

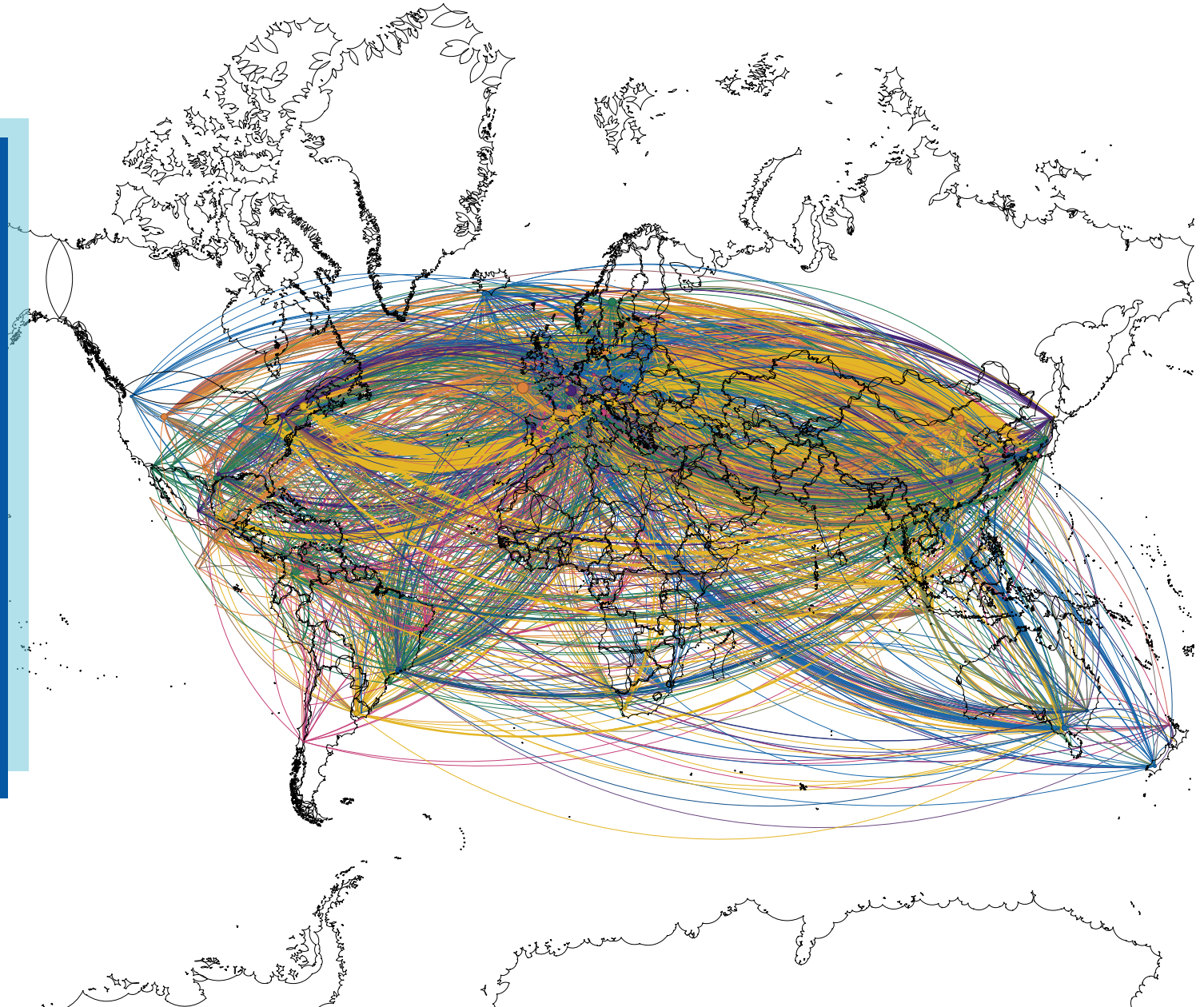


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UNESCO Creative Cities Network (UCCN) Evaluation

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The figure in the front page represents the connections established among Creative Cities, based on R-supported computerised content analysis of their membership monitoring reports and visualisation in Gephi. Each colour represents a different creative field.

Abstract and Acknowledgements

Abstract

The UNESCO Creative Cities Network (UCCN) was established in 2004 to foster international cooperation among cities that use culture and creativity as a driver for sustainable urban development. UCCN serves as an effective exchange platform for cities, facilitating artistic and professional mobility while sharing successful practices among cities worldwide. Its mission which aims for creativity to impact SDGs is gradually permeating cities' action plans and MMRs. However, Creative Cities' connections are geographically unbalanced with a bias towards the Global North, and Creative Cities' frequently prioritize economic over social or environmental goals which raises questions about alignment with UNESCO priorities. UNESCO's strategic direction for the Network has been flexible, and there is room for enhanced guidance specific to each creative field. Its management standards and internal regulations have so far been adequate for facilitating its role as a laboratory for learning but need to be updated and expanded in view of the Network's rapid growth.

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Abbreviations and Acronyms

AFR	Africa	LAC	Latin America and the Caribbean
APA	Asia and the Pacific	MMR(s)	Membership Monitoring Report(s)
API	Application Programming Interface	NATCOM	National Commissions
ARB	Arab States	Para.	Paragraph
CCA	Computerised Content Analysis	SDG(s)	Sustainable Development Goal(s)
ENA	Europe and North America	SIDS	Small Island Developing States
ERG	Evaluation Reference Group	ToC	Theory of Change
EQ	Evaluation question	ToR	Terms of Reference
FAO	Food and Agriculture Organisation of the United Nations	UCCN	UNESCO Creative Cities Network
FGD(s)	Focus Group Discussion(s)	UCLG	United Cities and Local Governments
GDP	Gross Domestic Product	UCP	UNESCO Cities Platform
GEM	Gender Equality Markers	UN	United Nations
HQ	Headquarters	UNEG	United Nations Evaluation Group
HRGE	Human Rights and Gender Equality	UNESCO	United Nations Educational, Scientific and Cultural Organisation
IOS	Internal Oversight Service	US	United States
KII(s)	Key Informant Interviews(s)		

Executive Summary

At its 207th session, the Executive Board requested the Director-General to continue to report periodically on completed evaluations in parallel to programme discussions (207 EX/Decision 5.II.A). The Division of Internal Oversight Services (IOS) herewith presents a summary of the recently completed Evaluation of the UNESCO Creative Cities Network (UCCN). The detailed findings, conclusions and recommendations are presented in the full evaluation report, which is available, along with the management response from the Culture Sector, on the [IOS website](#).

The UNESCO Creative Cities Network (UCCN) was established in 2004 to foster international cooperation among cities that use culture and creativity as a driver for sustainable urban development. Since then, the Network has progressively increased its membership and currently covers 350 cities in more than 100 countries across the five UNESCO regions.

Based on the 2017 mission statement the UCCN goals are the following:

- ▶ Strengthen international cooperation among cities that have recognised creativity as a strategic factor in their sustainable development.
- ▶ Stimulate and enhance initiatives led by member cities to make creativity an essential component of urban development, through partnerships involving the public and private sectors and civil society.
- ▶ Strengthen the creation, production, distribution, and dissemination of cultural activities, goods, and services.
- ▶ Develop creativity and innovation centres and increase opportunities for creators and professionals in the cultural sector.
- ▶ Improve access to and participation in cultural life and enjoyment of cultural goods and services, for marginalised or vulnerable groups and individuals.
- ▶ Fully integrate culture and creativity into local development strategies and plans.

Objectives and methodology of the evaluation

The evaluation was requested by the Culture Sector to provide systematic evidence about what has worked, what has not worked and why, and to identify areas of improvement for the UCCN. More specifically, the primary objectives of the evaluation were to i) assess the relevance, coherence, efficiency, effectiveness, sustainability, and impact of the UCCN; ii) assess governance, coordination, management, monitoring, reporting, and evaluation mechanisms to identify potential areas of improvement; iii) provide forward-looking recommendations for the UCCN's future strategic direction and positioning.

The evaluation covered the period 2016-2022 and was based on a network analysis approach. It followed UNEG evaluation quality standards and benefitted from the active engagement of an Evaluation Reference Group during the evaluation process.

The evaluation methodology included: (i) the reconstruction of a Theory of Change (ToC) to understand the various levels of results expected from UCCN's work and the underlying assumptions, (ii) a stakeholder mapping to identify critical stakeholders at city level resulting in 880+ identified partners, (iii) an analysis of Big Data using computerised content analysis (CCA) of 214 membership monitoring reports (MMRs), 81 city internet websites and 23,000+ tweets, (iv) a document review, (v) 161 semi-structured interviews and focus group discussions, (vi) three online surveys for Creative City focal points, partners and National Commissions, and (vii) three case studies of cities in Latin America, Asia and Europe that allowed for an in-depth understanding of success stories cases and the revision of the UCCN ToC at city level.

Key findings

Relevance

The UCCN mission has evolved to align with UNESCO goals and priorities. The Network underwent a standardization process in 2015-2016, leading to a redefined strategic framework in 2017 that emphasized culture's transversal contribution to the SDGs.

The design of the UCCN responds to cities' knowledge needs and enhances the alignment of

culture with the SDGs. However, the UCCN strategic framework is very broad and leaves the most important strategic decisions entirely on cities. The breadth of the 2030 Agenda and lack of specific guidance from UCCN results in cities' differing definitions of development impact. Moreover, for many Creative Cities their endorsement of the SDG agenda is sometimes more of an ex-post or theoretical exercise, rather than a strategic reflection that is likely to influence city policies and programmes.

The UCCN strategic framework has formally integrated UNESCO's global priorities and the Culture sector's specific priorities. The UCCN has a high potential to contribute to issues such as youth empowerment, inclusion of vulnerable and minority groups, minorities, and gender equality. However, its potential to address global challenges such as climate change, conflicts, natural disasters, and sustainable development in Africa or Small Island Developing States (SIDS) is not perceived to be as strong.

Cities acknowledge the added value of the UCCN in its role as a laboratory, as defined by UNESCO. They emphasize the significance of the UNESCO brand and reputation. The primary added value of UCCN is related to its network which encourages cities to directly connect with other cities, participate in collaborative initiatives, and exchange experiences. The Creative City designation brings global visibility and prestige and, in many cases, an improved recognition of the concerned creative sector vis-à-vis local authorities and key stakeholders.

Coherence

While some linkages between UNESCO networks are established e.g. through the UNESCO Cities Platform (UCP), there is demand from Creative Cities for the Secretariat to further facilitate collaboration between cities and UNESCO field offices. The evaluation identified a great potential for city-level synergies with other UNESCO networks, Chairs, Biosphere reserves, World Heritage Sites, and Learning Cities. This could include sharing experiences on network governance issues such as the inactivity of some members, resource mobilisation, network management, geographic and linguistic limitations, etc. Regarding complementarity with other international programmes, at the global level the evaluation found limited evidence of collaboration between UCCN and other partners in the same context.

Effectiveness

The most important results of the UCCN include the exchange of knowledge and the increased mobility of creators and professionals across various sectors. Such movements are often framed under events that are typical of each creative field, such as film festivals, craft fairs, design weeks, or gastronomy events. The UCCN designation also adds value to city level communication and awareness raising efforts. Examples include the set-up of dedicated webpages, the observation of Sustainable Gastronomy Day or World Poetry Day, the appointment of creativity ambassadors or the use of the Creative City logo in publications.

Knowledge and good practices are effectively shared amongst Creative Cities worldwide, but such exchanges are not geographically balanced. Big data analysis reveals that connections between cities show a bias towards the Global North, a Eurocentric focus, and limited engagement with Africa and subregions in Asia. While there are some connections across thematic sectors, most connections occur within specific subnetworks. There are significant variations in the number of connections within each thematic cluster, and these differences don't correlate with the size of the subnetwork. Per-capita income emerges as a key underlying cause for geographic imbalances in networking.

The most important enabling factors for achieving Creative City plans are political commitment, local ownership, available resources and subnetwork activities. In some cities political and administrative turnover affect these factors.

Impact

While SDGs are increasingly noticeable in Creative Cities' reporting, social and environmental goals appear less frequent than economic goals. Economic impact is the most recurring example of long-term result reported by cities across all areas. Urban revitalization is a long-term outcome often reported in cities of design, media arts, gastronomy, and crafts and folk art. Cities of gastronomy frequently connect efforts in promoting their local gastronomy with the safeguarding of cultural intangible heritage. Other examples of long-term results include enhanced international cooperation with other cities, expanded opportunities for creators and culture sector professionals, the boosting of cultural activities and services and strengthened multi-stakeholder partnerships.

The evaluation found examples of potential unintended effects such as inconsistencies in aligning SDGs on economic growth, environment protection and reduced inequality. There are also concerns about cities using the UNESCO brand without actively participating in the Network, as this may lead to negative reputational effects for UCCN.

Efficiency

While the membership standards have been effectively applied, the Network's design does not integrate sufficient incentives for applicants from underrepresented regions and lacks transparency in admissions and an exit strategy. Evaluation respondents highlighted the need for UCCN to consolidate and improve quality rather than grow in numbers and to introduce rules for changing the membership status of inactive cities.

Global events such as the Annual Conference display visible signs of saturation as thematic subnetworks consolidate. There are concerns about managing subnetwork growth. Meanwhile, new networking solutions are emerging at national and regional levels that potentially allow for more meaningful exchange and collaboration.

The UCCN has effectively standardized its reporting and peer review processes. The processes could be adjusted to better align with UNESCO's strategic priorities, in particular Global Priority Gender Equality and Global Priority Africa. There is also room for improving monitoring reports to ensure cities' compliance with UCCN commitments and to allow for effective collection of reported success stories.

The Secretariat's resources are not commensurate with the growth in membership of UCCN and its potential. According to UCCN focal points, the highest priority for additional resources is in subnetwork coordination. This is followed by collaborative flagship projects involving multiple cities and improvements to the UCCN webpage and communication tools.

Sustainability

UCCN reports rarely address global sustainability issues such as climate change or conflicts and disasters. An exception are challenges related to the COVID-19 pandemic where the Network adapted its information system to facilitate knowledge-sharing on adaptation and recovery. These experiences feature in two UNESCO publications. Creative Cities have used the UNESCO designation to strengthen local institutions through promoting ownership and sustainability. Partners from both the public sector, CSOs and the private sector play an important role in designing and implementing city level action plans.

UCCN membership entails financial commitment and financial resources at city level, an important enabling factor for activities in the respective creative field and participation in international events. Financial constraints notably in lower-income cities, the impact of the COVID-19 pandemic and political/ administrative changes at the city level hinder their effective participation in the Network. Although the reporting process requires financial data, it is not

critically assessed, and the information does not prompt any corrective measures.

Gender

UCCN has not systematically tapped into its potential to contribute to gender equality. While there is gender balance amongst Creative City focal points and staff in local partner institutions, there is limited reporting on gender and SDG 5 in Creative City action plans and in monitoring reports. The UNESCO/ UN system gender equality markers have not been applied to the UCCN information system.

Conclusions

The following conclusions are structured around UCCN's outreach and results, SDG alignment and impact, and network management.

- **ON UCCN OUTREACH AND RESULTS:** UCCN serves as an effective exchange platform, facilitating artistic and professional mobility while sharing successful practices among cities. The UCCN designation and UNESCO branding enhance internal and external recognition and many cities leverage this momentum to reinforce institutional and financial capacities for networking. While there are examples of city connections at global level the connections are geographically unbalanced with a bias towards the Global North, accentuating membership disparities.
- **ON SDG IMPACT AND ALIGNMENT:** The UCCN mission aims for creativity to impact SDGs and this concept is gradually permeating cities' action plans and MMRs. However, these reports often include vague claims and frequently prioritize economic over social or environmental goals which raises questions about alignment with UNESCO priorities. UNESCO's strategic direction for the Network has been flexible and specific guidance for creative fields is not available.
- **ON UCCN MANAGEMENT:** The current UCCN structure and regulations have been adequate for facilitating its role as a laboratory for learning. However, concerns from active cities about the management of a rapidly growing network, uneven participation, and efficiency issues highlight the need for updated and expanded management standards and internal regulations.

Management Response

Overall Management Response

The Evaluation Report is comprehensive, well-documented and highlights existing tendencies also observed by the UCCN Secretariat and more globally at the Sector level. However, it should be stressed that the Report sometimes overlooks the fact that the UCCN is a UNESCO programme, which serves first and foremost the Member States of the Organization through a city-based approach. Therefore, while the viewpoints of member cities are taken into account, input from Member States could be further included.

The recommendations are generally relevant, most of which have already been identified however not (fully) implemented owing to limited human and/or financial resources as well as immediate priorities. Moreover, the six recommendations cover a wide range of areas. Despite the increase in resources allocated, there is a discrepancy between the flagged ambitions and what can be effectively implemented (i.e. a matrix coordination mechanism by creative field and region; Result-oriented reports and reviews involving UNESCO-appointed experts).

In summary, the recommendations are a further step in the right direction for the continuous enhancement of the programme, providing a timely opportunity to review its performance and fulfil its future development potential.

Recommendations	Management response
For the balance and consolidation of UCCN outreach	
<p>Recommendation 1: Enhancement of UCCN structure</p> <p>The UCCN structure should strengthen subnetworks by providing them with more visibility and recognition, as well as assistance for coordination tasks. To better manage the Network's growth, the Coordination Group needs to expand by including more coordinators for the most numerous thematic subnetworks and by adding geographic coordination mechanisms.</p> <p>Addressed to: UCCN Secretariat and supported by Field Offices</p> <p>Time frame: By the end of the Biennium (2024-25)</p>	<p>The recommendation is accepted.</p> <p>The management understands the rationale behind the strengthening of the subnetworks to better manage the Network's growth. However, further elements should be identified to ensure that such change does not undermine the Network's management and cohesion. Indeed, adding an additional layer of governance will further complexify the day-to-day management of the Network.</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » Implement a rotation mechanism for the Coordination Group to further foster geographic representation » Enhance the commitment of the Mayors of newly designated Coordinating cities, by asking for concrete support from the municipalities concerned to allow their teams to better endorse their coordination role » Foster coordination efforts beyond the national scale, and create synergies with existing geographic coordinations.

