are recognized by the UCCN. Cities are influenced to align with these recognized actions. These 'Areas of Action' create the basis for which the applicant city can structure the action plan to meet the UCCN 'Objectives'. The actions include: the building of partnerships, and conduction of projects and initiatives between stakeholder groups, knowledge creation and sharing best practices, forming professional and informal creative programs and networks, knowledge creation based on experience within the Network and involvement with member cities, policy-making for sustainable development, and communication and awareness raising activities. Section 11.5 relates to the 'area of action' of communication and awareness as they have the same clause: "communication and awareness-raising" (CCN Mission Statement, 2021, s.3).

Section 11.1 (Appendix D) requires that two of the projects proposed directed towards local cultural and creative development must be related to the selected creative field. One of the projects proposed must be related with at least one other creative field as recognized by the UCCN. Section 11.2 requires that cities outline projects related to the collaboration and cooperation with other Member Cities of the UCCN. This relates to the overall mission of the Network, to facilitate collaboration between its participating cities, one listed objective "strengthen international cooperation between cities that have recognized creativity as a factor of their sustainable development", and one area of action: "studies, research, and evaluations on the experience of the Creative Cities" as outlined in the Mission Statement (CCN Mission Statement, 2021, s.1-3). This section includes a statement which notes that cities can outline a project within the requirements

that incorporates multiple recognized creative fields. In terms of modality, the inclusion of the statement there is use of passive modality. In "...initiative linking several of the creative fields covered by the Network may be presented", 'may' serves as the passive modality that operates as direct and correlational modality due to the context. Meaning that the modality can be direct due to its inclusion but can also be interpreted as the correlation between the requirements of the section to the 'Creative Fields'. This is due to the surrounding clauses and the function of the description paragraph of the section, which elaborates the requirements to include in constructing the application of the subsection 11.2. In terms of difference, the inclusion of particular groups specified in sentences within the section description that note that collaboration is encouraged, namely with "under-represented regions and countries" in the Network and cooperation with cities in developing countries to "strengthen North-South and South-South cooperation" (s.11.2, para. 2). This can be interpreted as a recognition of difference and the proposition of an attempt to overcome difference through dialogue.

4.1.6. Application Form Section 12-16

Section 12 (Appendix E) discusses the submission of the "Membership Monitoring Report", in which cities must agree, through checking the box, to the provision of a membership monitoring report every four years upon the appointment of the designation. The system of submitting "Membership Monitoring Reports" began in 2015 as agreed upon by member cities at the UCCN's annual conference. Section 13 (Appendix E) discusses the city's participation in the UCCN's annual conferences upon designation, in which through checking the box, cities agree to the participation. Section 14 (Appendix E) discusses the provision of information to the Secretariat. In checking the box, cities agree to provide current information about the city related to its involvement in the Network and the management of UCCN related initiatives in the city upon potential designation. Section 15 (Appendix E) discusses the dissemination of information materials provided by UNESCO. In checking the box, cities agree to disseminate media and communication packages and materials provided by UNESCO, through the city's communication channels and social media platforms. Direct reference is made to Section 3.4 (Appendix A), in which the individual listed in this section is deemed responsible for correspondence related to Section 15.

Section 16 (Appendix E) discusses communication materials of the city prepared for potential designation. The information provided by cities in this section is noted to be used in UCCN communication materials, including the UCCN Website. This section summarizes the urban centre's 'creative city' features into a widely presentable profile. Section 16.1 asks for the cities "cultural assets" and "creative industries" pertaining to the main creative field selected. In terms of assumptions, here they explicitly note the term "creative industries" which is a key approach to the creative city (Matovic et. al, 2018). The explicit use of this term can be seen in the last section for communication and profile building, although, "cultural industries" is used, for example, in Section 10.15 (Appendix C). The inclusion of statistics and data concerning culture and creativity in the city, including the creative field select is recommended by the UCCN. It summarizes the narrative of the creative city, with key culture and creativity aspects which can be posted on the UCCN website, including a page listing member cities of the same 'Creative Field'. Section 16.2 requires the listing of city aims in relation to the UCCN 'Objectives' as proposed in the Action Plan in Section 11 (Appendix D). This section is noted to be answered in bullet points. This is a summary of the city's action plan goals for communication purposes. Section 16.3 requires two website links, including social media, created for the creative city in the selected 'creative field'. Section 16.4 requires the list of the city's participation in other UNESCO networks, regional networks, or recognizable international platforms. The date, name, mayor, and the mayor's signature must be provided. The Annex of the Application Form pertains to filling out photograph rights of use.