Recommendations	Management response
For the balance and consolidation of UCCN outreach	
<p>Recommendation 2: Geographic balance and development cooperation</p> <p>While the promotion of geographic coordination mechanisms in underrepresented areas and their integration in the formal structure of UCCN will favour the Network geographic balance, this should be further enhanced with a UCCN development cooperation strategy.</p> <p>Such a strategy should include an indication of priority projects (e.g. capacity building and joint projects in target cities) and foresee the provision of city-to-city technical assistance, as well as financial assistance from donor countries. While the Secretariat could play a facilitator role, Field Offices could also add to its effort by further designing and managing ODA-funded projects.</p> <p>Addressed to: Culture Sector’s senior management and supported by Field Offices</p> <p>Time frame: By the end of the Biennium (2024-25)</p>	<p>The recommendation is accepted.</p> <p>The recommendation aligns with the already existing UCCN Cooperation Framework. However, adequate means should be mobilized to support such cooperation strategy in favour of underrepresented regions.</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » Establish a consultation mechanism with relevant stakeholders including member cities on the feasibility and potential modalities for introducing a membership contribution (legality, amount, periodicity, etc.), with a view to reinforcing the global management of the Network, the participation of cities from under-represented regions, and the development of global initiatives. » Reinforce the joint work with Field Offices, notably to foster capacity building for cities in under-represented regions, notably in the framework of the existing Cooperation Mechanism.
For a strengthened alignment with the SDGs	
<p>Recommendation 3: Setting standards by highlighting good practices</p> <p>UNESCO should strengthen its standard-setting role by tapping into cities’ reported practices and highlighting good practices. With support from the Coordination Group and fellow cities, the Secretariat should select a reduced number of good practices (e.g. one per cluster and year), and later disseminate them through a UNESCO publication. The selection criteria should reflect UNESCO’s normative and strategic priorities, as well as a certain degree of maturity of the good practice. According to the UCCN laboratory logic, maturity may be interpreted as replication of the practice from one Creative City to another.</p> <p>Addressed to: UCCN Secretariat along with the support of the Coordination group</p> <p>Time frame: By the end of 2024</p>	<p>The recommendation is accepted.</p> <p>The recommendation builds on efforts already underway to consolidate the Network’s role as an efficient laboratory of good practices.</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » With support from the Coordination Group and the member cities, the UCCN Secretariat will select a reduced number of good practices throughout the Network. » Disseminate such initiatives through UCCN’s main communication platforms and channels, including the UCCN Annual Conference, the UCCN website, as well as the UNESCO Global Report on Cultural Policies and the Cultural Data Portal.

Recommendations	Management response
For a strengthened alignment with the SDGs	
<p>Recommendation 4: Enhancement of the UCCN’s strategic direction, including on Gender Equality and Africa</p> <p>It is recommended to enhance the narrative on the role of culture for sustainable development by creating a detailed strategic framework. This framework should establish priorities and stronger links between UCCN creative fields and a reduced set of specific SDGs and targets, which should be prioritised in accordance with UNESCO Global Priorities, Gender Equality and Africa, and the MONDIACULT thematic areas.</p> <p>In addition to Annual Conferences, the revised framework should reflect in the thematic choices of subnetwork meetings and working groups, in the collection of good practices, and in the structure of key membership documents such as applications, action plans, monitoring reports and peer reviews. To monitor gender mainstreaming at city levels, the application of UNESCO Gender Equality Markers (GEM) should be considered in monitoring reports and peer reviews.</p> <p>Addressed to: Culture sector’s senior management</p> <p>Time frame: By the end of the Biennium (2024-25)</p>	<p>The recommendation is accepted.</p> <p>Since 2017, the UCCN Secretariat has coined a strategic positioning that has progressed from the 2030 Agenda and its 17 SDGs, towards UNESCO’s priorities, and more recently the priority areas identified in the MONDIACULT 2022 Declaration. Indeed, as part of the Culture Sector, the programme adapts to the main priorities identified by the Organization in the field of culture.</p> <p>In the framework of the sector-wide revision of reporting activities, the UCCN Secretariat has developed a strategic vision towards the implementation of the MONDIACULT priority areas in the Network, laying the foundations for an updated strategy for the years to come.</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » Building on the Culture Sector’s strategic vision and elements developed by the UCCN Secretariat, work on developing an updated strategy to allow member cities to further align their action with identified priority areas and targets (SDGs, UNESCO priorities, MONDIACULT priority areas, etc.), notably through the revised monitoring and reporting exercise. » In line with the aforementioned strategy, explore possibilities for thematic collaborations with the UNESCO Cities Platform and relevant UN entities and international organizations, such as FAO, UN-Habitat, etc.
For an efficient network management	
<p>Recommendation 5: Timebound membership with clearer participation requirements</p> <p>Membership rules should be clarified and enforced by enhancing transparency in the designation process. This could be done by setting minimum participation requirements at Network and subnetwork level and establishing timebound memberships. Additionally, membership renewals should be contingent on quadrennial reports and peer reviews. Depending on the case, reviews of MMRs should lead to either membership termination or the implementation of follow-up and support mechanisms (i.e. mentoring or technical assistance provided by the most performant cities). Another option for informing the decision on membership renewal includes the establishment of an evaluation mechanism.</p> <p>Addressed to: Culture sector’s senior management</p> <p>Time frame: By the end of the Biennium (2024-25)</p>	<p>The recommendation is accepted.</p> <p>A timebound membership based on participation and quadrennial reports entails the need for the UCCN Secretariat to coordinate a review process. The proposed timeline (initial designation period of 8 years, and then renewal after each 4-year reporting cycle) would also be impacted by each city’s designation year. In fact, this would not align with the revision of the monitoring and reporting exercise based on a common submission date for all cities (once every four years; whereas the Call for Applications is held once every two years).</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » Develop a membership mechanism with a sunset clause based on factual indicators to ensure that member cities fulfil their minimum commitment towards the Network (participation in Annual Conferences, submission of reports, etc.). Furthermore, a progressive approach with a warning mechanism could be envisaged. » Adapt working documents (Application Guidelines, Application Form, etc.) accordingly.

Recommendations	Management response
For an efficient network management	
<p>Recommendation 6: Result-oriented reports and reviews involving UNESCO-appointed experts</p> <p>UCCN should revise the reporting process to ensure that: (1) cities' participation and compliance with UCCN commitments can be tracked, (2) action plans and reports are result-oriented, and (3) the structure of such plans and reports allow for follow-up on cities' alignment with priorities. The collection of cities' participation data should be automated to track performance indicators at various levels, such as region, cluster, network, etc. The reports should also include a narrative for systematic collection of good practices from successful Creative Cities. Additionally, the peer review of reports should be reinforced with the guidance of UNESCO-appointed experts. Such experts should be knowledgeable about UNESCO normative and strategic frameworks and assess the alignment of Creative Cities' reports with UNESCO priorities.</p> <p>Depending on the case, reviews of MMRs should lead to either membership termination or the implementation of follow-up and support mechanisms (i.e. mentoring or technical assistance provided by the most performant cities).</p> <p>Addressed to: UCCN Secretariat</p> <p>Time frame: By the end of 2024</p>	<p>The recommendation is accepted.</p> <p>The revision of the reporting exercise is currently underway (automation, harmonization, aggregation of data, etc.), in line with the MONDIACULT 2022 Declaration and with a view to better contributing to the upcoming Global Report on Culture.</p> <p>However, the establishment of a pool of UNESCO-appointed experts in the process entails tremendous internal preparatory work as well as significant human and financial resources in the long-run. Given the growing size of the Network, reviewing and analysing these result-oriented city reports would be a very time-consuming and resource-demanding process. In addition, internally there is no longer thematic/specific expertise in the various creative fields.</p> <p>Indeed, the Network currently counts 350 cities and is expected to continue its expansion in the coming years. A result-oriented approach with performance indicators at different layers and levels of aggregation ("such as region, cluster, network, etc.") seems ambitious. However, a global assessment instead of individual evaluations of all city reports by experts could be envisaged in the framework of the Sector's Global Report on Cultural Policies in the future.</p> <p>Action Plan:</p> <ul style="list-style-type: none"> » Launch the revised UCCN monitoring and reporting exercise. » Improve the existing peer reviews by fellow cities in the same creative fields. » Raise awareness on adopting a renewed approach (notably data based) when reporting on cities' activities and contribution, in line with the revised online reporting exercise for the Culture Sector.

Introduction

1. The UNESCO Creative Cities Network (UCCN) was established in 2004 to foster international cooperation among cities that use culture and creativity as a driver for sustainable urban development. Since then, the Network has progressively increased its membership and currently covers **350 cities in more than 100 countries** across the five UNESCO regions.¹
2. In 2017, its mission statement emphasised the alignment of Creative Cities' activities with the Sustainable Development Goals (SDGs). It also defined the Network **goals** as follows:
 - Strengthen international cooperation among cities that have recognised creativity as a strategic factor in their sustainable development
 - Stimulate and enhance initiatives led by member cities to make creativity an essential component of urban development, in particular through partnerships involving the public and private sectors and civil society
 - Strengthen the creation, production, distribution, and dissemination of cultural activities, goods, and services
 - Develop creativity and innovation centres and increase opportunities for creators and professionals in the cultural sector
 - Improve access to and participation in cultural life and enjoyment of cultural goods and services, with a specific focus on marginalised or vulnerable groups and individuals
 - Fully integrate culture and creativity into local development strategies and plans
3. Additionally, **six areas of action** were outlined in the UCCN 2017 mission statement:
 - sharing experiences, knowledge, and best practices
 - pilot projects, partnerships, and initiatives associating the public and private sectors, and civil society
 - professional and artistic exchange programmes and networks
 - studies, research, and evaluations on the experience of the Creative Cities
 - policies and measures for sustainable urban development
 - communication and awareness-raising activities
4. Within this framework, Creative Cities are envisaged as laboratories for urban practices that link creativity to sustainable development and tap into UNESCO's guidance and standard-setting expertise. Cities are growing and becoming denser, more diverse, multicultural, and increasingly connected, "yet, all cities are facing the threats of poverty, social inequalities, environmental degradation, health threats, discrimination, and disaster caused by natural hazards."² To face these challenges and opportunities, UNESCO brings city stakeholders together to share good practices and contribute to the local sustainable development of cities through life-long learning, heritage, disaster risk-reduction and resilience, inclusion and sustainability, media and information literacy, water and climate, and creativity.
5. Through a biennial process, Cities sharing the UCCN vision may apply to become **members** of the Network. Candidate cities must submit a complete application outlining their city's main cultural and creative assets and related plans, focusing on one of the **seven creative fields** that make up the UCCN subnetworks: Crafts and Folk Art, Media Arts, Film, Design, Gastronomy, Literature, and Music. Only two applications by country, which are endorsed by National Commissions, are considered in every call.
6. Designated cities must appoint a **focal point** to act as liaison between other member cities, local stakeholders, and UNESCO. Membership commitments also require the timely submission of a **Membership Monitoring Report (MMR)** every four years and active participation at the **UCCN Annual Conference**, the most important gathering of the Network hosted by a Creative City as a platform for exchange and cooperation.
7. The seven subnetworks provide a thematic focus around which member cities develop their cultural and creative assets and facilitate the exchange of knowledge and experiences on topics of common interest. Within each subnetwork, coordination responsibilities are assigned to two cities, which play the role of Coordinator and Deputy Coordinator. Together they form the **Coordination Group**, which acts as a liaison between UNESCO and the seven subnetworks, and channels city participation in the Network's governance, including the assessment of city applications and the review of MMRs.

¹ Including 55 additional cities communicated on October 30, 2023. This evaluation covers the UCCN up until 2022, which at that moment included 295 Creative Cities in 90 countries.

² UNESCO, 2022a.

8. The UNESCO management of the Network is ensured by a **Secretariat** within UNESCO's Culture sector. The Secretariat provides strategic steering of the Network in line with UNESCO's mandate, mission, and priorities; coordinates the designation of new Creative Cities; manages the reporting requirements of current cities; and organises the UCCN Annual Conferences in collaboration with host cities, among other things.
9. In many countries, Creative Cities from the seven fields have created their own **national subnetworks** to further engage in knowledge-exchange and joint projects. These subnetworks sometimes involve National Commissions (NATCOM) and even reach out to neighbouring countries, creating an intermediate level of networking.
10. Up until 2023, the UCCN relied mostly on **extrabudgetary funding** from UNESCO Member States, Creative Cities, or other stakeholders, on a voluntary basis. The UCCN Secretariat was hosted at the UNESCO Culture Sector Communication Unit, with staff funded by the regular budget.
11. The UCCN has not been comprehensively evaluated since its creation in 2004. In February 2023, UNESCO's Culture Sector requested UNESCO's Internal Oversight Service (IOS) Evaluation Office to conduct an **external evaluation**. The overall purpose of the evaluation is to systematically reflect on and learn about what has worked, what has not worked and why, and to identify areas of improvement for the UCCN.³
12. The results of the external evaluation are contained in this report. A draft was reviewed by the Evaluation Office of the IOS, the UNESCO Assistant-Director General for Culture and its Executive Office, the UCCN Secretariat, and an Evaluation Reference Group (ERG). The ERG comprised four National Commissions, five Creative Cities, and the Director of the UNESCO Division for Gender Equality. The report first identifies the objectives, intended use, and users of the evaluation (Section 1). Then, a Methodology section explains which evaluation methods were selected to answer the evaluation questions, how data and findings were triangulated, and ways in which quality was assured (Section 2). The Findings section provides evidence-based answers to the evaluation questions grouped in three subsections covering UCCN results, internal functioning, and relevance and quality of design (Section 3). In addition to this structure, codes referring to the evaluation criteria and questions are inserted along the Findings section, where

paragraphs are also numbered to facilitate cross-references as indicated in the UNESCO Evaluation Manual. ⁴The report concludes with an assessment of UCCN against the evaluation criteria and a summary of the cross-cutting and systemic factors that enable or limit UCCN performance, which leads to a series of recommendations to improve the effectiveness of the Network.

³ UNESCO, 2023.

⁴ UNESCO, 2022b.

1. Evaluation goal and scope

Evaluation goals

13. The overall purpose of the evaluation is to systematically reflect on and learn about what has worked, what has not worked and why, and to identify areas of improvement for the UCCN. The evaluation takes a learning and accountability perspective to provide recommendations for UNESCO staff, Member States, member cities, National Commissions, and partners on how to strengthen, (re)focus, and better coordinate the UCCN's work to meet its stated objectives.
14. More specifically, the primary objectives of the evaluation are the following:
 - Assess the relevance, coherence, efficiency, effectiveness, sustainability, and impact of the UCCN, including the Network's outreach for knowledge-exchange
 - Analyse success stories and low-performing cases for sector-wide learning
 - Assess governance, coordination, management, monitoring, reporting, and evaluation mechanisms to identify potential areas of improvement
 - Provide forward-looking recommendations for the UCCN's future strategic direction and positioning
15. Regarding the assessment of UCCN outreach, considering that the UCCN's role is to function as a laboratory of ideas and innovative experiences, the evaluation goals entail an assessment of cities' participation in networking and effective information-exchange. The evaluation combined quantitative indicators measuring interaction with a collection of illustrative examples and qualitative process-tracing.

Timeframe and geographic scope

16. The evaluation reviews the 2016-2022 period, including the standardisation of the UCCN since 2015/2016. The standardisation involved key aspects of the Network's internal functioning, including the Call for Applications, the Annual Conference and host-city selection, and the MMR exercise and its peer review.
17. The evaluation comprised 295 UCCN members and its various network nodes. As explained in Section 2, some parts of the analysis evaluation tasks (e.g. computerised content analysis of MMRs), covered all member cities, while others focused on a sample or selection of cases. These selections were based on criteria that are explained in the following section, as well as a diversity criterion intended to reflect a good balance of creative fields and regions in the data sources.

Criteria and questions

18. The evaluation was guided by a final list of questions fine-tuned under the guidance of the ERG, numbered by priority and grouped by evaluation criteria.

Table 1. Criteria and questions

Criterion	EQ	Question 2
Relevance (R)	R1	To what extent does the UCCN design respond to (a) UNESCO's broader objectives and priorities, (b) addressing the needs of Creative Cities, and (c) the 2030 global Agenda for Sustainable Development?
	R2	What is the added value of the Network defined by UNESCO and perceived by Creative Cities?
	R3	How has the mission of the UCCN evolved over time?
	R4	To what extent does the UCCN integrate the UNESCO global priorities and the Culture Sector's specific priorities, including Africa and gender equality, considerations of youth, SIDS, other vulnerable and minority groups, and climate change?
Coherence (C)	C1	To what extent is the UCCN coherent with programmes of other partners in the same context?
	C2	What are the linkages and synergies with other UNESCO programmes working on cities (in particular those part of the Cities Platform), and with the Culture sector's conventions and other programmes?
Effectiveness (E)	E1	What have been the most significant results of the UCCN and how are the results being measured and differentiated by gender?
	E2	What were the main factors influencing the achievement or non-achievement of outcomes?
	E3	To what extent are knowledge and good practices shared amongst Creative Cities at national, regional, and global levels, and how does the Network support it?
Efficiency (F)	F1	How efficient are the selection criteria and process for becoming a UCCN member?
	F2	To what extent do current governance, coordination, and management structures support efficient implementation?
	F3	How efficient and reliable is the reporting process for existing UCCN members? How are monitoring reports and self-evaluations used to inform about ongoing implementation and future strategies in the framework of the Culture sector's priorities and the 41 C/4 and C/5?
	F4	To what extent do the financial and human resources (of the Secretariat and member cities) support efficient and consistent implementation and reflect gender equality?
Impact (I)	I1	What does 'impact' mean at the local level, and how is it measured and differentiated by gender?
	I2	What are examples of long-term results beyond sharing experiences in the Network?
	I3	Has the UCCN made any difference in the cities (e.g. on gender relations, education, economy, cultural rights, digital transformation, environmental sustainability, vulnerable groups, peace-building and social cohesion) in the medium or longer term?
	I4	What were the unintended effects, if any, of the UCCN?

Criterion	EQ	Question 2
Sustainability (S)	S1	To what extent does the UCCN support cities in preparing for and responding to global sustainability challenges e.g. climate change, COVID-19 pandemic, conflicts, and disasters?
	S2	How are governmental/coordination structures (e.g. the Coordination Group) established to ensure the sustainable management and implementation of the Network? To what extent are key stakeholders (e.g. civil society and local communities) involved?
	S3	How are the initiatives carried out by the cities embedded in SDG local and national agendas, including gender equality policies and plans?
	S4	To what extent were capacity, funding, and cooperation mechanisms developed to ensure sustainability?

2. Methodology

19. This section identifies the evaluation techniques and sources, and discusses methodological issues such as sampling, triangulation, and the integration of HRGE. It also describes the evaluation process, including the involvement of different stakeholders and quality-control aspects.

2.1 Evaluation approach

20. Evaluation criteria and related questions (see Annex V) guided the design of the evaluation and shaped the structure of the present document. Additionally, three key elements were incorporated into the evaluation design. First, the evaluation was conceived as theory-driven. To this end, a Theory of Change (ToC) was reconstructed with inputs from the UCCN Secretariat and ERG, so that the various layers of changes expected from UCCN's work, as well as the underlying assumptions, could be reviewed.

21. The reconstructed ToC (see Figure 1) laid out the strategic vision of the UCCN as a laboratory of ideas and innovative experiences, meant to improve the understanding of how culture and creativity contribute to sustainable urban development through information-exchange among peers. In this respect, the UCCN was described in the evaluation methodology as “an experimentalist institution that deliberately and repeatedly uses the experience of private and public ground-level actors to produce guidance on how to address global issues by means of a process that entails mutual reporting and peer-reviewing.”⁵

22. The logic of the UCCN presupposes that local actors take ownership of the UCCN designation and allocate resources that allow for the effective implementation of action plans and participation in Network activities. This, in turn, depends on local authorities' pledge to honour formal commitments with UNESCO beyond admission, and despite political turnover. Moreover, the UCCN also assumes that concrete and clear connections between creativity and SDGs are envisaged at local level, with support from local development plans and SDG localisation strategies. Effective networking also relies on communication channels that are established at Network level, compatible language skills, and a working culture.

5 De Burca, Keohane, and Sable, 2014.

23. Under the effectiveness and impact criteria, the evaluation focused on the effects of networking. To this end, Big Data techniques were incorporated to better capture Creative Cities' interaction and UCCN's influence on cities.
24. In line with the principles of the utilisation-focused evaluation approach, the evaluation end-users were involved in the key stages of the evaluation process. This included the ERG's review of the evaluation inception and draft reports, and the conduct of one focus group per each Creative Cities cluster to discuss preliminary findings from surveys and explore ideas for improvement.

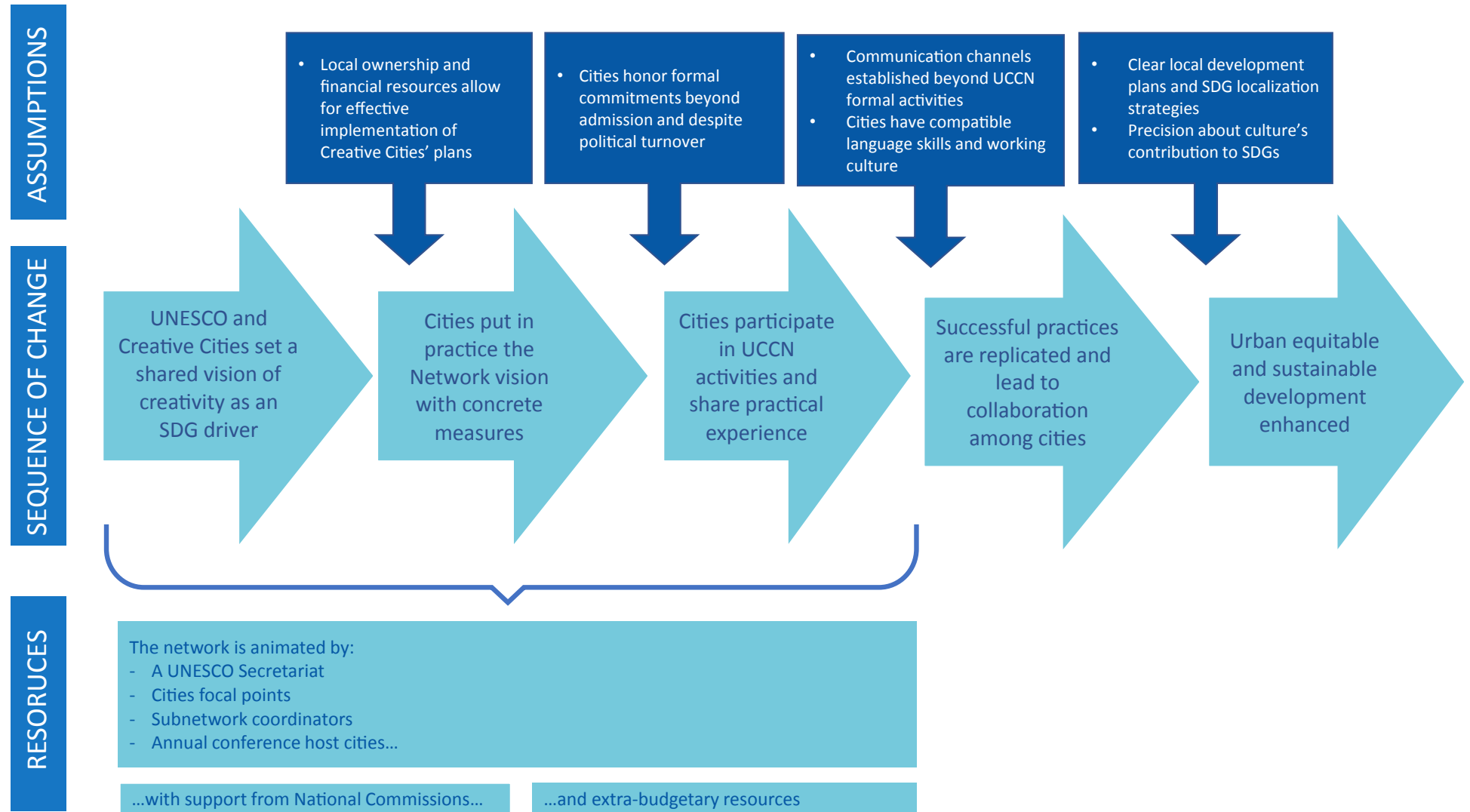
Data collection and analysis methods

25. At the time of collecting data, UCCN comprised 295 Creative Cities, with one focal point in each city, and an undetermined number of city partners (such as local governments and public and private actors). Network activities revolved around several nodes, including the UNESCO Secretariat, subnetwork and deputy coordinators, annual conferences in host cities, and National Commissions involved in the selection of new members, and sometimes in the coordination of national subnetworks. To capture such a broad and complex reality, while also analysing certain aspects of the Network in more depth, the evaluation used a mix of quantitative and qualitative techniques, including four layers of analysis:
 - **Large N-analysis:** the production of quantitative indicators covered all 295 Creative Cities. These included computerised content analysis of MMRs performed with Big Data techniques.⁶ The analysis of the Secretariat internal data also covered all member cities, and the online surveys given for focal points were completed by a significant share of respondents.
 - **Medium-range analysis:** the seven UCCN subnetworks were distributed among the three members of the evaluation team for an in-depth review of a sample of cities' MMRs, interviews with subnetwork coordination, thematic focus group discussions (FGD), and focal points.

- **Case studies:** By focusing on single cases, the evaluators were able to conduct an in-depth analysis of the more complex evaluation questions, such as those pertaining to networking and peer-learning effects, as well as questions on enabling and limiting factors. Three cities were subject to this analysis, which included a specific document review and a three-day field mission to conduct face-to-face, semi-structured interviews and focus groups. The purpose of these analyses was to show how the UCCN ToC unfolds at city level by means of process-tracing and comparison among the three cities.
- **Analysis at HQ level:** Indicators from the large N-analysis were confronted with the analysis of the Network's strategic framework and internal norms through document review and interviews.

⁶ This consisted of programming algorithms in R and the measurement of keyword frequencies in a repository of reports. The same algorithms were used to conduct similar analyses on webpages and social media accounts of Creative City partners.

Figure 1. UCCN Theory of Change diagram



Limitations

26. The evaluation faced some limitations. First, there was an absence of comprehensive databases of UCCN stakeholders at city level. Such databases were needed for organising data collection logistics and providing input for impact and sustainability assessments. To fill this gap, the evaluation began with a stakeholder mapping as described in Section 2.3.
27. A second limitation was the cancellation of the XV UCCN Annual Conference planned for September 2023 in Istanbul. The evaluation team had intended to attend, observe proceedings, conduct FGDs, and interview select city informants to better understand the working of the subnetworks. The evaluators adapted by combining a series of online and onsite interviews and focus groups for each subnetwork, and by attending one online UCCN global meeting and one onsite meeting involving Creative Cities from Portugal and Spain⁷.
28. Third, cities' delayed responses to surveys and interview invitations posed challenges. This was overcome by extending the duration of the surveys and the overall data collection timeframe, which was also necessary to conduct the site visits required because of the annual conference's cancellation.

2.2 HRGE

29. The evaluation design aligns with the United Nations Evaluation Group (UNEG) Norms and Standards, Ethical Guidelines, and Human Rights and Gender Equality Guidelines (HRGE).⁸ In this respect, it explicitly integrated references to gender in evaluation questions related to relevance, effectiveness, impact, and sustainability (see evaluation questions R4, E1, I1, I3, F4, and S3 in Table 1). Additionally, the evaluators drew on Gender Equality Markers (GEM) to differentiate the sensitivity of gender actions planned and

reported by UCCN member cities, and kept track of the evaluation participants' gender, including for contact points in the stakeholder mapping conducted at the outset of the evaluation. These considerations allowed for the first-ever production of gender indicators in the UCCN, which are incorporated into the findings (Section 3).

30. Human rights issues were integrated into the evaluation design through references to SDGs and UNESCO priorities contained in the evaluation questions, including the 'Global Priority Africa'. Inclusion and diversity were not only part of the evaluation focus, but also criteria for case selection and conduct of evaluation tasks. In addition to English, the evaluation team facilitated participation in surveys and interviews in Spanish, French, and Arabic. Case studies and online and onsite interviews with cities were distributed across UNESCO regions. Two of the three case studies conducted were selected for their work on achieving inclusive SDGs. Finally, two FGDs were conducted with African cities on the issue of underrepresentation, and the survey addressed to National Commissions allowed for the participation of countries which have yet to be included in UCCN.

2.3 Evaluation process

The evaluation process was organised as follows:

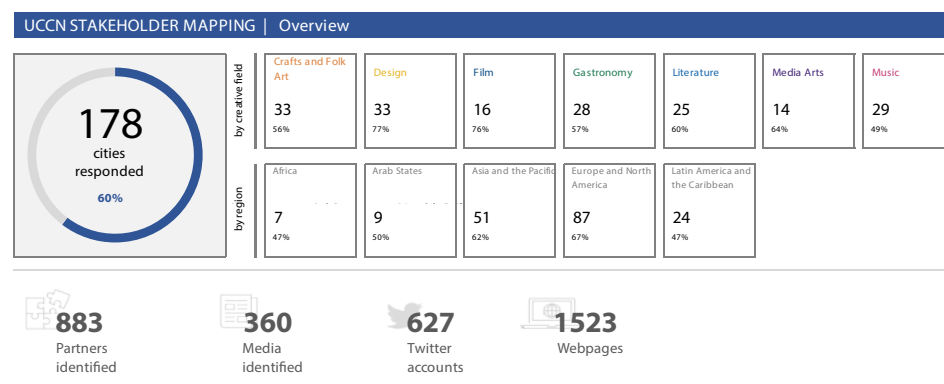
Inception phase

31. During the inception phase, a first set of documents provided by the Secretariat were reviewed, and **interviews with the ERG** were held to reconstruct the UCCN ToC. A **stakeholder mapping** was also conducted to identify stakeholders at city level and to obtain information on webpages and social media accounts for Big Data analysis and the triangulation of findings from MMRs.

⁷ See Section 2.3, 'Evaluation process,' under "Field research" for description of subnetwork analysis and observation.

⁸ UNEG, 2011, 2016, 2020. . UNESCO, 2022c.

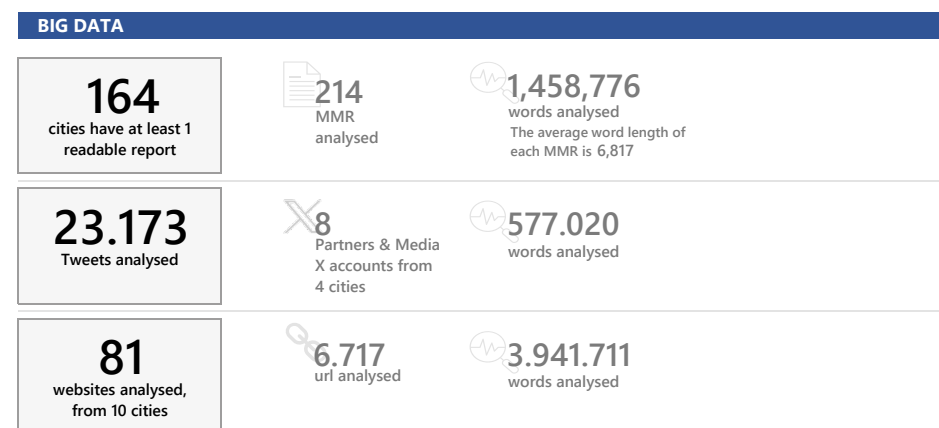
Figure 2. UCCN stakeholder mapping, overview of results



Desk research

- The desk research started with a **document review** of the UNESCO strategic framework⁹. The review also included a first approach to UCCN files containing key administrative documents related to the membership process: call for application files for the years 2017, 2019, and 2021; monitoring reports; and peer reviews. The UCCN files also contained information on financial reports, budgets, the UCCN geographic and thematic distribution, and attendance records for annual conferences. **Data on city participation** in annual conferences and the monitoring process was extracted from these files and completed along with the subnetwork coordinators' input on city engagement at subnetwork level.
- Afterwards, **computerised content analysis** (CCA) was conducted to measure interaction among cities and alignment of their activities with SDGs, as indicators of effectiveness and impact of the UCCN. The analysis was supported with Big Data algorithms programmed in "R," a free econometric software. A keywords list covered the 295 Creative Cities, the thematic areas of the 17 SDGs, and terminology related to each creative field, and connected different data sources. The main data source was the MMRs covering 164 cities, as outlined in the following figure.

Figure 3. Big Data sources: MMRs.



- Two outreach analyses were conducted to explore the effects of UCCN on cities by examining texts produced by local actors without the conditioning of UCCN reporting. Big data techniques were applied to webpages and X accounts (formerly Twitter), with an understanding that the salience of terminology related to the UCCN in the city's internet conversation would be a proxy of UCCN impact at city level. Data was used to compare the social media interaction of eight partners and four cities before and after their designation as Creative Cities. Then, webpages of less active and more active cities were compared to determine if active networking enhances UCCN effects on cities.
- Big Data indicators on SDG-alignment were processed and represented in Excel files (see Annex III on Big Data). Cross references among cities were visualised with Gephi, a specific network software.

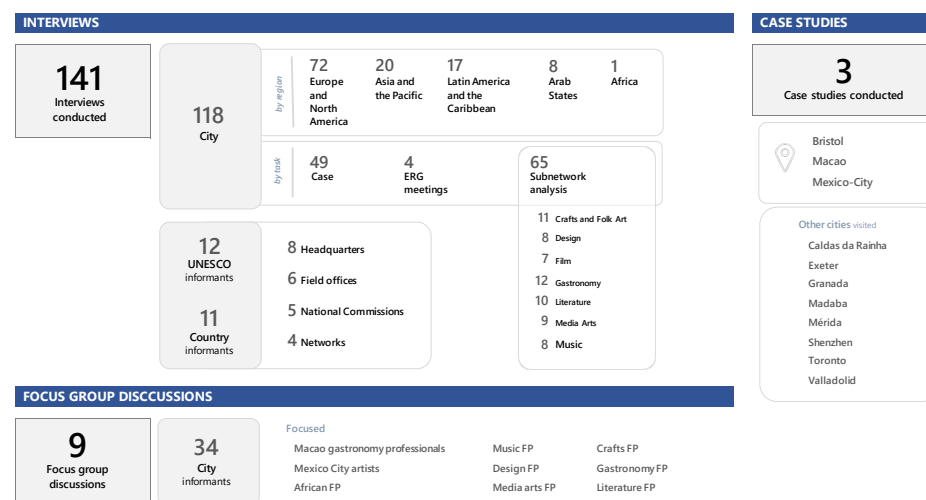
Field research

- Semi-structured **interviews with UNESCO informants** were used to collect inputs from key members of UCCN, the UNESCO Culture Sector, and other UNESCO networks. Subnetwork coordinators and deputy coordinators were also interviewed. These interviews primarily focused on questions related to the Network's relevance and coherence, and to the challenges and opportunities presented by the management.

9 UNESCO, 2014, 2017a, 2017b, 2022d.

37. The evaluation undertook three **city case studies (Macao, Bristol, and Mexico City)** to allow for an in-depth understanding of success cases and reflect on the UCCN ToC at city level. To revisit the UCCN ToC, the comprehensive analysis of each city followed a process-tracing approach, a «procedure designed to identify processes linking a set of initial conditions to a particular outcome.»¹⁰ The case studies compared action plans with reports, while the field missions included semi-structured interviews with focal points, public and private partners, and country informants like staff from UNESCO Field Offices or National Commissions. When possible, the team also conducted interviews and FGDs with end-beneficiaries, like local artists and professionals.
38. In parallel, **subnetwork analyses** were conducted. This involved reviewing a selection of MMRs, along with application files and peer reviews. To compare cities’ initial plans versus implemented activities, sixty-five cities were selected for an in-depth analysis of their MMRs. The team held interviews with coordinators, deputy coordinators, and three cluster cities representing different regions and creative fields, as well as different times and degrees of activity in the analysed subnetwork.¹¹ City informants were consulted through online and onsite interviews.
39. The feedback collected via individual interviews was triangulated with three online surveys. The surveys reached out to Creative Cities’ focal points, public and private partners, and National Commissions. Full data on the responses to each survey question is presented in annexes. The ‘Findings’ section presents a synthesis of some of the responses by aggregating ‘positive’ (4) and ‘very positive’ (5) responses for each sub-question. Survey results were used as the basis for **focus group discussions** convened on a cluster basis and intended to reflect on necessary changes for the improvement of UCCN. Additionally, a focus group with African cities addressed the issue of the region’s underrepresentation.
40. Finally, the evaluators attended the IV Meeting of Spanish UNESCO Creative Cities, and First Meeting of Portuguese and Spanish UNESCO Creative Cities held in Valladolid, Spain. This allowed for **direct observation** of an emerging geographic subnetwork.

Figure 4. Field research informants and case studies.



Quality assurance

41. In addition to the evaluation draft report’s review by the UCCN Secretariat, IOS and ERG, the evaluation team conducted a series of internal checks. These covered the **triangulation** of sources, the review and discussion of internal **reports** following each evaluation task, and a quality review performed in accordance with the UNESCO Evaluation Manual’s evaluation report quality checklist.

Previous assessments

42. During the evaluation, two previous unpublished assessments of UCCN were identified and incorporated to the document review: a 2016 paper by Charles Landry entitled, “Maximizing the Potential of the Creative Cities Network: Reflections & Advice”¹² and a 2023 report commissioned by the Secretariat, on “The Added Value of the UNESCO Creative Cities Network at the Local, National and International Level”¹³.

10 Venesson, 2012.

11 For each subnetwork, three cities (one ‘new,’ one ‘more active,’ and one ‘less active’) were analysed. ‘New cities’ are those which had not submitted their first quadrennial report at the time of the evaluation. Cities that had completed at least one four-year period were categorised into ‘more’ and ‘less’ active based on the number of references to other Creative Cities found in their MMRs and feedback obtained from subnetwork coordinators.

12 Landry, 2016.

13 UCCN, 2023

2.4 Triangulation and sampling

43. The evaluation relied on **triangulation**. This refers to the use of multiple methods or data sources to validate findings and enhance the credibility and validity of results. Table 2 below shows that a minimum of three data sources were used to answer each evaluation question.