4.2. Application Form Analysis of Emerging Themes

4.2.1. UCCN Creative City Concept Interpretation: Creative Fields

The UNESCO Creative Cities Network's own interpretation of the creative city places significant emphasis on its established 'Creative Fields'. These seven creative themes create the foundation for which cities must structure their participation within the Network. It is the basis for cooperation and collaboration between its member cities, as each category defines sets of participating urban centres. For example, the 'Creative Field' of Media Arts consists of cities including Austin, Texas, Changsha, China, Sapporo, Japan, Toronto, Canada, and York, U.K., to name a few (UCCN). Member

cities are encouraged to interact with other cities within the same 'field' and also other listed "fields". Collaboration with cities of other creative fields than the selected main 'field', are distinguished as a 'cross-thematic' cooperation, meaning that it involves the incorporation of two creative industry themes, as separately established categories. The fields sort the member cities into categories. Cities must select one 'creative field' in Section 4 of the Application Form, in which the city will specialize and concentrate its creative city building around that theme. Each requirement relates aspects of the city to the field selected building the narrative of the city to its infrastructural elements.

The narrative building can be seen in Section 5 (reference Appendix B), where demographic aspects of the city are related to the creative theme. The narrative builds as meaning is added to the creative field selected, connecting meaning networks with resources, actor activities, and rules within the spatial context. In connecting the meaning structures within these elements to the 'creative field', it constructs and establishes the purpose of the external narrative of the UCCN (its objectives, mission, interpretation of the creative city concept) within the city context. In the narrative construction, value of the Network is created in the context, apart from value already operating within both contexts as separate entities. The narrative also embeds the creative city concept interpretation by UCCN into the applicant city context. The narrative building can also be observed in Section 10 (Appendix C), where cities must provide cultural and creative indicators related to the 'creative field' for specialization (s. 10.1, 10.2, 10.3, 10.4, 10.5 10.6, 10.7, 10.8, 10.9, 10.10, 10.11, 10.12, 10.13, 10.14, 10.15, 10.16, 10.20), or connections to other 'creative fields' as recognized by the UCCN (10.17, 10.18, 10.19). Pratt (2011) notes that city branding has been institutionalized through "city of culture' initiatives" (125). The 'Creative Fields' characterization can be understood as categories of branding through the use of cultural sectors. Even though the intention may be of place-marketing, in this structure, the characterization operates as 'hard' city-branding, as termed by Pratt (2011) (125). The difference is that place-marketing involves the promotion of place, whereas place-branding involves the shaping of place drawing mainstream narratives and embedding them into the context of place. 'Hard-branding' in the context of the UCCN includes the categorization of place, where each city constructs the application and then implementations centred around the categorize outlined. The implication of this is that places then become centres for consumption, which are unsustainable culturally, socially, economically, etc., as the

branding narratives, and then its informed implementations, are temporally situated (Pratt, 2011, 125). For example, in trends, feeding into the spectacle-ization of place (Pratt, 2011, 125). This counteracts the UCCN sustainability proposal.

Section 11 (Appendix D) requires that cities make actionable the objectives of the UCCN, alongside its commitment to the 'creative field' specialization. Of the projects proposed in section 11.1, two must be related to the chosen 'field'. One project can relate to other fields. However, creative city projects that are recognized must be framed in accordance with the UCCN's creative field, and their 'Objectives' for the Network. This demonstrates that projects proposed (s.11) and indicators (s. 10) must formulate their narratives in accordance with the UCCN agenda, elements without this framing are not necessarily acknowledged as a part of the initiatives related to Network participation, and thus not included in the application form, even though they make-up the "cultural assets" of the city. This configuration forefronts the notion of inclusion vs. exclusion. A diversity of aspects comprises the cultural and creative sector of the city. In narrowing down to the seven listed 'creative fields' by UNESCO CCN, initiatives within the city have the potential to be excluded as the city focuses on the development of one main creative field, and the limited strategic intersections between 'fields' as they are applicable. Within the notion of the UCCN's 'Creative Fields' itself, the recognized themes do not include the performing and visual arts. Pratt (2011) attests to the notion that an 'other' remains within the arts as to which forms are supported and must be considered a point of critique in the production of creative cities.

In order to be validated and implemented within the city, projects must align with the creative city narrative projected by the urban centre, and structured by its participation within supra-national organizations, such as the UCCN (including its framework). Intra-city projects must align to some aspect, with the objectives of the creative city as per the UNESCO CCN. As governance and decision-making involves distanced international organizations, its framework is employed at the micro, local level, internal to the city (Valentine, 2018, 152). This creates a situation where communities and its diversity of local organizations "become contained by the conflicting pressures of maintaining authentic popular support and conforming to rules in order to gain resource" (Valentine, 2018, 152). The way that local interest groups frame projects and implementations within their communities becomes significant, so as to be supported by the municipality. The types of projects that are approved and recognized by the city are

also deliberated based on the city's goals for the culture and creative sectors. With the specialization of one 'Creative Field' and even other UCCN recognized creative themes, the question of supporting the diversity of cultural and creative implementations even outside of the creative city narrative is raised. Cities and locales contain cultural sector agendas that are accountable to the UCCN's objectives. Micro-local institutions contribute to the diversity of the cultural make-up of the city, with the pressure of conforming to the narratives the city imposes, they are faced with the conflict of maintaining their authentic purpose and mission or conforming to the cultural agenda set by the city.

Not only does the UCCN framework narrow the scope of the creative sector through the 'creative fields', it also shapes and influences cultural management at the intra-city level. The commonly recognized aspects, or indicators that comprise cultural sector management and creative city organization within an urban centre is outlined. Section 10, along with section 3, 9, 11.4, 14, and 15 shape the management and structuring of the city's creative and cultural sector, through the organization of committees and the specification of their roles (s. 3, 14, 15), infrastructural indicators (s. 10), stakeholder groups (s. 9, 10.), and consulting stakeholder groups (s. 9, 11.4, 10) (reference Appendix A, C, D, & E respectively). Valentine states that the interest-groups and stakeholder collectives formulated to be incorporated into "horizontal and vertical levels" of governance are instrumentalized and exploited in order to legitimize, both actions related to cultural agendas, but also extend to non-culture related organization (2018, 157). In Section 9 (reference Appendix C) of the Application Form, the applicant city is required to incorporate several stakeholder groups, and explaining the role of each, in the building of the city's creative city designation application. These stakeholder groups include consultants from: "private and public sectors, academia and civil society, ...creators, professionals, and practitioners" (s. 9). The valuation and participation of these groups varies. The participation of stakeholder groups outlined is extracted from decision-making processes, and relevant to mainly consultancy (which may include report production, data gathering, etc.). The findings of this consultancy work is then utilized to validate actions and projects, which then fits into the creative city narrative that the city forms. This includes filling out Section 6 of the Application Form, which pertains to the challenges and opportunities that the creative field can offer or resolve (Appendix B).

Section 10.13 requires the illustration of key professional organizations, industry-related, sector-based, and non-governmental organizations that are related to the 'creative field' selected. This section demonstrates that the organizations related to the field are highlighted. There exists stakeholder groups beyond the 'field' that are relevant to cultural discourses within the city. This shows the glimpses of instrumentalization of stakeholders embedded within the notion of narrowing the scope of cultural sector within the city to 'creative fields'. This is possible through the employment of broad and specific cultural imaginaries, in cultural sectors and focuses in which the stakeholders are positioned (Valentine, 2018, 157). This can be seen in the context of the UCCN where the creative city concept and its approaches act as the overarching 'cultural imaginary', in which the 'imaginary' affords the possibility to legitimize actions pertaining to non-culture related agenda's, through the narrative of the the creative city. The narrative operates both at the level of 'creative city' concept and the interpretation of the concept by the UCCN, particularly observed in the formulation of 'Creative Fields'. The conceptual imaginary and interpretation imaginary contributes to the narrative building and instrumentalization of various aspects of the city as seen in Section 5, relating demographic characteristics of the city to the 'creative field', in Section 6, outlining the challenges and opportunities the creative field can resolve and offer, Section 10 relating infrastructural indicators to the 'field', and Section 11 following up with actionable measures (reference Appendix B, C, & D respectively).

In the structuring of cultural management (stakeholders, indicators, committees) and streamlining of project implementation and its processes within the UCCN (relating to objectives, themes), it can be questioned the transferability of these operations, as they together comprise the set of transnational cultural mobile policies (formulated by creative city policy mobiles) specifically in the Network. Wang (2004) via. Kong (2014), critiques the applicability of the creative city formula across culture, as each place consists of its own configuration of its social, cultural, economic, historical, and political dimensions (Kong, 2014, 277-278). This question continues to hold in this context and is arguably amplified due to the supra-nationally situated scale of the UCCN.