Table 2. Triangulation of sources

Criterion	Questions	Doc. Review	Data analysis	Big data	Survey	Subnetwork analysis ⁱ	Case study	Observation ⁱⁱ	HQ interviews	FGDs ⁱⁱⁱ	
Relevance	R1	Alignment	1		1	1			1	1	5
	R2	Added value	1		1	1		1	1		5
	R3	Mission	1		1			1	1	1	4
	R4	Priorities	1		1	1		1	1		6
Coherence	C1	Partners			1	1		1	1		4
	C2	Synergies			1	1		1	1		4
Effectiveness	E1	Achievements	1	1		1	1	1		1	7
	E2	Factors	1		1	1	1			1	6
	E3	Networking	1		1		1	1		1	6
Efficiency	F1	Membership	1		1	1				1	5
	F2	Structure	1		1	1			1	1	5
	F3	Reporting	1	1		1	1		1		5
	F4	Resources	1	1		1	1		1	1	6
Impact	I1	Orientation	1		1	1	1				5
	I2	Actual impact	1		1	1	1	1	1		6
	I3	SDG contribution	1		1	1	1				5
	I4	Unintended effects	1				1	1	1		4

Criterion	Questions	Doc. Review	Data analysis	Big data	Survey	Subnetwork analysis ⁱ	Case study	Observation ⁱⁱ	HQ interviews	FGDs ⁱⁱⁱ	
Sustainability	S1	Global challenges	1		1	1	1		1		6
	S2	Ownership		1		1	1				4
	S3	SDG localisation	1			1	1				3
	S4	Feasibility	1			1	1				3

i Including the review of MMRs, interviews with coordinators, and selection of three cities with different degrees of engagement and experience in UCCN.

ii UCCN online meeting and onsite meeting of Portuguese and Spanish Creative Cities.

iii Focus groups were used to test ideas, recommendations, and action-points consistent with previous findings from subnetwork analyses and surveys.

- 44. Together with other sources of collected data, survey results were key for triangulation purposes. Data from the Focal Points survey was particularly important, as focal points have a clear understanding of and relevant participation in the UCCN (unlike partners and National Commissions that may have less direct engagement with the UCCN).

Table 3. Surveys’ outreachⁱ

SURVEYS			
3 surveys conducted	Focal Point	174 responses 59% response rate	Nat Coms
			66 responses 32% response rate
			44 NatCom from countries with member city 22 NatCom from countries with no member city
			Partners
			237 responses 34% response rate

ⁱ The response rate for the Focal Points survey was calculated using the number of Creative Cities at the time of conducting the survey, 295. The Partners’ survey was sent to 695 contact points, identified by the evaluation team through the stakeholder mapping. The National Commissions survey was sent to 206 UNESCO members and observers.

- 45. The survey obtained responses from 174 focal points.¹⁴ Consequently, references to the survey in the findings section primarily concern responses from focal points, while responses from local partners and National Commissions in Creative Cities’ countries are used to nuance and complement focal points’ responses. Additionally, responses from National Commissions in countries without UCCN members are used to reflect on the issue of underrepresented regions and development orientation.
- 46. The selection of the three case study cities was based on the following criteria:
 1. Maturity in the network, resulting in the presentation of at least one MMR
 2. Comparability of MMRs and action plans in a previous MMR or application
 3. Success in positioning creativity in local sustainable development plans, according to MMR
 4. Participation in the mapping exercise and number of partners identified
 5. The three cities should together represent different regions, themes, and development statuses

¹⁴ This is a statistically significant percentage for a population of 295, since a sample size of 174 would entail a margin of error less than 5% at a confidence rate of 95%.

The following box contains a description of the selected cases, while findings on their success factors are provided in Section 3.

Box 1. Selected cases for review of UCCN ToC

Macao, City of Gastronomy

Macao has a rich and diverse history. It was leased as a trading post by China to Portugal in 1557, and over time, it has become a significant hub for cultural exchange between China and Europe. Recently, it has attracted large foreign investments from major international hotel-casino chains, which in turn, attracts millions of visitors each year. This has boosted Macao’s economy and tourism sector. Within the context of its National Policy, Macao’s dual positioning is to become a World Centre of Tourism and Leisure (One Centre) and a Commerce and Cooperation Platform between China and Portuguese-speaking countries (One Platform).



The blend of Portuguese and Chinese architecture in the city’s historic centre led to its inscription on the UNESCO World Heritage List in 2005 and represents an important touristic asset (although not as important as its gambling sector). In 2017, it was designated as a Creative City of Gastronomy following an application that placed a strong focus on the preservation of the Macanese culinary legacy resulting from Portuguese and Cantonese cuisines, as well as influence from other countries connected through Portuguese trading routes.

The clear focus of Macao’s Creative City plan on safeguarding intangible heritage (SDG 11.4), along with other references to sustainable development in its 2021 MMR, and the identification of ten partners during the stakeholder mapping, determined the city’s selection as a case study for the UCCN evaluation.

Bristol, City of Film

Bristol, UK, was designated as a UNESCO Creative City of Film in 2017 and forms part of the UNESCO Network of Learning Cities. It has gained global recognition for its SDG-aligned initiatives and positioning.



Its action plan as City of Film builds on the central role that film plays in Bristol's identity and dynamic, multicultural communities. It also intends to discover and harness new talent and connect education programmes with industry establishments across the city, aiding literacy development through film.

Bristol's MMR revealed some intriguing connections between film promotion and sustainable development, notably by emphasising diversity and inclusivity in its film sector. A field mission was conducted in Bristol to gather first-hand insights into the UNESCO Creative City of Film initiatives and their contribution to diversity and inclusivity.

Mexico City, City of Design

Mexico City and its surrounding areas comprise a vast and intricate metropolis with a population of 22 million. The city, known as Ciudad de México (CDMX) since 2014, is the country's capital and largest city, with an estimated 8.9 million residents, and a rich historical background dating back to the 14th century. It boasts more museums than any other city on the continent and is unique in having a constitution co-drafted by its citizens. Accounting for 32% of the country's GDP, Mexico City attracts 11 million foreign visitors annually, including migrant communities, artists, and executives who showcase the region's diversity.



CDMX has stated in its Constitution that all citizens have a right to culture and that the government of CDMX is obliged to facilitate access to culture on equal terms for everyone living in or accessing the city. CDMX applied to join the UCCN in 2017, advocating for design and creative policy as key to advancing systemic solutions capable of addressing challenges and opportunities in innovative, dignified, human-centred development.

The city is renowned for its urban creativity, which can be seen in both the layout of its streets and in residents' attitudes, and for connecting emerging and developed countries. CDMX's 2021 MMR reported several activities where creativity was used to revitalise public space through community engagement with a focus on Youth (UNESCO priority group) and SDGs 4 and 11. CDMX was considered a strong candidate for an in-depth case study due to its work in urban creativity and timely and comprehensive response to the stakeholder mapping exercise.

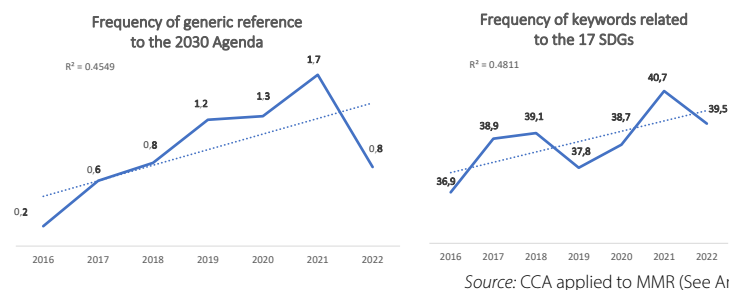
3. Findings

3.1. Relevance

The UCCN mission has aligned to the SDGs and is in the process of aligning to the MONDIACULT Declaration (R3)

47. In 2015-2016, the Network underwent a process of standardisation and set the basis for its current internal functioning. Following this transition, in 2017, its strategic framework was redefined to emphasise culture's **transversal contribution to the SDGs**. The Strategic Framework was then adopted at the XI Annual Conference of the UNESCO Creative Cities Network, in Enghien-les-Bains, France.¹⁵ During this meeting, the issue of geographical balance and integration of cities from the Global South was also raised and reflected in the Conference's Conclusions.
48. While Conference Conclusions before 2017 reflected mainly managerial agreements, they have since combined management decisions with reaffirmation of the UCCN's alignment with the 2030 Agenda and references to SDG 11 on sustainable cities and communities, the New Urban Agenda, a post-COVID-19 recovery, and the **UNESCO priorities**. In this respect, the XIV Conference held in Santos in 2022 followed with a keynote speech on 'Creativity, Path to Equality,' and a programme revolving around UNESCO priorities. Such priorities were further reflected in the thematic choices of the conferences on "Future-proof cities" and «Youth.»
49. The following graph resulting from Big Data analysis of MMRs shows that **references to the 2030 Agenda are progressively permeating Creative Cities' action plans and reports**. The upward trend is statistically significant despite variability across the years.

Graph 1. The frequency of 2030 Agenda and SDG keywords has increased in MMRs



¹⁵ In 2015, Creative Cities had already participated in a survey for the elaboration of the 2015 Global Report on Culture and Sustainable Urban Development.

50. According to interviews at headquarters level, the 2022 **MONDIACULT Declaration**¹⁶ brings about a new opportunity for the UCCN to strengthen its alignment with the intergovernmental agenda and UNESCO's strategy, as it justifies the value of culture as a "global public good." The Declaration refers explicitly to UCCN and calls for the strengthening and adaptation of cultural policies to contemporary challenges. The UCCN Secretariat is being repositioned in the UNESCO organigramme within the Diversity of Cultural Expressions entity, which hosts the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This repositioning could potentially strengthen UCCN's focus on the MONDIACULT priority areas and shed light on themes such as cultural rights, culture in the digital environment, and cultural economics, from a cultural and creative industries' perspective.
51. UCCN has not yet formally recognised the MONDIACULT Declaration due to the cancellation of the 2023 Istanbul Conference. As part of the 2024 MMR exercise, the Secretariat shared a draft preparatory survey with member cities so that they could familiarise themselves with the Declaration and its different components, with a view to aligning MMRs with the MONDIACULT principles. However, interviews with focal points and field visits revealed that **MONDIACULT has not yet been incorporated to the discourse of Creative Cities**, and it is still unclear to them whether there will be a change in the strategic definition of Creative Cities' action plans.

UCCN is designed to respond to cities' knowledge needs and to enhance the alignment of culture with the SDGs, but its strategic framework is very broad and leaves the most meaningful strategic decisions entirely to cities (R1)

52. The feedback received by cities is that the information contained in quadrennial reports could be better used at the global level. UCCN's set-up responds well to **cities' knowledge needs** by focusing on experience-sharing, peer-to-peer learning, and a governance system that gives a large share of responsibility to cities themselves. Moreover, the MMR system and Annual Conferences allow the Secretariat and the Coordination Group to take cities' demands on board within the strategic framework and key decisions.¹⁷

¹⁶ MONDIACULT defines priority areas such as: cultural rights, culture in the digital era, the cultural dimensions of climate change, cultural economics, heritage in crisis, illicit trafficking and destruction of cultural property, culture including artists at risk, and integrating culture in education.

¹⁷ See question 11 in focal points survey (Annex IV.A).

53. The experimentalist approach of the Network is aligned to one of UNESCO's six functions according to its Medium-Term Strategy for 2022-2029.¹⁸ That is, serving as a **laboratory of ideas** by generating innovative proposals and policy advice in its fields of competence. UCCN also leverages on UNESCO's longstanding practice of articulating global networks and programmes with ground-level actors, including World Heritage Sites, Learning Cities, Geoparks, or Biosphere reserves.
54. Since 2017, the **SDGs have been incorporated into the UCCN strategic framework** (para. 47) and Annual Conference conclusions (para. 48) as overarching goals for cities' action plans. The reporting process has shown to raise awareness on the SDGs and encourage Creative Cities to integrate them into their action plans. The idea of using creativity as a driver for achievement of the SDGs is aligned to UNESCO's broader mission of contributing to peace, sustainable development, and intercultural dialogue through culture and other sectors.¹⁹
55. Cities agree with the idea of culture as **a cross-cutting policy area for SDG attainment**. Focal points, partners, and National Commissions see high potential in UCCN to contribute to eleven out of seventeen SDGs. According to survey respondents, after SDG 11 on cities and 17 on partnerships, quality education for all (SDG 4), jobs and growth (SDG 8), and gender equality (SDG 5), are the SDGs for which the Network has greater potential.²⁰ On the other hand, respondents believe UCCN has a lower potential for addressing goals related to extreme poverty and environmental issues.
56. The **broad scope of the 2030 Agenda and limited guidance from UCCN** has led to cities having very different definitions of development impact (see section 3.4 on Impact, para. 96-98). Moreover, in many Creative Cities' MMRs, their endorsement of the SDGs is more of an ex-post exercise for the mapping of theoretical connections, rather than a strategic reflection that is likely to influence policy choices.
57. Within the **UNESCO Medium-Term Strategy for 2022-2029**, UCCN is framed under Outcome 10, "reinforced partnerships, outreach, and advocacy in support of UNESCO's action." However, no UCCN document elaborates on an operational framework for cities to enhance their alignment with concrete Culture sector outcomes (i.e. Outcomes 5, 6, and 7)²¹ or equivalent strategic objectives in the previous Medium-Term Strategy 2014-2021 (37 C/4).²²
58. The 41C/4 incorporates the 17 SDGs, but according to experienced city informants who joined the Network before 2017, **lacks objectives that are specific to the Culture**

sector. Some informants welcome the opportunity to explore and report on the actual contributions of their creative fields to different development goals, while others defend the intrinsic value of creativity promotion and city-to-city cooperation in this domain.

The UCCN formally integrated UNESCO's global priorities and the Culture sector's specific priorities in the 2022 Annual Conference. However, most focal points are still unclear about how UCCN can contribute to these priorities (R4)

59. During the 2022 Santos Conference, the **UNESCO priorities were formally incorporated** in the UCCN strategic framework (para. 48). The conference included explicit references to these priorities in its conclusions, as well as presentations of good practices related to Africa and Small Island Developing States (SIDS), technology and innovation, gender equality and youth engagement, climate resilience and action, international collaboration, and post-COVID-19 recovery.
60. In the evaluation survey (Graph 2), focal points, partners, and National Commissions found that UCCN has the potential to make greater contributions to certain UNESCO priorities compared to others. Most survey respondents do consider that UCCN has a high potential to contribute to the inclusion of youth empowerment, vulnerable groups, minorities, and gender equality. But they see less potential for addressing global challenges like climate change, conflicts, or natural disasters. Only a minority of respondents see some potential in UCCN's ability to contribute to sustainable development in Africa or in SIDS.

18 UNESCO (2022c).

19 See Graph 2, Para. 60.

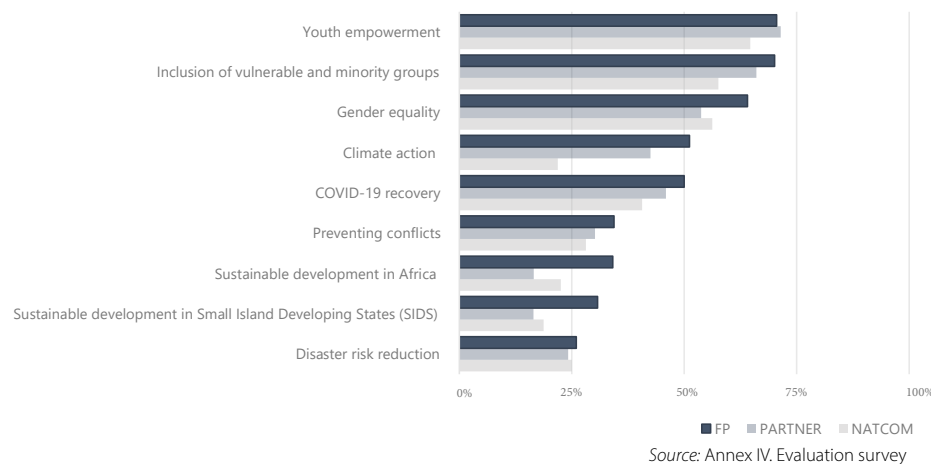
20 See question 2 in focal points survey (Annex IV.A), question 4 in survey to city partners (Annex IV.B) and question 2 in NATCOMS survey (Annex IV.C.i).

21 In the UNESCO Medium-Term Strategy for 2022-2029 (41C/4), the Culture sector primarily works on Outcome 5, "enhance the protection and promotion of the diversity of cultural expressions." The Culture sector programme contributes to other 41C/4 outcomes through intersectoral collaboration.

22 UNESCO (2014).

Graph 2. UCCN has the potential of contributing to the empowerment and inclusion of certain priority groups, such as youth and minorities

% of respondents that provide positive (4) or very positive (5) responses



61. Beyond the Annual Conferences, interviewees indicated that no guidance on UNESCO priorities has been provided to Creative Cities and their clusters, and that **related issues are not systematically raised in the review of applications and MMRs**. This said, the evaluation team observed, at the city and cluster levels, interesting examples on integrating UNESCO priorities. These include two joint projects by the music cluster on the ‘Voyage of Drums’ and ‘Equalizer,’ which precisely address UNESCO Global Priorities, ‘Africa and Gender’.

Cities confirm that UCCN’s added value relates to its laboratory function, as defined by UNESCO, while also highlighting the value of UNESCO’s brand (R2)

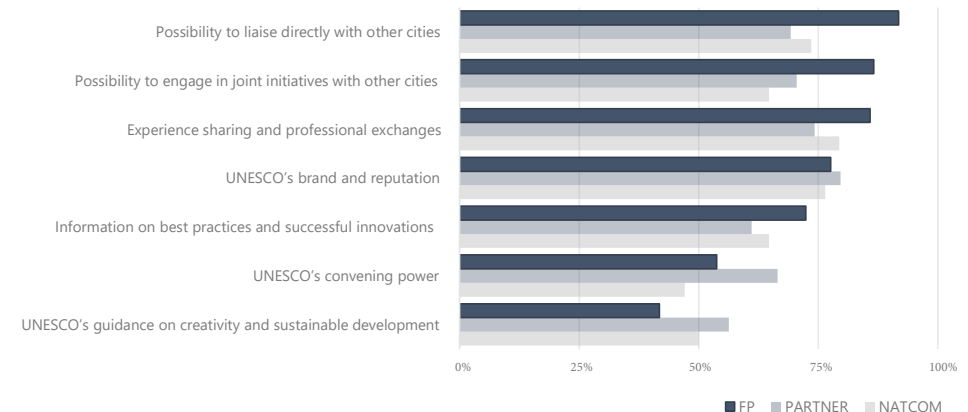
62. Consistent with the observations regarding limited concrete, practical guidance (as mentioned in paragraphs 51, 56, and 61), focal points do not perceive UNESCO’s guidance on creativity and sustainable development as contributing to the added value of the UCCN (see Graph 3 with survey data).²³ When asked whether such **guidance should be enhanced**, focal points gave mixed feedback. All focus groups and most KIs expressed reluctance towards closer engagement with UNESCO in the substantive area

of creativity promotion and considered that this guidance should emerge from cities themselves. Only a few city informants were receptive to enhanced UNESCO guidance and suggested that more expertise should be mobilised toward this end. One concrete suggestion was for a pool of experts to analyse Creative Cities’ action plans and MMRs (as done in other UNESCO Networks).