4.2.2. Reproducing Neoliberalism's "Other"

Due to the distance of the UCCN and the assumed affordances of the creative city concept itself the processes embedded within its aspects are reproduced. Lindner

(2018) notes in terms of neoliberal policy in the context of transnational mobile cultural policy, that it has the potential to “reproduce neoliberalism’s ‘other’” (97). This “other” can be contrasted with, the ‘creative class’, characterized by high-skilled workers, high-income, and consumption-driven attitudes, which embodies the groups that are supported by neoliberalism (Florida 2002, 2005). The creative class, notion is also absorbed into the instrumentalization of the notion of ‘creativity’ and culture, furthering market ideals, and shaping the cultural dynamics of place. The discourses embedded within aspects that comprise the creative city concept, include for example, the precarity of creative labour. Another pertains to a consequence of the implementation of the set of creative city policy, is that of creative city led gentrification. Both of which are embedded into the approaches that make-up the creative city concept.

In recognizing these discourses, the non-sustainability of practices propelled by the creative city mobile policy is unveiled. Applying entrepreneurial governance, reproduces the conditions created within the market, including its hierarchies. This is as the valuation of its processes, meaning structures, and stakeholders blend into processes of cultural policy decision-making. This is evident in the forms of prioritization of particular stakeholders, goals, and agendas in line with market ideas. In cities, this creates the risk of uneven development. The “Creative Fields” construction arguably contain the potential to propel this risk, as it centres around the development of one creative industry. To illustrate some of the discourses embedded within the creative city concept, namely those that reproduce market hierarchies, the precarity of creative labour and creative city led gentrification can be discussed further.

The Precarity of Creative Labour

The supply and demand of creative labour can be drawn upon to begin to illustrate the systemic formulation of the precarity of labour. The supply of creative workers high and continues to increase, as individuals pursue their interests in the creative field. Demand for creative workers is not as exponential as supply as recognized by conglomerates in the traditional creative industries (film, design, fashion, media arts), but it can also be argued in other emerging dimensions such the digital platforms. Supply of creative workers is greater than the demand. The assumption remains that there will be no slowdown of the labour supply as it is driven by worker’s interest in the creative field (de Peuter, 2011, 419). This creates a situation where

creative workers are easily replaceable in mainstream industries, as there are numerous amounts of people competing for the same position. Unionization is not encouraged by industry conglomerates and corporations, as the leverage they hold maintains the precarity of labour, and the continues exploitability of it (de Peuter, 419).

The leverage of creative workers is also more fragmented, and precarious as creative workers also include freelancers and independent creatives, where workers either work from contract to contract, in some months, and not in others (de Peuter, 2011, 419). This poses risks for aspects such as working conditions and contract negotiation (de Peuter, 2011, 419). More individuals are willing to do work, for the least amount of pay. The “exchange value” of creative work, is maintained and leveraged by industry stakeholders. The precarious conditions of creative labour continue to cycle within the creative industries. The creative city concept involves the creative industries as a part of its make-up, particularly containing the affordance of driving a city’s economic growth. This supply and demand situation is embedded in the systemic processes of the creative industries. Therefore, in taking up this creative city concept at a global level, firstly distances the creative industries from the implications and discourses embedded within its processes. This has an impact on the implementation of the creative city in transnational contexts, as it reproduces the discourses within it, including the precarity of labour in the creative industries, maintaining the power dynamics between creative industry corporate stakeholders and creative workers.

Creative City Led Gentrification

To differentiate, creative city led gentrification is slightly different than creative city induced gentrification in terms of the spark, however, the outcome of both is the processes of gentrification. These processes may not necessarily be mutually exclusive, but can be reflexive, as both impact each other. Creative city induced gentrification refers to the process in which creatives develop the space, moving to the urban centre, creating networks of activities and a unique cultural landscape of the city. This development draws to the city capital, investment, human resources, etc. as it becomes a desirable place. The concept of ‘mobile capital’ can be referenced here, in which capital moves to a place where its operations can most thrive. The organic creative development, initially by artists, other types of creatives, and diverse cultural eco-systems, sparks the gentrification of place. Mosco’s (1996) Commodification can be

referenced here, where “use values” can be transformed into “exchange values” (143-144).

Creative city led gentrification refers to the creative city concept being incorporated into urban development and cultural policy of a city. Creative city led gentrification specifically is referenced, in this case, as it is correlated to outcomes from policy implementation by the city. A narrative is formed by the city in terms of its key cultural aspects, and is positioned as a form of, in terms of ‘creative fields’, place-branding. This process led by the city, invests in infrastructures cultural and non-cultural to implement the narrative. Through the developments, the “exchange value” of place increases, and the ‘original’ cultural diversity of the place, both in terms of people and cultural ecosystems, is pushed out of the city. This is possible as, the ‘exchange value’ of residential, commercial, and leisure spaces increases. Slater recognizes gentrification as: “the production of space for progressively more affluent users” (Slater, 2009). The notion of “neoliberalism’s other”, in the process of gentrification, is the displacement of marginalized groups, minority groups, and low-income residents from the urban core. These groups are then replaced, in contrast, by high-income residents and those that align with consumption of the new ‘exchange values’ of amenities (i.e. condominiums, high-end commercial centres, etc.) that are built in the process of gentrifying place. Through the narrative of the creative city as implemented by the city, place is gentrified, removing specific groups from the urban centre.

Chapter 5.

Conclusion

The UNESCO Creative Cities Network proposes another layer of entrepreneurial urbanism, pushing forward the assemblages (approaches, images, and implementations) of the creative city along with their own construction, the “Creative Fields”. These “Creative Fields” operate as another layer of discourse when considering transnational mobile cultural policy. In incorporating the categorized creative sectors, at the onset it appearing as a fresh, capable approach of the creative city. This is only further fuelled by the existing images and imaginaries that the creative city concept affords. However, the embedded mechanisms of entrepreneurial urbanism, emphasized by strategies such as place-marketing and branding, do not create the conditions for growing sustainable cities. They push for the commodified conception of place, or cities as places of consumption. The Application Form contributes to the creation of the new discourse, without addressing the complexities of the creative city application. This can be seen in the case where emphasis is placed on sustainability agendas, however, the process of creating places of consumption detracts from this objective.

The entrepreneurial mechanisms that stem from the concept itself are propelled through the integration into the Network’s framework. The Network’s adaptation of a recognized “fast-policy” application, drawing from the creative city policy assemblage, has the ability to obscure the underlying issues reproduced by its key components. The transnational policy assemblage constructs the narrative of the creative city, which is instrumentalized in reproducing neoliberal ideals. This is at the level of cultural management, implementations, etc., harnessing the meaning constructs provided by political and economic structures, in order to further the integration of neoliberal values, visible in entrepreneurial governance strategies and entrepreneurial urbanism mechanisms.

The UCCN maintains the position to structure the governance of culture at the city level, while simultaneously remaining distanced both in representation in texts (i.e modality) and through the scale of the organization. The UCCN maintains enough distance through its supra-national scale, so as to not be responsible for the city, while at

the same time, it structures its cultural and urban governance paradigms. The objectives and actions maintained by the UCCN framework, do not necessarily allow for cities to deviate away from its structure, while simultaneously, encouraging the development of new and innovative approaches for cultural management by urban centres. This presents the ambiguity of governance, in which neoliberal cultural policy can thrive. The ambiguity also presents the situation where hegemonic hierarchies and power dynamics can be reproduced and maintained. These can be represented by the hierarchies maintained in cultural management, and policy decision making. For example, in the incorporation of diverse stakeholders for consultation, only to propel the dominant cultural agenda. They can also be represented by the discourses within the components of the creative city concept. This includes the two discourses illustrated, the precarity of creative labour and creative city led gentrification. In both, hierarchies and power dynamics established by market processes are maintained.

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Appendix A.

Sections 1-4 of the UCCN Call for Applications 2021: Application Form

1. NAME OF CITY:

2. COUNTRY:

3. CONTACTS

3.1 Mayor of the City

Title (Mr/Ms/Other):

Family name:

First name:

Address:

Telephone number:

Email address:

3.2 Representative of the Mayor

The representative will facilitate the communication between the Mayor (the Municipality), and the UCCN Secretariat and provide political support to the designated "main executive contact" of the city (see point 3.3).

Title (Mr/Ms/Other):

Family name:

First name:

Institution/function:

Status/type of institution:

Address:

Telephone number:

Email address:

Other important information:

3.3 Main executive contact

The main executive contact will be the Focal Point of the city for all communication and coordination concerning the UNESCO Creative Cities Network. In case of the city's designation, this person should be officially designated by the Mayor or competent municipal authorities (see point 10.4).

Title (Mr/Ms/Other):

Family name:

First name:

Institution/function:

Status/type of institution:

Address:

Telephone number:

Email address:

Other important information:

3.4 Main communication contact

The main executive contact will be the Focal Point of the city for all communication and coordination concerning the UNESCO Creative Cities Network. In case of the city's designation, this person should be officially designated by the Mayor or competent municipal authorities (see point 10.4).