63. Survey respondents corroborated the notion that the added value of the UCCN is related to its **network nature**. More than 75% of focal points gave a ‘high’ or ‘very high’ value to key aspects of networking, such as the possibility of liaising directly with other cities, engaging in joint initiatives, and sharing experiences (see Graph 3).

Graph 3. The added value of UCCN lies in cities’ interaction with each other

% of respondents that provide positive (4) or very positive (5) responses



64. Moreover, the **UNESCO brand** and reputation is valued highly (see Graph 3). KIs unanimously agreed that the designation brings global visibility and prestige. Other city informants highlighted changes in internal dynamics brought about by the designation, such as the momentum and confidence of local leaders, and the positioning of the concerned creative sector vis-à-vis local authorities and key stakeholders.²⁴ The UNESCO brand is particularly valuable as a booster for tourism in Cities of Crafts and Cities of Gastronomy (para. 58). However, survey responses on UCCN longer-term effects reveal that this perception is not shared by all (Annex IV.A).

²³ The survey data confirms previous analysis in the 2016 Landry report, which indicates that the Secretariat should sub-contract as many administrative activities as possible in order to be more of a connector, idea generator, and quality controller, rather than an administrator. It also recommended to enhance the Secretariat’s image with a revised communication strategy.

²⁴ Para. 64 on the impact of the UCCN designation and para. 63 on the value of networking are consistent with the findings of the UCCN Policy Paper on “The Added Value of the UNESCO Creative Cities Network at the Local, National and International Level.”

65. UNESCO National Commissions in countries with no Creative City have a different perspective on the relevance and coherence of UCCN. They consider UNESCO guidance to be the most important element and find that it has great potential to contribute to sustainable development in Africa.²⁵

3.2. Coherence

While there are linkages between UNESCO's networks in a few cities, Creative Cities request the Secretariat to facilitate complementarity with UNESCO field offices (C2)

66. UCCN Annual Conferences have advocated for enhanced **coordination and synergies within UNESCO**. With a view to consolidate the Network's relevance and impact at the national and international levels, the 2019 Fabriano Conference recommended the UCCN strategy and partnerships to be expanded with the support of the UNESCO National Commissions and UNESCO Chairs and Institutes. The 2022 Santos Conference advocated for the use of the UNESCO Cities Platforms (UCP) to enhance synergies with the organisation's city-centred programmes and networks, or related activities.
67. Key informants explained that beyond their mandatory involvement in the application process, National Commissions in some countries are also playing an active role in facilitating the networking of UCCN cities at the national level.²⁶ In the survey, about half of UCCN focal points saw UNESCO **National Commissions as complementary partners**.²⁷
68. Unlike National Commissions, **UNESCO Field Offices are rarely involved** in Creative Cities' activities. An exception to this is the UNESCO Brasilia Office, whose Culture sector team mobilised funding from the Brazilian federal government for activities involving World Heritage Sites and UCCN cities. In other countries, both city and national level informants agreed that collaboration with UNESCO Field Offices could be enhanced to mobilise experts and funding, and to follow up with cities that may face challenges in effectively connecting to the Network.
69. Survey respondents concurred that there is **great potential for city-level synergies**

with other UNESCO Networks, Chairs, Biosphere reserves, World Heritage Sites, and Learning Cities. In particular, cities in the gastronomy and crafts clusters aim to achieve stronger branding by actively establishing synergies with World Heritage Sites.²⁸

70. Interviews at headquarters (HQ) level indicated that UNESCO networks could also conduct **joint work related to networking standards**. For instance, there is agreement that networks share challenges related to the nature of networks. These include inactivity of network members, resource mobilisation, network management, geographic and linguistic limitations, etc.
71. Survey responses indicate high complementarity between UCCN and UNESCO's work on the Diversity of Cultural Expressions, and there are examples of cities' engagement in diversity, access to culture, and mobility of artists. However, no reference to the 2005 Convention was found in the review of UCCN documents.

UCCN has not explored cooperation with partners in similar domains (C1)

72. UCCN naturally complements other United Nations (UN) activities, and the work of the UNESCO Cities Platform (UCP) and certain events like the UNESCO World Forum on Culture and Food favour such complementarity. However, the subnetwork analysis revealed that coordinating cities and focal points have limited knowledge on the guidance provided by other UN actors on creative fields and their connections to SDGs. Examples of activities that could potentially complement the UCCN, based on the subnetwork analysis, include the Food and Agriculture Organisation of the United Nations' (FAO) work on **sustainable gastronomy**, World Design Association's work on **sustainable design**, or United Cities and Local Governments' (UCLG) guidance on **culture for sustainable development**.
73. UCCN focal points and city partners identify many potential areas for **complementarity between the Culture and Education sectors**. These include the safeguarding of cultural heritage, the promotion of diversity of cultural expressions, education for sustainable development, and lifelong learning initiatives.²⁹

²⁵ 88% of these respondents valued UCCN for the opportunity to provide cities with UNESCO guidance and 79% for their sustainable development potential in Africa. See full data in Annex IV. C. 'National Commissions' survey', section ii, questions 1 and 3, and section iii, questions 1 and 3.

²⁶ Philippines, Canada, Turkey.

²⁷ See question 5 in focal point survey (Annex IV.A), and question 7 in city partners' survey (Annex IV.B).

²⁸ E.g. Madaba, Macao, Merida, Paraty.

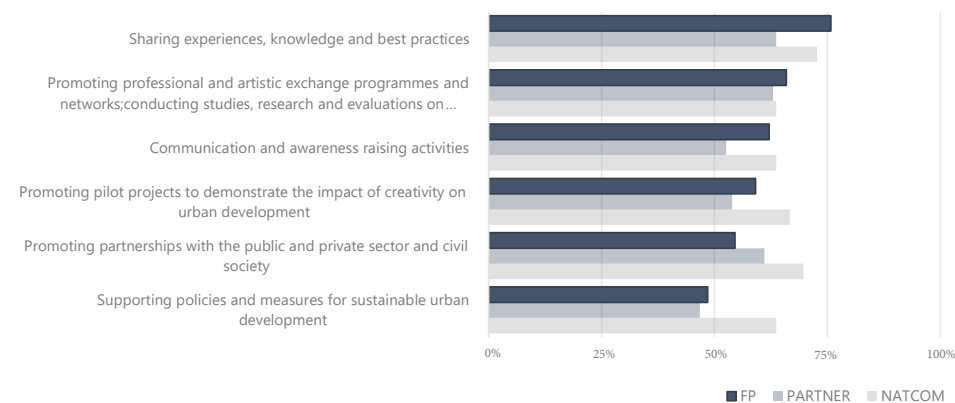
²⁹ See question 5 in focal point survey (Annex IV.A), and question 7 in city partners' survey (Annex IV.B).

3.3. Effectiveness

The most important results of the UCCN include the exchange of knowledge and the increased mobility of creators and professionals across cities (E1)

74. Survey respondents and interviewees agree that participation in the **UCCN is an effective way to share** experiences, knowledge, and best practices. Focal points find the Network to be effective for professional and artistic exchange programmes, as well as for communication and awareness-raising. City partners and National Commissions agree with focal points on the UCCN's positive effects on the exchange of knowledge, and professionals across cities and value the promotion of public-private partnerships as one of its most important effects.

Graph 4. According to survey respondents, UCCN is effective in most mission statement areas



Source: Annex IV. Evaluation survey (NATCOM respondents are from countries having at least one creative city)

75. The analysis of MMRs showed that exchanges between **creators and professionals across cities** are frequent, which is highly appreciated by survey respondents (Graph 4). Such movements are often framed under events that are typical of each creative field, such as film festivals, craft fairs, design weeks, or gastronomy events. Although many of these events precede the designation, interviewees agree that the UCCN raises their profile and facilitates international recognition and participation, which results in a richer and more diverse cultural landscape in the designated city.

76. While **knowledge exchange on local policies and measures** is not so visible in MMRs and not easy to trace, different data sources (KIs, survey data [Graph 4], and cluster activities analysis) confirm the importance of this action area. Additionally, in-depth analysis of some cities revealed that some of the above events that allow for the exchanges between creators and professionals also host focal points and policymakers that learn from the creativity promotion activities. For instance, in 2019, Chengdu gathered delegates of nine UCCN gastronomy cities from Thailand, Israel, Pakistan, South Korea, Japan, and China under the gastronomy subnetwork, while the International Gastronomy Forum in Macao gathered 17 Cities of Gastronomy in 2018 and 21 in 2019.
77. In terms of **awareness raising**, another UCCN area of action according to its mission statement, the review of MMRs showed that different communication initiatives tap into the UCCN designation. These include the set-up of dedicated webpages, the observation of Sustainable Gastronomy Day or World Poetry Day, and the appointment of creativity ambassadors. KIs and site visits confirmed that the UNESCO brand and the widespread use of the Creative City logo enhances cities' capacities to raise awareness on the importance of their creative fields.
78. The evaluation found examples of engagement with academia. Macao and Burgos collaborated with academic institutions on projects on food waste and human evolution, and the music cluster is currently setting up an academic network formed by their cities' universities and academic partners. However, based on the document review, this action area (**conducting studies, research, and evaluations on Creative Cities' experiences**) is the least developed by cities, clusters, and the Secretariat. At the global level, a series of self-evaluations are featured in the UCCN webpage, which mainly contains activity reports with little analysis.
79. MMRs positively describe the implementation of creativity promotion activities, both locally and through inter-city cooperation. Although the UCCN monitoring system does not measure the degree of implementation of action plans, the evaluation team found consistency between the action plans set in one monitoring cycle and the activities reported in the following one. Nevertheless, **reports are not result-oriented** and do not contain measurable indicators, which among other limitations, hinders the differentiation of results by gender. On this note, UNESCO Culture Sector informants indicated that MMR questions have been mapped within the framework of the Global Report on Cultural Policies to contribute to specific indicators, which will be refined in early 2024 and monitored on a quadrennial basis. In addition, gender-disaggregated questions will be included in the new, revised MMR exercise.

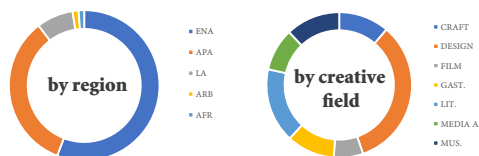
Knowledge and good practices are effectively shared among Creative Cities worldwide, but such exchanges are not geographically balanced (E3)

80. According to cross-references in MMRs measured with Big Data techniques, the Network is effectively working as a **platform that connects cities worldwide**. Such connections are summarised in Figure 5 and mapped in Box 2.

Figure 5. Cross-references among Creative Cities in MMRs

10,185
Reported
connections

40
average number
of citations
received



Source: Big Data analysis on MMRs. (See Annex III)

81. Connections amongst cities are not homogeneously distributed across countries and regions, but are **biased towards the global North**, bypassing Africa and large sub-regions in Asia. An analysis of the underlying causes for the geographical imbalances is provided under the following subsection on enabling and limiting factors (see Box 2).

Box 2. Analysis of city connections at subnetwork level³⁰

LITERATURE



MMRs recorded 1,546 connections among Cities of Literature, with **81%** concentrated in Europe and North America. The top three cited cities were Heidelberg, Krakow, and Granada. Latin American and Arab cities accounted altogether for only **5%** of cross-references.

FILM



Europe concentrates **59%** of the 621 connections of the Film subnetwork. It is the subnetwork with the lowest number of connections. Another 33% of connections involve cities from Eastern Asia and the Pacific, while one Latin-American city, Santos, stands out with **7%** of connections.

The top cited Cities of Film are Busan, Rome, and Łódź.

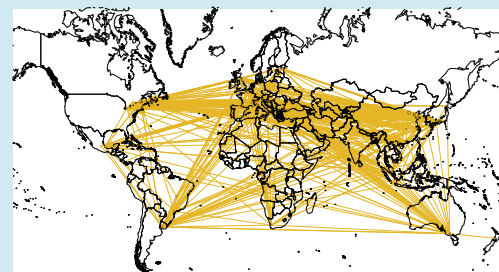
MEDIA ARTS



The Media Arts subnetwork records 922 connections and is not as Eurocentric as other subnetworks, but it is visibly biased towards the North, with strong connections between East Asia, Europe, and North America that together account for **89%** of connections. The

three most cited cities in this field are all in Europe: Enghien-les-Bains, Braga and Linz.

DESIGN



The Design subnetwork recorded the highest number of connections (3,557), **most of which** are between European and Asian cities (55%). The three top cited cities are spread from West to East: Detroit, Graz, and Shenzhen.

³⁰ The evaluation analysed MMRs with Big Data algorithms that measure references made by one Creative City to another. Full data resulting from this analysis is provided in Annex III and visually represented in the maps, one per creative field.

GASTRONOMY



The Gastronomy subnetwork records 1,120 connections. It is the creative field with the highest interaction by Latin American cities (19%). The weight of Europe and North America (40%) is similar to that of Asia-Pacific cities (41%).

The three most cited Cities of Gastronomy in MMRs are Östersund, Tsuruoka, and Bergen.

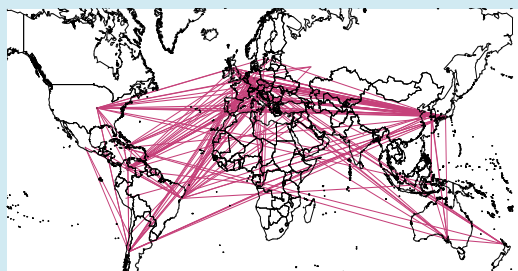
CRAFTS AND FOLK ARTS



The Crafts and Folk Arts subnetwork covers the East more than any other subnetwork, with 54% of 1,335 references made to Asian cities. This is also the subnetwork where Arab cities get their highest share of references (3%). Paducah, Gabrovo, and

Nassau are the most cited cities in MMRs of this creative field.

MUSIC

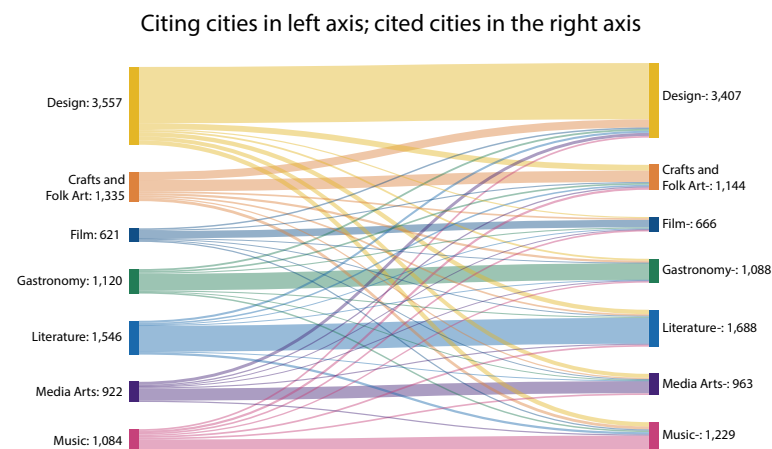


The Music subnetwork records 1,084 connections. Music is the creative field where African cities are most active, with 5% of cross-references in MMRs. Latin America also has a relatively high activity in this network (12%), although Europe and North America still

get the highest share of references (61%). Hanover, Bogota, and Daegu are the most cited Cities of Music.

82. Online and onsite interviews with focal points and subnetwork coordinators provided evidence of cities' **good practices replicated** in other cities as a result of networking. An example of good practice replication was found in the flagship activity of Macao, City of Gastronomy, consisting of a Macanese Cuisine Database built from old Macanese cuisine recipes collected from families through an international call (para. 156-160). This initiative, fully aligned with SDG 11 on cities and target 11.4 on the preservation of cultural heritage, was inspired by a similar preceding initiative on Sichuan Cuisine put in place by Chengdu, City of Gastronomy. Other examples of good practice replication include the observation of World Poetry Day, pianos in public spaces, literary maps, or the integration of design-related public services in one-stop offices.³¹ Evidence on good practice replication through city-to-city exchanges and cluster activities was collected only during interviews, as no other documents (i.e. MMRs, clusters webpage, or UCCN files) inform of such effects, despite being central to the UCCN Theory of Change.
83. Data on cities' cross-references grouped by creative field indicate that although cross-sector connections exist, **most connections are made within subnetworks** and that there are important differences in the number of connections made within each cluster. Cities of Craft and Folk Art are the most prone to connect to cities of different fields (see Graph 5).³² When compared with the member list, such differences do not correlate with the size of the subnetwork. The design subnetwork, which ranks fourth in terms of member cities, contains the highest number of network connections followed by the literature subnetwork, which ranks fifth in terms of membership.

Graph 5. Cross references in Creative Cities' MMRs per creative field



Source: Big Data analysis on MMRs. (See Annex III)

³¹ As learned in meetings with representatives from Granada, Seville, Exter, and Shenzhen.

³² This could correlate with the lack of support mechanisms found in other subnetworks, which are further described in this section.

84. According to the survey's list of enabling factors, creative fields are UCCN's main support for experience-sharing, in which subnetwork participation ranks first (see Graph 3). As per the evaluation interviews, such support is provided through different means that include subnetwork annual meetings, working groups, joint projects, and repositories.
85. According to informants from Cities of Design, Literature, Music and Media Arts, cluster annual meetings are very fruitful in terms of experience-sharing, as their limited number of participants and thematic specialisation allow for more intensive exchanges than UCCN Annual Conferences.³³
86. Additionally, **working groups** are often set up within clusters to narrow the focus of knowledge-sharing and problem-solving. These groups act as think tanks on a concrete theme related to each creative field and are sometimes connected with the SDGs.³⁴
87. Clusters are also platforms for the identification and coordination of **joint projects** in which cities pool resources for a joint activity or jointly design an activity that is replicated in several cities. Joint projects include **repositories** that are specifically meant for the replication of good practices.

Box 3. Example of joint projects and repositories at subnetwork level

Examples of **joint projects** include:

- Cities of Film festival guide, to enhance exchanges between organisers of small-scale festivals
- Pueblos de Maiz, a rotating gastronomy festival in San Antonio, Merida, and Tucson promoting awareness on the corn-based culinary heritage of the Americas
- A protocol for a resident designers program aiming at incubating young talents through exchanges across Cities of Design
- The UK project “Film for Learning” uses film as a tool for learning, with the aim of improving young peoples’ literacy level attainment and participation.

Examples of **repositories** include:

- The set-up of a joint repository of documents by Cities of Literature related to the elaboration of literary maps, a practice that has been replicated by many of its members.
- The Equaliser (EQ) project under Cities of Music, which showcases initiatives that raise the participation and opportunities for women entering or working at www.equaliserglobal.com, and related videos at www.facebook.com/musicequaliser.

Source: Klls

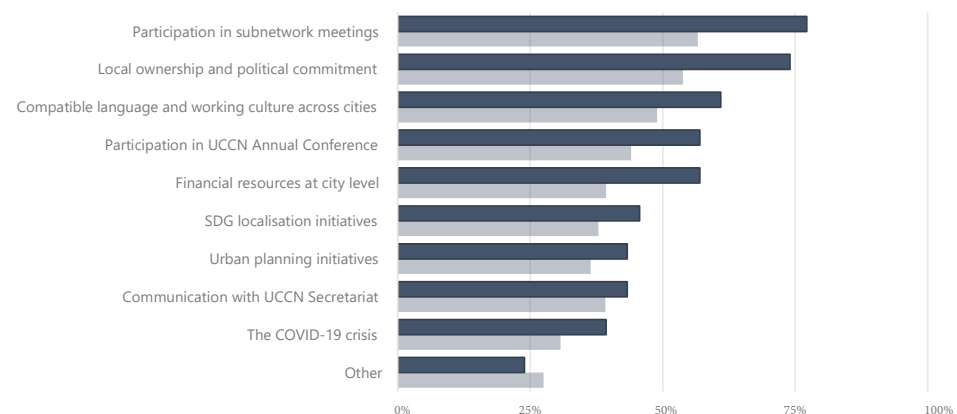
88. Klls indicated that **geographic subnetworks**, like thematic subnetworks, effectively support networking and knowledge-sharing. They are particularly suitable for cross-sector interaction and for cities that start (or restart) connections in the Network. For instance, Caldas da Rainha found support for the launch of its Creative City work-plan in the regular meetings of Portuguese Creative Cities and in the first joint meeting of Spanish and Portuguese cities held in Valladolid in October 2023. It has also started cross-border collaboration with Manises, Spain. Site visits revealed that Mexico City and Toronto are reconnecting to UCCN through national and regional gatherings.

Participation in subnetwork meetings and local commitments are said to be the most relevant enabling factors, but networking strongly correlates with cities’ income (E2).

89. When it comes to identifying factors influencing UCCN effectiveness, focal points and city partners agree that **participation in subnetwork meetings** is the most important enabling factor, more than participation in the UCCN Annual Conference (see Graph 6). This is consistent with the information collected through qualitative methods on the support provided by UCCN to knowledge-sharing.

Graph 6. Participation in subnetwork meetings, local ownership, and political commitment are the most important enabling factors for networking

% of respondents that provide positive (4) or very positive (5) responses



Source: Annex IV. Evaluation survey

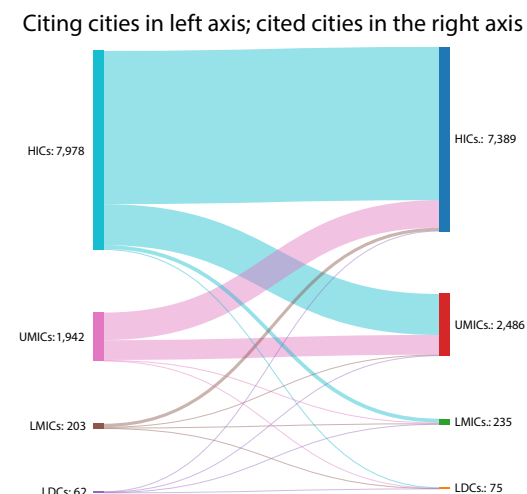
33 During the evaluation, Klls reported about successful annual meetings of Cities of Literature in Quebec City, Cities of Media Arts in Cali, and Cities of Design in Wuhan, as well as the preparation of the annual meeting of Cities of Music in London, Canada.

34 The Cities of Design have structured working groups: design and education; design policy; design and business; and design and community. The Cities of Film have created subcommittees on green shooting, virtual production, post-COVID-19 film and theatre, EU funding, film festivals, SDG indicators, and art for future labs.

90. At city level, **local ownership and political commitment** are the most important enabling factors for networking. In interviews, key informants shared that successful networking cities³⁵ tend to reinforce their institutional capacities, both public and private, as well as their financial schemes following their designation as Creative Cities. Examples of this include the Macao City of Gastronomy multi-stakeholder working group and subsidy scheme of the Macao Government Tourism Office (para. 159); and the Shenzhen Culture Creativity and Design Association, created as a result of its designation, as an umbrella entity for 25 associations in the fields of graphic design, fashion, industry, illustration, and architecture.
91. Financial challenges and turnover in local governments are a couple of reasons for disengagement in the Network. Related to this, informants highlighted that the UCCN does not have a mechanism to follow up on cities that are inactive. Mexico City (CDMX), for instance, disengaged from the UCCN following a change in local government and a replacement of administrative staff in 2019 (Para. 170). According to city informants, this could have been mitigated through the involvement of the UNESCO Mexico Field Office, but there was no communication with the UCCN Secretariat regarding the issue. An emerging Mexican subnetwork is currently attracting Mexico City again.
92. Five newly designated cities³⁶ were analysed in more detail to better understand the added value of the designation. The cities agreed that the UNESCO designation has positive effects on a city's **external recognition**. Further, they coincided that the designation increases a city's **internal recognition** by local authorities, which has positive effects for the creative field and key stakeholders. When combined, the two effects may contribute to reinforcing cities' institutional and financial capacities.
93. The analysis of less active cities confirmed survey data on **local ownership and political commitment** as determinants of cities' meaningful engagement in UCCN (Graph 6). For example, in some cases, individuals who had applied for their city to join UCCN had to raise support from local authorities because the initiative was not supported by a critical number of actors. In other cases, political and administrative turnover had altered initial ownership and commitment (para. 170).³⁷
94. Regarding the **importance of financial resources**, analysis of cross-references among creative cities show that the city's per-capita income is a strong determinant of geographic imbalances in networking. Graph 7 shows the distribution of cross-references in MMRs of creative cities grouped per income.³⁸ References to and from

high income cities represent around 75% of all cross references found in MMRs. This is significantly above these cities' weight in UCCN's member list, which is 56%.

Graph 7. Cross-references in creative cities' MMRs per income group



Source: Big Data analysis on MMRs. (See Annex III)

95. Beyond the COVID-19 crisis, which is broadly commented in many MMRs for its disruptive effects on work-plans and political attention, **communication with UNESCO** is not positively assessed by city respondents. This is consistent with the KIs and is further commented under Section 3.5 on UCCN internal functioning and efficiency.³⁹

3.4. Impact

Overall, the SDGs are increasingly salient in Creative Cities' discourses, with economic goals being more salient than social and environmental goals (I1)

96. The UCCN mission statement expects creativity to have a **transversal impact on SDGs** at city level. Big Data analysis of MMRs shows that 2030 Agenda keywords and specific terminology related to the 17 SDGs are becoming more salient in creative cities' plans, indicating that UCCN members centre their activities on the SDGs.

35 As indicated in the methodology, "successful" cities are those that have a high number of references to other cities and to SDGs in their MMRs.

36 Valladolid, London, Caldas da Rainha, Exeter, Merida.

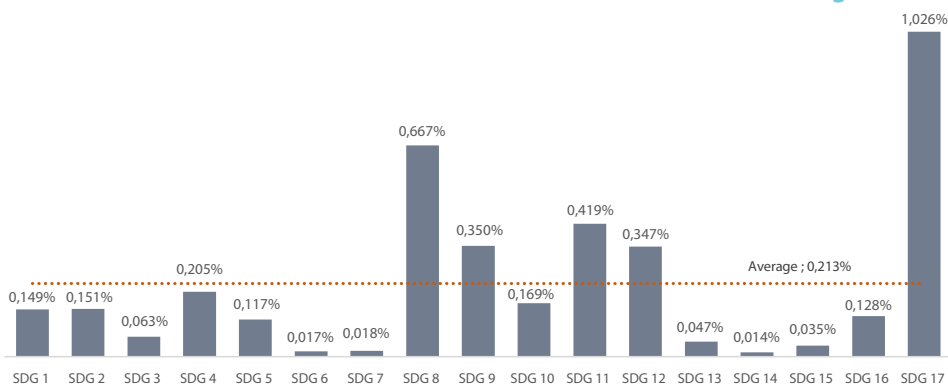
37 The analysed cases do not confirm the lack of ownership by big cities.

38 According to country classifications of the World Bank.

39 See question 7 in the focal point survey (Annex IV.A) and question 9 in city partners survey (Annex IV.B).

97. The reading and comparison of selected groups of MMRs for each subnetwork confirmed that references to SDGs are increasing. It was also noted that such references often consist in the attachment of keywords and icons to activity descriptions, with **little elaboration and precision** on the way each activity contributes to concrete goals and targets. Two expected impacts, beyond creativity promotion, appear with more clarity in a significant number of reports: economic benefits and tourism. The case study on Macao is a good example of how a Creative City plan is framed under a tourism master plan and an economic diversification strategy.
98. The impact orientation of Creative Cities' MMRs was further analysed by using Big Data techniques to measure the frequency of references to topics framed under each of the 17 SDGs. It was found that MMRs most frequently cited terms related to SDG 17 (partnerships), followed by SDG 8 (decent work and economic growth). Other goals that were referenced with a frequency above average were SDG 11 (cities), SDG 9 (industry, innovation, and infrastructure), and SDG 12 (responsible consumption and production). References related to SDG 1 (poverty), SDG 4 (education), SDG 5 (gender equality), and SDG 10 (reducing inequalities) stand below average. The same goes for goals related to climate action, such as SDG 13, environment preservation (SDGs 14 and 15), and peace (SDG 16). In other words, Creative Cities are **more oriented to economic goals than to social or environmental goals** (see Graph 8).

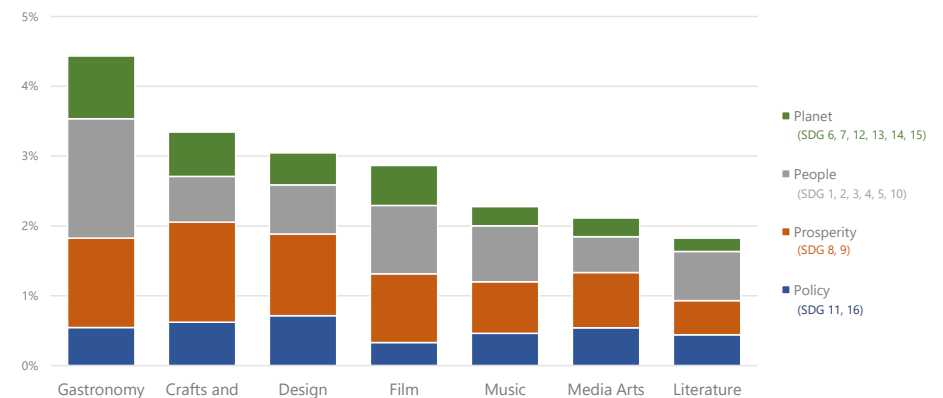
Graph 8. The frequency of SDG key words in Creative Cities' MMRs indicate an inclination for economic rather than social or environmental goals



Source: Big Data analysis on MMRs. (See Annex III)

99. Of all the UCCN subnetworks, the **highest alignment with the SDGs is found in gastronomy**. Not only is it one of the subnetworks with the highest frequency of Prosperity terms, but it is also the one that most often refers to People and Planet key terms, which are the less salient dimensions of SDGs in MMRs. It must be noted that food terminology is central to SDG 2 and to the subnetwork scope.

Graph 9. The highest alignment with the SDGs is found in gastronomy



Source: CCA applied to MMR

The most recurring examples of long-term results, beyond experience-sharing, are economic impact, urban revitalisation, and safeguarding of intangible heritage (I2)

100. **Urban revitalisation** is often mentioned in many MMRs as an impact of the design, media arts, gastronomy and crafts clusters.⁴⁰ In the case of gastronomy, revitalisation often refers to rural surroundings and takes an environmental perspective (para. 137).
101. In the gastronomy cluster, all the cases that were analysed in depth link gastronomy promotion with the safeguarding of cultural **intangible heritage**, often in synergy with tangible heritage and UNESCO's World Heritage Sites programme. Below are examples in addition to the Macao and Chengdu cases: Alba links its local gastronomy to "heritage assets," namely the Langhe-Roero and Monferrato Wine Landscapes, and has joined the Piedmont Region's UNESCO Table gathering regional heritage and creative assets; Burgos links gastronomy to Atapuerca, a nearby archaeological UNESCO World Heritage; Hatay, the gateway to Asia and link between the Middle East to Europe by sea, has a vision of gastronomy linked to the Silk and Spice Road; Paraty has elaborated a "Map of Taste" to document products and ingredients based on local tradition and showcase its natural assets protected by the World Heritage; Popayan has set up a research group on culinary heritage with the University of Cauca and published several works documenting "the hidden kitchens of the White City," "grandmothers dishes," and "parental kitchens"; San Antonio features its culinary heritage as a confluence of cultures, local and authentic culinary industries, hand in hand with the World Heritage preservation in San Antonio. A similar approach is found in the crafts sector. For example, In Hangzhou, industrial development has been boosted by enhancing some 40 types of traditional crafts, such as Xiaoshan lace and Hangzhou brocade, embroidery, folding

40 Mexico City and Saint Etienne in the design cluster; Toronto in the media arts cluster; Fabriano and Santa Fe in the crafts cluster; Paraty and Alba in the gastronomy cluster.

fans, copper, and stone carvings. The Carrara Charter and Declaration of Carrara are two documents promoted by this City of Crafts, linking the revitalisation of the historical city centre with the participation of crafts people in these processes.

102. **Skills development and education** are particularly present in the crafts sector, with a focus on transmitting traditional skills to younger generations. In the Film sector, cities also network and mobilise educational partners to share knowledge and good practices on the use of film as a key tool to inspire and empower young minds, as in the case of the UK “film for education” programme and the UCCN online forum on film education and media literacy.
103. Cities of Film and music often contribute to **raising awareness on inequalities** by dedicating festivals or events to women or minorities, and by tapping into their storytelling power to raise awareness on all 17 SDGs. Bristol hosts the ‘Afrika Eye Film Festival’ and supports the inclusion of underrepresented voices in the film and TV sector. Valladolid promotes gender equality in the film industry with yearly forums dedicated to female filmmakers and the Women in Cinema conference that examines how women are portrayed in films. The city has also collaborated with Mumbai to run LGBT cinema cycles. Within the music cluster, the ‘Voyage of the Drum’ project started by Kansas City demonstrates the importance of the African Diaspora in American Music genres, such as blues, swing, jazz, bebop, rhythm and blues, rock & roll, soul, funk, rap, hip-hop, house, neo-soul, and beyond. Meanwhile, Adelaide, Auckland, Hannover, and Norrköping have created projects on women’s participation in music and showcased them in the EQ website (Box 3).
104. Cities of Literature tend to promote **cultural diversity and intercultural connections** through programmes with literary residences. These are favoured by UCCN and present in cities within the media art and music clusters. Writers-in-residence programmes in Granada, Prague, Quebec City, or Iowa City provide foreign writers opportunities to participate in the city’s literary life, arranging contacts with local writers, involvement in workshops, and teaching activities. Residence programmes also exist in Changsha, City of Media Arts, and Cities of Design. Similarly, some gastronomy festivals and crafts fairs are specifically oriented to show cultural diversity. For instance, the International Folk Art Market of Santa Fe gathers artists across the world to showcase new practices that expand creativity while protecting cultural traditions; and food events in Macao regularly include cooking exhibitions with chefs from Creative Cities worldwide.
105. The economic focus of many MMRs (para. 97) was consistent with examples provided by city informants on how Creative Cities action plans support creative fields that in turn **contribute to local GDP**. For instance, the designation of Santa Fe as City of Crafts, enhances visibility of the International Folk Art Market of Santa Fe which showcases

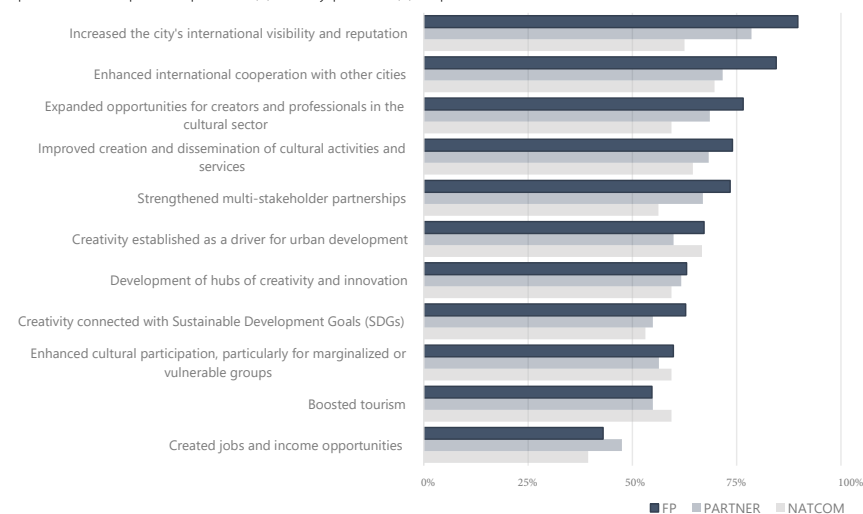
local artisans’ products. Similarly, Macao taps into its designation as City of Gastronomy to diversify tourism and regularly include cooking exhibitions in tourism fairs. However, survey respondents including focal points, city partners and NATCOMs do not see a general and positive impact of UCCN on tourism, jobs, and income (see Graph 10).

The UCCN designation makes a difference in the recognition of the creative sector at city level, and that of the city at national and international levels. Recognition comes along with increased SDG awareness, but concrete development impact attribution cannot be measured (I3)

106. According to focal points and city partners in the surveys, the three most important long-term contributions of UCCN to its member cities are their **international visibility and reputation, inter-city cooperation, and opportunities for creators** and Culture sector professionals. (Graph 10)

Graph 10. UCCN increases international visibility and cooperation of Creative Cities

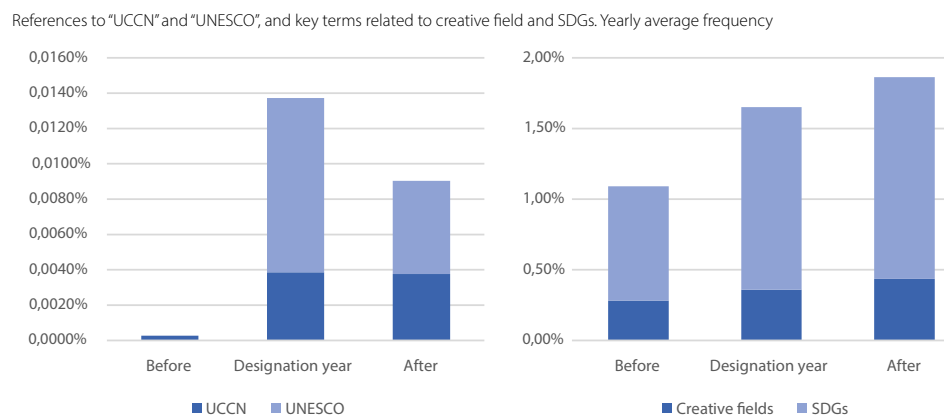
% of respondents that provide positive (4) or very positive (5) responses



Source: Annex II. Evaluation survey (NATCOM respondents are from countries with at least one Creative City)

107. Analysis of data extracted from X (formerly Twitter) shows that UCCN makes a difference on Creative Cities’ partners in terms of the **importance given to the creative field related to the designation and the SDGs**. The following figure also shows an increase of direct mentions of UNESCO and UCCN in Creative Cities’ and key city partners’ social media messages, particularly during the designation year.