Title (Mr/Ms/Other):

Family name:

First name:

Institution/function:

Status/type of institution:

Address:

Telephone number:

Email address:

Other important information:

3.5 Alternative contact

The alternative contact will provide support and backup to the main executive contact.

Title (Mr/Ms/Other):

Family name:

First name:

Institution/function:

Status/type of institution:

Address:

Telephone number:

Email address:

Other important information:

4. CREATIVE FIELD:

Please choose only one between: Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, and Music [Click on the drop-down menu]

Select a field


(UCCN Call for Applications 2021: Application Form, 2021, pgs. 3-4).

Appendix B.

Sections 5-8 of the UCCN Call for Applications 2021: Application Form


5. GENERAL PRESENTATION OF THE CITY:

Presentation of the main geographical, demographic, cultural, social, and economic characteristics of the city; mode of governance, principal culture-related facilities and infrastructure, international connections, etc. (1500 characters maximum with spaces).



6. MAIN DEVELOPMENT OPPORTUNITIES AND CHALLENGES FACING THE CITY— USING CREATIVITY AS A DRIVER FOR ACTION:

Every city is unique and pursues its own objectives according to its particular context and priorities. In this section, applicant cities are invited to explain how they consider that culture and creativity — particularly in the creative field concerned — can act as a driver for identifying opportunities and challenges, and then proposing interventions that seek to maximize the potential of the creative field concerned for sustainable urban development and mitigate and resolve the challenges they face (1200 characters maximum with spaces).



7. GLOBAL DEVELOPMENT STRATEGIES AND POLICIES:

Presentation of the city's main and global development vision, strategies and policies, particularly those in line with the international development agendas, such as the United Nations' 2030 Agenda for Sustainable Development, African Union's Agenda 2063, etc. (1000 characters maximum with spaces).



8. EXPECTED IMPACT OF THE DESIGNATION AND THE MEMBERSHIP ON THE SUSTAINABLE DEVELOPMENT OF THE CITY:

Presentation of the main reasons behind the decision to submit an application to the UNESCO Creative Cities Network and the expected medium and long-term impact of the designation for the sustainable development of the city, particularly over the next four years following the eventual designation (1200 characters maximum with spaces).



(UCCN Call for Applications 2021: Application Form, 2021, pg. 5).

Appendix C.

Sections 9 and 10 of the UCCN Call for Applications 2021: Application Form

9. PREPARATION PROCESS FOR THE APPLICATION:

The design and preparation of the application submitted by the city must involve stakeholders in the creative field concerned, drawn from the private and public sectors, academia and civil society, as well as creators, professionals and practitioners. Describe how each of these groups have been consulted and/or engaged in the process of preparing the application; and how each group will benefit from the designation and membership to the Network (1200 characters maximum with spaces).



10. COMPARATIVE ASSETS OF THE APPLICANT CITY MADE AVAILABLE TO THE NETWORK:

In the following fields, applicant cities are invited to present their main cultural assets—particularly those in the creative field concerned — that may be highlighted and tapped into locally and internationally to further the Network’s objectives: making creativity, especially in the creative field concerned, an essential driver of sustainable urban development. Applicants are strongly advised to avoid presenting lists and to provide succinct and relevant information supported with data and examples, so that the city’s cultural and creative assets can be assessed properly (1000 characters maximum with spaces for each field).

10.1 Role and foundations of the creative field concerned in the city’s history and development



10.2 Current economic importance and dynamism of the cultural sector and, in particular, of the creative field concerned. The information can be supported using: data,

statistics, and other indicators on its contribution to economic development and employment in the city, number of cultural enterprises, etc.



10.3 Different communities and groups engaged in, and/or that earn their livelihoods from, the creative field concerned



10.4 Major fairs, conferences, conventions, congresses, and other national and/or international events organized by the city over the past five years, aimed at professionals and practitioners in the creative field concerned (creators, producers, marketers, promoters, etc.)



10.5 Major festivals, conventions and other large-scale events organized by the city in the past five years in the creative field concerned and aimed at the general audience at the local, national and/or international level.



10.6 Main curriculum mechanisms, courses, and programmes aimed at promoting culture and creativity, as well as arts education in the creative field concerned across different educational levels



10.7 Lifelong learning, tertiary education, vocational schools, training centres, residencies and other complementary education institutions specialized in the creative field concerned



10.8 Research centres, specialized institutes and programmes that focus on research and development in the creative field concerned



10.9 Recognized infrastructure for the creation, production and dissemination of activities, goods and services in the creative field concerned, at the professional level (for example centres for professionals, cultural enterprise incubators, chambers of commerce with specific programmes for cultural goods and services, etc.)



10.10 Main facilities and cultural spaces dedicated to practice, promotion, and dissemination in the creative field concerned and aimed at the general public and/or specific audiences (Such as youth, women, vulnerable groups, etc.)



10.11 Present a maximum of three major programmes or projects developed by the city in the past three years to promote wider participation in cultural life in the creative field concerned, particularly those aimed at disadvantaged or vulnerable social groups



10.12 Present a maximum of three major programmes or projects developed in the past three years in the creative field concerned that have helped to create and/or strengthen relations of cooperation between different actors, including the city, the private sector, creators, civil society, academia and/or other relevant stakeholders



10.13 Role and impact of the main professional, industrial or sectoral, and non-governmental civil society organizations that are active in the city in the creative field concerned



10.14 Main initiatives, policies, guidelines, programmes and measures, implemented by the city in the past five years to improve the status of creators and professionals and to support creative work, particularly in the creative field concerned



10.15 Main initiatives, policies, guidelines, programmes and measures, implemented by the city in the past five years to support and enhance local cultural industries in the creative field concerned



10.16 Main international and/or regional cooperation initiatives in the creative field concerned, developed with cities from different countries in the past five years



10.17 Major programmes or projects implemented in the last three years that directly or indirectly support and create synergies with at least one of the other creative fields in the Network



10.18 Main international cooperation initiatives and/or partnerships developed in the past three years involving at least two of the seven creative fields covered by the Network (Crosscutting and/or trans-sectoral projects)



10.19 Main facilities and infrastructure made available as well as events (fairs, conferences, conventions, etc.) organized by the city in the past three years aimed at promoting the creative fields covered by the Network, other than the selected creative field in the application



10.20 Provide detailed information of the city's overall proceeds and expenditures over the last five years, showing amounts devoted to and generated from the creative field concerned



(UCCN Call for Applications 2021: Application Form, 2021, pgs. 6-8).

Appendix D.

Section 11 of the UCCN Call for Applications 2021: Application Form

11. CONTRIBUTION TO ACHIEVING THE OBJECTIVES OF THE NETWORK

In this section, the applicant cities are invited to present an appropriate medium-term (four-year) action plan describing the main initiatives that the city commits to implement and achieve the Network's objectives: using creativity as a driver of sustainable development at the local and international levels.

The proposed initiatives must correspond to the objectives and the areas of action specified in the Mission Statement of the Creative Cities Network [hyperlink to CCN Mission Statement]. Applicant cities are requested to have a thorough understanding of this document before filling in this section. The action plan and its proposed initiatives should be realistic, coherent and feasible, and in line with the United Nations 2030 Agenda for Sustainable Development. It is recommended to describe the main planned initiatives in a meaningful manner rather than multiple theoretical lists of actions. In case of designation, the city will be expected to implement this action plan and to report on its implementation of the plan via the compulsory quadrennial Membership Monitoring Report (in other words, in case of designation following the 2021 Call for Applications, the city shall submit its first report in 2025).

11.1 Presentation of a maximum of three major initiatives, programmes or projects aimed at achieving the objectives of the Network locally (city level) by enhancing the role of culture and creativity in the sustainable development of the city

It is recommended that two of the proposed initiatives should correspond to the creative field concerned and one of the initiatives presented should be of a cross-cutting nature and link with at least one of the other creative fields covered by the Network. The presentation of the proposed initiatives should notably include the scope, objectives, outreach and stakeholders (partners, participants and beneficiaries), the expected results and impact to highlight the quality, diversity and innovation of the approach.

Initiatives supported by the city involving the public and private sectors, civil society, professional associations and cultural institutions are encouraged (3500 characters maximum with spaces).



11.2 Presentation of a maximum of three major initiatives, programmes or projects aimed at achieving the objectives of the Network on an international level, particularly those involving other member cities of the Network

The presentation of the proposed initiatives should notably include the scope objectives outreach, stakeholders (partners, participants and beneficiaries) and expected results and impact, to highlight the quality, diversity and innovation of the approach. Initiatives supporting the extension of the Network in under-represented regions and countries, as well as actions involving cities in developing countries to strengthen North-South and South-South cooperation, are encouraged. A cross-cutting initiative linking several of the creative fields covered by the Network may be presented (3500 characters maximum with spaces).