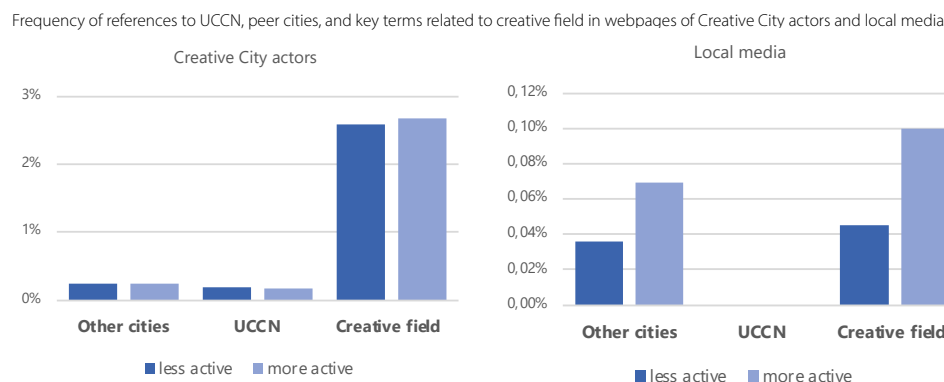
Graph 11. Increase in direct references to UNESCO and UCCN on social media by Creative Cities and their key city partners



Source: CCA applied to X (8 accounts of city partners; 4 creative cities containing 23.173 messages of 577.020 words)

108. A comparison between more and less active Creative Cities found mixed evidence on **whether networking permeates to city partners**. The webpages of relevant stakeholders mapped during the evaluation did not show significant differences between more and less active cities. However the media of more active Cities refers to relevant creative fields and other Creative Cities more often, as shown in the following figures. The term "UCCN," whether abbreviated or spelled out, is not used in either case.

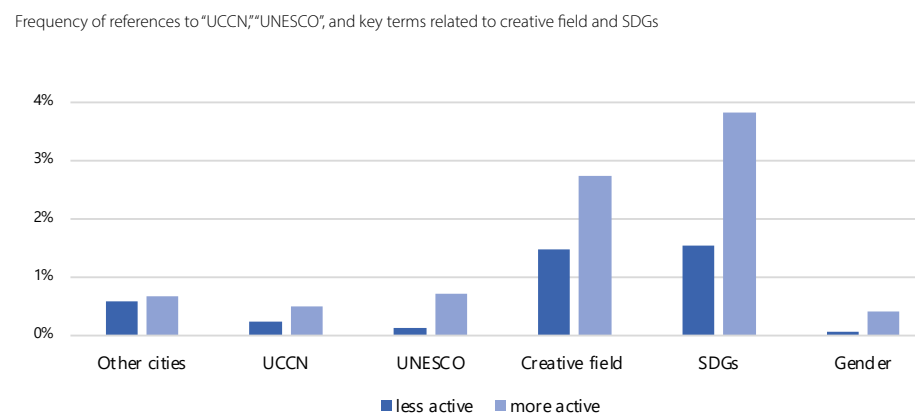
Graph 12. Creative Cities' active networking influences local media more significantly than local actors



Source: CCA applied to webs of 55 city actors and 21 local media (6,604 URLs with 3,905,912 words) in 10 Creative Cities

109. Analysis of Creative Cities' dedicated webpages and a comparison between more and less active cities indicated that **networking favours SDG alignment**, as suggested by some coordinators during interviews. Cities that reported more exchanges with other creative cities in their MMRs also refer to the Network, UNESCO, and its specific creative field in their webpages more often. More importantly, they do so by using more terms related to the SDGs and, in particular, to SDG 5 on gender equality.

Graph 13. Creative Cities' active networking contributes to an increased focus on SDGs



Source: CCA applied to 11 dedicated webpages in 10 Creative Cities (113 URLs, 35,799 words)

110. The standardisation process of UCCN and the adoption of a mission statement aligned to the SDGs favoured the link between creative cities' plans and reports and the 2030 Agenda. KIs explained that belonging to the UCCN encourages focal points' and key partners' commitment towards the SDGs. This enhances local authorities' and stakeholders' acceptance of the SDGs, as they **increase their awareness on the 2030 Agenda** by reflecting on the contribution of their work to each of its goals.
111. Survey data (Graph 10), however, indicates that SDG alignment **does not necessarily translate into actual creativity connections with the SDGs**, as this effect ranks 8th for focal points and 10th for local partners in a list of 11 actual contributions. Moreover, despite the clear economic narrative of many, most focal points do not find that their participation in UCCN is boosting tourism, employment, or income opportunities.

Unintended effects may manifest as communication issues and Creative Cities' misalignment with specific SDGs (I4).

112. When asked about the **unintended impact of UCCN on cities and local development**, KIs did not provide any negative example or overall statement. However, the review of MMRs and some site visits highlight two possible risks that could require further attention from the Network. First, some cities rely on tourism to connect creativity with development. However, tourism can produce negative unintended effects on the environment and communities. Second, supporting Creative City plans that exclusively focus on economic development in already high-level income cities might accentuate economic imbalances.
113. Most of the subnetwork coordinators and members of focus groups expressed dissatisfaction with how global activities such as the UCCN Annual Conference and the admission of new cities have been managed. For example, they voiced complaints about delays in communication regarding the Annual Conference, which is organized jointly by the Secretariat and host cities. Additionally, they expressed frustration with the admission process for new cities, mentioning a lack of transparency and the inconsistent outcomes compared to assessments made by subnetworks (para. 117). On the other hand, the Secretariat argues that the frustration stems from limited understanding of UNESCO procedures, particularly the designation process, among Creative Cities. This situation highlights unresolved discrepancies in communication between Creative Cities and the Secretariat.
114. The value attached to UNESCO's brand and the UCCN designation has been positively assessed by most informants (Graph 10) but described as "problematic" by others. Critics believe that some cities are using the **designation merely as a label**. They argue that limited mechanisms for enforcing membership commitments allow disconnected cities to misrepresent the meaning of UCCN membership. According to them, the misuse of the Creative City logo and UNESCO name could have negative reputational effects.

3.5. Efficiency

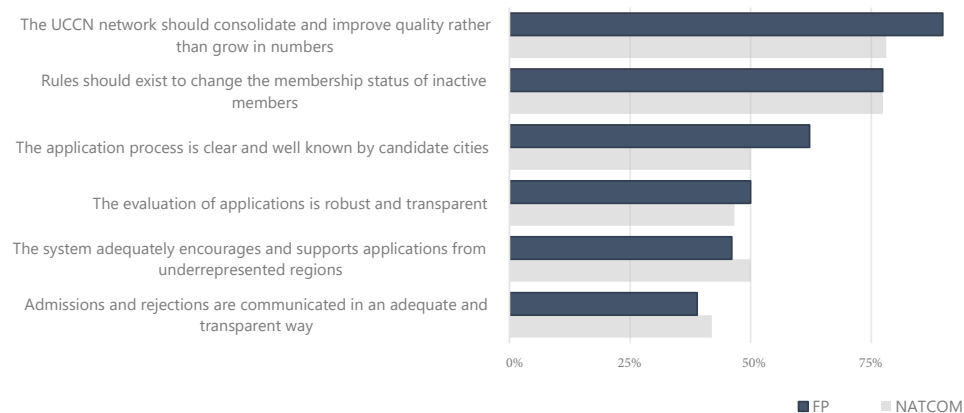
While the membership standards have been effectively applied, its design lacks incentives for applicants from underrepresented regions, transparency in admissions, and an exit strategy (F1)

115. Focal points and national commissions agree that the Creative City application process is **clear and well-known** by candidate cities (see Graph 14). Indeed, the UCCN Secretariat has published guidelines and a standard application form, which are further explained in a dedicated section of the UCCN website and a series of tutorials.

116. City informants have indicated that the application process **already yields some of the benefits** associated with the membership. First, it triggers public-private collaboration and SDG alignment to reinforce the proposals' relevance and robustness. Second, it triggers collaboration between member and candidate cities, through the Cooperation Framework provided by the Secretariat to connect applicant cities from Africa and the Arab States with already-designated cities. Additionally, in other regions, applicant cities receive support from cities from their same country, sometimes facilitated by a national subnetwork. For example, in Spain, support was provided by the Spanish Association of UNESCO Creative Cities to four cities applying to UCCN in the framework of the 2023 call.
117. The selection process follows various stages that include: a preselection of only two cities per country, which relies entirely on National Commissions; an administrative pre-screening by the Secretariat; an evaluation conducted by UCCN member cities according to a sub-process decided at cluster level; a parallel evaluation made by UNESCO-appointed experts; and designation awarded by the UNESCO General Director. Member cities participating in the process were interviewed during the evaluation and raised several concerns: insufficient information on the experts and the rationale for their assessments, which cities find frustrating considering the time invested. Cities' unease with what they consider to be **non-transparent designations** was also reflected in the survey: Nearly half of respondents revealed that they do not view the applications evaluations as robust and transparent.

Graph 14. Cities request changes in membership rules

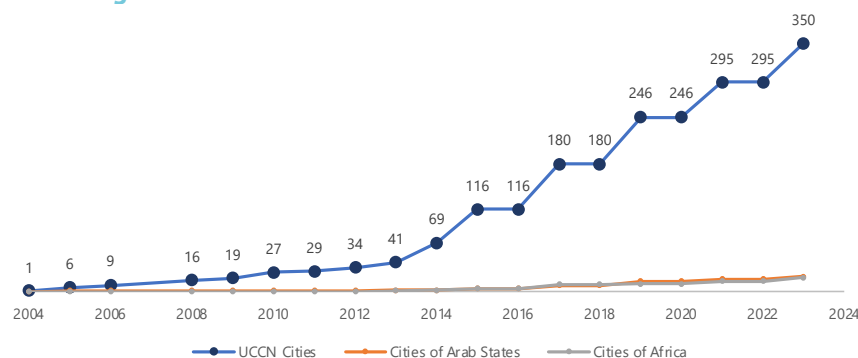
% of respondents that provide positive (4) or very positive (5) responses



Source: Annex II. Evaluation survey

118. In the last call for applications, 18 out of 91 total applicant cities were from underrepresented regions; of the 55 cities that were admitted, 8 were from these regions. According to the survey conducted among focal points and National Commissions, the system does not adequately encourage or support applications from cities in underrepresented regions. On this note, some KIIs made suggestions on how UCCN could attract cities from underrepresented regions, these included: information and public relation campaigns in Arab and Sub-Saharan countries;⁴¹ cooperation of Creative Cities with non-designated Arab and African cities; invitations to cluster events, joint projects, and mentoring programs;⁴² and adaptation of guidelines for low-income countries.⁴³

Graph 15. The overall number of Creative Cities has surged in the past 20 years, but growth in African and Arab States has been modest



Source: UCCN Secretariat files

119. Discrepancies about admissions and rejections also seem to be influenced by a tension between the number of candidates proposed by National Commissions and **reluctance from active cities to expand sub-clusters**. This potentially increases the coordination workload and reduces the intensity of substantive interaction. The evaluation survey revealed that a majority of focal points prefer consolidating the Network and improving quality, rather than growing in numbers. A large share of National Commissions that already have at least one Creative City in their country, agree with this.
120. Cluster coordinators estimate that around 24% of the total number of Creative Cities are inactive. According to KII from active cities, the absence of an exit strategy for inactive cities is problematic for the future of the Network. Seventy-five percent of surveyed focal points and National Commissions demanded rules for status changes in case of inactivity.

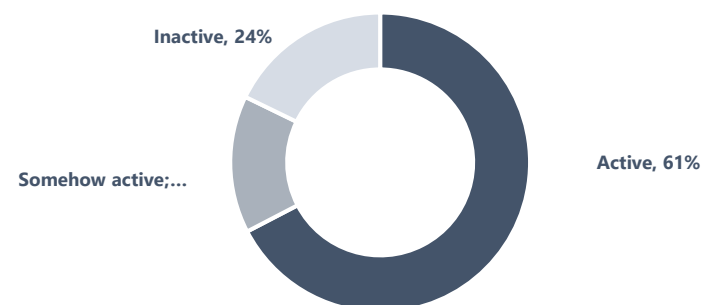
41 As suggested by Creative Cities from underrepresented regions.

42 As suggested by Cities of Music.

43 As suggested by cities that are active in applications evaluations, in reference to the guidelines' emphasis on existing capacities, including city equipment.

44 According to interviews, barriers might be financial, legal (i.e. visa requirements), and/or linguistic.

Graph 16. Participation in subnetwork activities



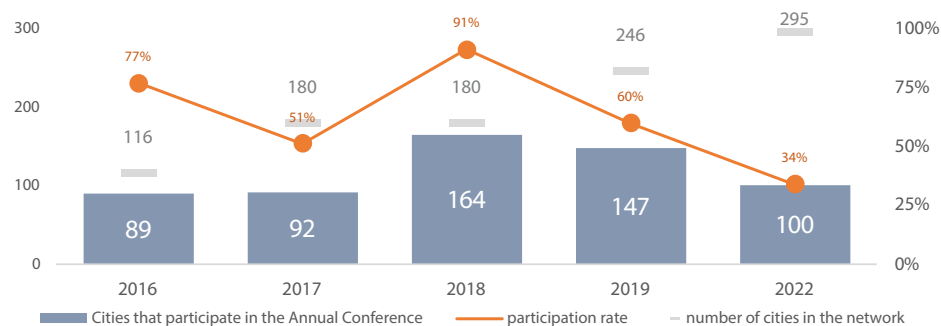
Source: Micro-survey with cluster coordinators (6 of 7)

121. The issue of inactivity, however, needs clarification, as engagement at subnetwork level is not mandatory for designated cities, and in recent years, there has been a **relaxation of the two formal member obligations, which were to attend annual conferences and submit quadrennial reports**. Moreover, the evaluation discovered that some cities deemed inactive by subnetwork coordinators face barriers to participating in network and subnetwork activities. However, they actively utilize the designation at the local level and engage in concrete inter-city exchanges.⁴⁴

Global structures show visible signs of saturation; thematic subnetworks are consolidated but concerned about growth management; and new networking solutions are emerging at national and regional levels (F2)

122. According to UCCN documents, the **Annual Conference** is the most important gathering of the Network since 2015. It combines three functions: 1) to be the main platform for best practice-sharing, with a different thematic focus every year, 2) to be the governance system of the Network, following up and updating strategic priorities and internal norms in the Conference Conclusions, and 3) to serve as a platform for awareness raising on UCCN and cities' contributions to UNESCO goals, namely through the Mayors' Forum.
123. The Annual Conference was affected by cancellations in 2020, 2021 (due to the COVID-19 pandemic) and again in 2023. Moreover, the number and share of attendees has dropped since 2018, as shown in the following graph. In 2022 the Annual Conference was affected by the pandemic, due to the rapidly evolving situation at the time.

Graph 17. The participation in the UCCN Annual Conferences decreased since 2018



Source: UCCN Secretariat files

124. Klls expressed **dissatisfaction** with the Network's communication about the Conference.⁴⁵ Moreover, some active cities at subnetwork level question its format and content, suggesting that the growth of the overall network and the consolidation of cluster annual meetings demands a strategic review to ensure that the value for mayors, focal points, and partners is commensurate with the human and economic investment and the environmental costs of travel. Many subnetwork meetings are cost-free for member cities because the host city pays for most expenses. In surveys, positive feedback on the annual conferences, at 57%, was significantly lower than for subnetwork meetings at 77% (see Graph 6).
125. Five of the seven subnetworks organise **regular in-person meetings**⁴⁶ hosted by a Creative City on a yearly basis. These meetings include the exchange of best practices and ideas, as well as the establishment of contacts for future collaboration. Informants indicate that their limited number of attendees, the thematic focus, and the insertion of a series of online meetings to prepare and follow up on the main onsite meeting, make these meetings more in-depth and useful for focal points and partners.

126. The **role played by subnetwork coordinators is appreciated** by most Klls, and coordinators show satisfaction with the collaboration and commitment of a large share of cluster members. The rotation mechanism of the coordination group is also generally appreciated.⁴⁷ However, these same stakeholders expressed concern about an increasing coordination burden related to the Network's growth and structural limitations. This was already highlighted in the 2016 Charles Landry report that indicated that there were substantive worries about its "explosive growth." It further noted that this growth had shifted the mood for many and changed the network's spirit with some cities becoming disengaged.⁴⁸ Such limitations included insufficient standards and inception training for new cities and new coordinators, updated databases on cities, a consolidated agenda with a yearly or semesterly perspective, and an up-to-date website and newsletter.
127. There is mixed evidence about the **relevance of the current thematic sub-networks** and their boundaries. Some indicate that their cities are generally interested in creativity promotion and that their priority themes may vary over time. Other cities, on the contrary, indicate that their active engagement in the Network responds to a high-level decision to invest their efforts in a concrete field. They also highlight the importance that thematic clusters have on UCCN's functioning, and how the exchanges that sustain such clusters are based on a substantive interaction and conversation, which in turn, demands a certain specialisation.
128. The majority of Kll also positively assessed the role played by **emerging national networks** and meetings in facilitating more intensive interaction and mutual support, without compromising global focus and connections. Indeed, observation of one of these meetings in Spain and exchanges with cities from UK, Portugal, Canada, US, Mexico, and China revealed that national networking often expands to the regional level and serves to prepare for global activities, including the Annual Conference, the elaboration of MMRs, the MONDIACULT survey, etc.

45 According to several informants, the 2022 Annual Conference in Santos, still affected by uncertainty about the pandemic, was confirmed in too short notice for many cities to mobilise funding and obtain visas; the 2023 Annual Conference in Istanbul was cancelled just a few weeks before schedule.

46 These are the annual meetings of the literature, media arts, music, and design clusters, and the film forum which is not held on a yearly basis but has already been held four times.