11.3 Estimated budget for implementing the proposed action plan

It is recommended to present the estimated overall annual budget for implementing the proposed action plan over a period of 4 years, as well as the respective percentages that will be earmarked to local and international initiatives. All of the resources that the city expects to contribute should be mentioned, not only including financial resources but also other resources (personnel, facilities, etc.) Please indicate any existing funding or envisaged funding opportunities with national, regional and international funding agencies such as development banks and institutions, in order to complement the budget from the Municipality itself. Alternative and innovative fundraising mechanisms may be presented (1000 characters maximum with spaces).

The evaluation will not be made on the basis of the size of the proposed budget but in terms of its feasibility, coherence, achievability and sustainability in relation to the proposed action plan.



11.4 Intended structure for the implementation and management of the action plan

*Presentation of the organization and governance structure of the city, as well as the resources in terms of personnel and/or the entity that will be established to ensure the planning and implementation of the proposed action plan and an active contribution by the city to the achievement of the Network's objectives. It is recommended that the person in charge of this team or entity will also be the focal point of the city in case of designation. Brief presentation of the organizational structure and the planned working arrangements of the entity, as well as the details of the potential partners to implement the action plan along with the names, designations and contact details of key experts, non-governmental organizations (NGOs) and academic institutions, may also be provided (**1500 characters maximum with spaces**).*



11.5 Intended plan for communication and awareness-raising

Presentation of a comprehensive communication and awareness-raising strategy and plan for promoting the Network and its objectives to a wide audience, as well as the expected outcomes and impact of this plan (**1500 characters maximum with spaces**).



(UCCN Call for Applications 2021: Application Form, 2021, pgs. 9-10).

Appendix E.

Sections 12-16 of the UCCN Call for Applications 2021: Application Form

12. SUBMISSION OF THE MEMBERSHIP MONITORING REPORT

By checking the box, the city if designated commits to provide every four years, a Membership Monitoring Report as requested by UNESCO, which provides detailed information on the effective implementation of activities related to its designation as a UNESCO Creative City and its impact. The first such report will be expected in 2025 for cities designated following the current Call for Applications.

13. PARTICIPATION IN THE ANNUAL CONFERENCES OF THE NETWORK

By checking the box, the city if designated commits to ensure the participation of delegation from the city, including at least one representative, ideally together with the Mayor, in the Annual Conferences of the UNESCO Creative Cities Network and shall be responsible for covering any travel, accommodation and other subsistence costs incurred. In the event that more than one representative attend (not including the Mayor), it is recommended that the aforementioned city focal point should be included.

14. PROVIDING INFORMATION TO THE SECRETARIAT

By checking the box, the city if designated commits to provide regular up-to-date key information related to the implementation of the city's membership, notably any change in the contact details including the Mayor, the focal point and other contact persons (see sections 3.1, 3.2, 3.3, 3.4)

15. DISSEMINATION OF INFORMATION PROVIDED BY UNESCO

By checking the box, the city if designated commits to regularly disseminate information as well as communication materials shared by UNESCO through the city's communication and social media platforms. The main communication contact alongside the main executive contact (please refer to Section 3.4) shall be responsible for undertaking this task and keeping the UNESCO Secretariat informed in this regard.

16. COMMUNICATION MATERIALS

In order to prepare communication materials about your city in the event of its designation, please complete the following fields. This information will be used on the UNESCO website and in other communication materials of the UNESCO Creative Cities Network.

Therefore, please kindly note that the city is fully responsible for the quality and accuracy of the submitted communication materials. In order to facilitate the preparation of these materials, you may refer to the UCCN website where a city page for each current member is presented.

16.1 Brief and pertinent presentation of the cultural assets and creative industries of the city in the creative field concerned, avoiding the exclusive promotion of city branding or tourism. Data, statistics and other indicators in the field of cultural and creativity, especially in the creative field concerned, are highly recommended (**1500 characters maximum with spaces**).

16.2 Contributions of the city in terms of achieving the objectives of the Network according to the proposed action plan (**800 characters maximum, presented in bullet points**)



16.3 A maximum of two URL links to websites related to the creative field concerned and the contents of the application. Social media handles for the city if any including Facebook, Instagram, Twitter may also be provided.



16.4 List of the city's membership in other UNESCO's cities networks (such as the UNESCO Global Network of Learning Cities, International Coalition of Inclusive and Sustainable Cities, and Megacities Alliance for Water and Climate), as well as other major international and inter-regional cities networks or platforms



(UCCN Call for Application 2021: Application Form, 2021, pgs. 10-11).