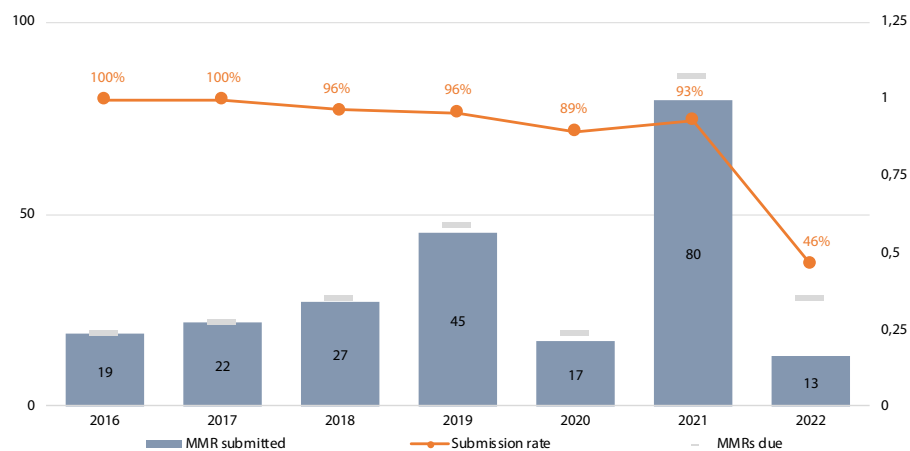
47 The rotation mechanism for the Coordination Group (CG), through which the CG members are eligible to serve for a maximum of two consecutive two-year mandates, starts with the Deputy Coordinator, who then takes over the role of the Coordinator after the first two-year mandate.

48 Landry, 2016.

Reporting and peer-review processes have been effectively standardised over the years, but they are not sufficiently aligned with UNESCO's strategic priorities, nor do they ensure cities' compliance with membership commitments (F3)

129. **The MMR process is positively assessed**⁴⁹ by focal points, mainly for enhanced accountability at local level and knowledge management. Some KIs indicate that the production of MMRs under common standards and publication in the UNESCO webpage are key to the good functioning of a Network which is based on sharing experiences and jointly reflecting on problem-solving.
130. **MMRs enhance cities' compliance with initial commitments.** For instance, reporting commitments are met by a large share of cities. Cities submitted 223 MMRs, which accounts for 90% of the 249 MMRs that were due until 2021. In 2022, this decreased dramatically, which according to city informants, was due to confusion around the MONDIACULT survey and discussion surrounding changes to the reporting structure.

Graph 18. Submission rates by creative field and region



Source: UCCN Secretariat files

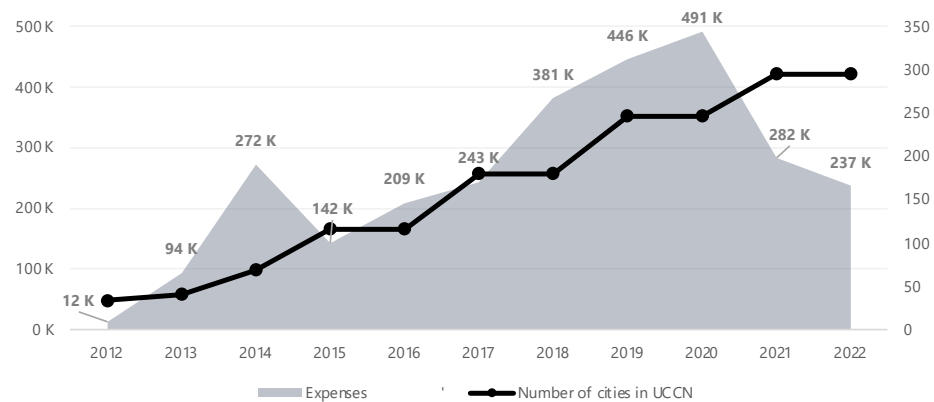
131. According to the survey, there is a need for an improved use of the experiences reported in MMRs at the global level. Ongoing changes in overall reporting systems and procedures at the UNESCO Culture Sector point to a **future reporting process through an online platform**, introduction of indicators, and the systematisation of information. Stakeholders suggested using the reporting process for extracting good practices and UCCN-aligned experiences to encourage their replication in other cities.

132. The reporting process includes a review of the three key elements of MMRs: participation in the Network, Implementation of the Network's objectives in the last four years, and a new four-year action plan. The review is made by peer cities following a standard form, which enhances the network nature of UCCN and provides an opportunity for peer-to-peer learning. However, some coordinators observe that the reporting and peer-review could better serve their purpose if there was clarity about the minimum participation requirements and the consequences for not meeting them. Beyond compliance issues, reports do not assess cities' progress towards UCCN-stated goals. Certain informants considered MMRs could be more analytical and result-oriented, specifically explaining why results were or were not achieved. Moreover, several informants suggested that peer-reviews of compliance data and self-evaluation should lead to **additional follow-up and support** from the UCCN. This would include mentoring and technical assistance between peer cities, when needed.

The Secretariat resources are not commensurate with the growth and ambition of the UCCN (E4)

133. The evolution of UCCN resources in recent years is **not growing in line with the membership**. There is a broad consensus about some of the efficiency issues related to the **small size of the Secretariat team**, considering the large number of cities.

Graph 19. Evolution of expenditure and number of Creative Cities



Source: UCCN Budget Overview

49 See question 11 in focal point survey (Annex IV.A).

134. The Secretariat's average **yearly budget** of USD 265,000 is fully dedicated to its own functioning and has no additional resources for other Network or subnetwork activities. The Annual Conference, with a cost of USD 1.1 million, is fully covered by the host city.
135. Klls were in favour of cities financially contributing to a **common fund that would** invest in key areas of UCCN's functioning. The interviews did not provide consistent information on why a minimum membership fee is not mandatory, or why voluntary fees are not broadly generalised across cities.
136. According to UCCN focal points, additional resources are **most needed for subnetwork coordination**, followed by the **flagship projects** run jointly by several cities and the **webpage and communication tools**. Other expenditures at the global level, like the Annual Conference, the production of knowledge products, or the administration of the Network, are not a priority for additional investment.⁵⁰

3.6 Sustainability

Apart from challenges related to the COVID-19 pandemic, discussions on global sustainability challenges are not generally present in MMRs, although there are inspiring examples of cities' engagement in this domain (S1)

137. Some examples of contribution to **environmental sustainability** can be found in Cities of Design, Crafts, and Gastronomy, which show awareness of the importance of the natural environment to their value chains. An example of sustainable gastronomy can be found in Paraty, which fosters proximity family-based organic supplies from rural surroundings with protected ecosystems covering 70% of its territory. Tsuruoka and Popayan also placed a strong emphasis on sustainable coexistence with proximity farms and fisheries. In the crafts cluster, Nassau and Santa Fe included environmental goals related to the preservation of their crafts' raw material in their Creative City plans. However, the network and subnetworks have not produced or endorsed conceptual frameworks and guidelines that apply environmental sustainability goals to each creative field. For example, the FAO guidance on sustainable gastronomy forms the normative basis of the Sustainable Gastronomy Day. This UN Day is observed in many Cities of Gastronomy with promotional purposes and little references to global environmental challenges.

138. Regarding the **COVID-19** pandemic, the Network adequately shaped its information system to facilitate knowledge-sharing on adaptation and recovery. This included a specific section in MMRs and peer reviews, and a web section dedicated to supporting good practice-sharing during the COVID-19 response. These experiences were further emphasised in the UCCN Secretariat's webpage.
139. As for the contribution of UCCN to building peace, some cities in the literary cluster expressed unease with the way MMRs make superficial and vague references to multiple SDGs to legitimise UCCN. These cities highlight that UCCN misses a narrative that highlights the importance of cities that actively welcome cultural diversity and promote intercultural connections and mutual understanding with other cities. This approach could still be framed under SDG 4.7.⁵¹ Furthermore, it would be aligned with the 2005 Convention on the Diversity of Cultural Expressions, the Yamoussoukro Declaration, and the UNESCO vision of "building peace in the minds of men and women."⁵²
140. For example, in the crafts cluster, the city of Fabriano participated in an Italian project aimed at **reconstructing historical city centres** damaged by the 2016 earthquake in the Apennines by strategically involving craftsmen to build more resilient cities from an environmental, economic, and social perspective. The UCCN has not disseminated this or similar practices beyond the publication of Fabriano's MMR.
141. Several cities highlighted the absence of a **crisis mechanism** to adapt networking and knowledge-sharing to cities facing natural disasters or war, as in the case of the Turkish Cities of Gastronomy that suffered the 2023 earthquakes; or Ramallah, City of Music, and Lviv, City of Literature, both hampered by war.

In active Creative Cities, the UNESCO designation has been used to strengthen local institutions through a participatory approach, promoting ownership and sustainability (S2)

142. Local ownership and political commitment are the most important enabling factors, according to focal points and city partners who indicated, in different interviews, that the designation and application processes **tend to reinforce both public and private institutional capacities** in relation to the creative field (para. 91-93).
143. Focal points and city partners also agree that the greatest level of **ownership of UCCN activities is found among local authorities**, followed by creators and professionals, and then CSOs. In contrast there is less perceived ownership amongst National Commissions, UNESCO Field Offices, and national ministries.⁵³

50 See question 10 in focal point survey (Annex IV.A).

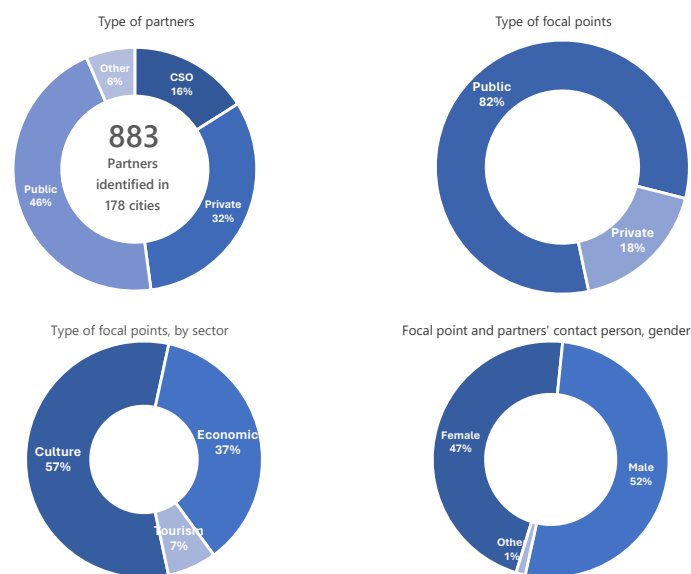
51 SDG 4.7 aims for all learners to acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.

52 This narrative references the Preamble to the Constitution of UNESCO and the 1989 UNESCO International Congress on "Peace in the Minds of Men," found in Yamoussoukro at UNESCO: [Building peace in the minds of men and women](#).

53 See question 12 in survey to focal points (Annex IV.A) and question 9 in survey to city partners (Annex IV.B).

144. Onsite and online interviews with focal points revealed that **the private sector and CSOs play an important role** in designing and implementing action plans. Indeed, the stakeholder mapping revealed that city partners are equally distributed between the public sector and the private and civil society sectors. In some cases, the focal point works within private sector entities.

Graph 20. Participation in UCCN is diverse and gender-balanced



Source: Stakeholder mapping

Creative Cities often focus on economic development and tourism strategies rather than plans for localising SDGs. (S3)

145. Data from the survey on enabling and limiting factors (Graph 6) shows that **local sustainable development agendas** do not generally support Creative City plans, although there are some notable examples. For instance: the Valladolid (Spain) 2030 Agenda inserts creativity in their local sustainable development agenda and requires every public officer to inform alignment to concrete SDGs when processing any

budgetary commitment; or the Tsuruoka SDG City of Future, which incentivises the integration of social, economic and environmental perspectives in local development planning under a framework set up by the national government of Japan for more than one hundred municipalities. There are also examples of cities that have cooperated with other international networks on SDGs localisation, such as Mexico City, which collaborates with UCLG.

146. Except for issues related to urban revitalisation and disaster recovery, **urban planning** is not an enabling factor for the implementation of Creative City plans, according to focal points.⁵⁴ Additionally, little complementarity is found between UCCN and the New Urban Agenda.⁵⁵ Although this UN framework is mentioned in UCCN Conference Conclusions, it is generally absent from MMRs and the discourse of Creative Cities' focal points. Indeed, explicit references to urbanisation and public space are scarce.⁵⁶
147. **Economic** development strategies and **tourism** masterplans are often the framework in which Creative City plans are inserted.

Membership entails financial commitment with the designated field and the reporting process requires financial information, but this information is not critically assessed, nor does it trigger any action (S4)

148. Focal points indicate that financial resources at city level (or lack of them), are an important enabling (or limiting) factor (para. 90 and 93, Graph 7). Firstly, proper coordination of a Creative City plan requires, according to KIs, a dedicated office with a **budget for key activities** at the local level and participation at the international level, or a clear assignment of such duties to a properly equipped department. Moreover, in some cities, the Creative City plan is supported with a **subsidy scheme** for city partners that serves to co-finance projects that align with Creative City goals.
149. As explained in previous sections, **financial constraints in lower income cities** or cities facing different sorts of crises hinder their effective participation in the Network.
150. Additionally, some active informants observed that the local context in thematic clusters (i.e. political turnover, staff rotation, and shifting priorities) can **reduce budgets** allocated to creativity and UCCN participation. Informants have expressed the need for the Network to follow up on this issue. In MMRs, cities do inform of any budget that is allocated at the local or international level, but neither peer reviewers nor the Secretariat use this to assess the financial sustainability of city plans.

⁵⁴ See also: the case of Mexico City and the FAROS project that taps into creativity to revitalise urban areas.

⁵⁵ The **New Urban Agenda** was adopted at the Third United Nations Conference on Housing and Sustainable Urban Development (Habitat III) in Quito, Ecuador, on October 20, 2016.

⁵⁶ Exceptions to this include Fabriano (para. 140) and Mexico City (para. 169-173).

3.7 Gender

UCCN has not systematically tapped into its potential to contribute to gender equality

151. Although gender quotas have not been established in the different layers of UCCN governance and engagement, the stakeholder mapping conducted during the evaluation inception revealed that there is a **gender balance across the network** (see Graph 20).
152. MMRs are not result-oriented and **do not contain indicators to assess if Creative Cities' activities are gender-balanced** in terms of end-beneficiaries (para. 79). When asked about this issue, some focal points indicated that gender was not an issue in their Creative Cities. However, they could not provide this data, nor evidence to indicate that the seven creative industries covered by UCCN are free of the gender inequality concerns that dominate their overall economic activity.
153. Additionally, the structure of templates for the membership process including applications, MMRs, and peer reviews, do not contain specific sections on gender. The structure of **gender markers** set in place by UNESCO and other UN entities has not been applied to the UCCN information system.
154. As a result of this, **key terms related to SDG 5 have a very low frequency in the MMRs** analysed through Big Data techniques (para. 98). Even in Creative Cities' action plans with particular focus on equality, contributions to gender equality are not reported (para.168).
155. This said, focal points mentioned that gender equality is one of the three UNESCO priorities where the **UCCN can make a significant contribution**.⁵⁷ The Cities of Music and Film have already started to realise this potential with cluster meetings and video channels, in which best practices of female participation in their creative fields are highlighted. Additionally, according to KILs, these subnetworks and Cities of Literature are particularly well-positioned to raise awareness and support for gender equality principles and practices, based on their storytelling capacity.

⁵⁷ See question 2 in focal point survey (Annex IV.A), question 4 in city partners' survey (Annex IV. B), and question 2 in NATCOMS survey (Annex IV.C.i).

3.8 Overview of Case Studies

Macao, City of Gastronomy, was inspired by Chengdu's safeguarding practices of culinary heritage

156. The UCCN's aim to serve as a laboratory for practices that link creativity to sustainable development was accomplished in the case of Macao, City of Gastronomy. Macao adopted ideas from Chengdu, another city in the same creative field, in its flagship activity to protect endangered Macanese culinary heritage. Macao also effectively implemented the action plan set forth in its 2017 application. Within this plan, the flagship activity was a Macanese Cuisine Database built from old recipes of Macanese cuisine collected from families through an international call and a partnership established with academic institutions and gastronomy associations. This initiative is a positive example of the UCCN at work. Such a database enhances a longer-term process of safeguarding Macanese tangible and intangible heritage under Chinese and UNESCO frameworks, which is fully aligned with the UN vision on sustainable, resilient, and inclusive cities contained in SDG 11. This database also reflects the laboratory logic of UCCN, as it was inspired by a similar preceding initiative on Sichuan Cuisine set in place by Chengdu, City of Gastronomy.
157. Factors contributing to Macao's achievements include public-private partnerships, significant and predictable financial resources, and alignment to local priorities contained in the "Tourism+" strategy for economic diversification. In interviews, Macao informants explained that the UNESCO brand empowers the focal point to drive attention towards UCCN-shared goals, including SDGs, but miss further precision from UNESCO on how to connect gastronomy and SDGs (i.e. sustainable gastronomy). Macao also benefits from the Network to attract creators from other Creative Cities to its gastronomy promotion activities. Macao indicated that inter-city exchanges are deeper and more fruitful among Chinese cities, both under UCCN and under other partnerships, like the Great Bay Area integrated by Hong Kong, Macao, Shenzhen, and other Cantonese cities.
158. Macao's Creative City action plans align to several SDGs, including economic SDGs 8, 3, and 11. Indeed, they are fully integrated in the "Tourism+" strategy of the local government, which seeks diversification of the tourism sector and the overall economy. However, these plans lack ambition and precision on environmental SDGs despite the UN strategic vision on sustainable gastronomy. While local informants seem aware of the importance of mainstreaming climate action and environmental issues in their action plan, their knowledge needs on this issue are not being met by the Network or the UNESCO Secretariat.

159. At the local level, the continuation of Macao's activities as a Creative City and the sustainability of its results are ensured by the leadership of the Macao Government Tourism Office and supported by a broad range of public and private entities. Mechanisms like the Macao City of Gastronomy working group and a subsidy scheme funded by the local government ensure a good balance between civil society participation and public leadership.
160. UCCN is relevant to Macao's needs as it provides two valuable inputs for the design and implementation of its gastronomy promotion policy: policy ideas (as in the case of the database), and inputs from other Creative Cities in exhibitions, competitions, and conferences on gastronomy. Macao's Creative City action plan is aligned to UNESCO's priorities, as it has a strong focus on the preservation of intangible heritage and raises awareness on the SDGs and their localisation at city level.

Bristol, City of Film, has successfully connected the promotion of the film industry with minority inclusion, driven by local dynamics. UCCN has amplified the global recognition of this achievement

161. In 2020, following Black Lives Matter protests, a statue of XVII-century slave trader Edward Colston was removed from public space and thrown by the crowd into the same harbour his ships used to embark from. This scene was seen by millions of people through different audio-visual works and networks and contributed to building a strategic vision on the power of images to foster equality and justice.
162. The city's commitment to diversity and inclusion within the film and TV sectors is exemplified in various initiatives. These include the Black Wave Production company, which amplifies unheard voices and reveals untold stories; the Bottle Yard's sustainability efforts and community-owned solar arrays, which underscore environmental responsibility; and Channel 4's Creative Hub to support social mobility and bring new talent into the industry. In particular, Channel 4 was part of Black to Front, a showcase of Black talent designed to improve representation within the TV industry. Channel 4 News broadcasts from Bristol Beacon in front of a live audience as part of the day's programming, featuring presenters, actors, writers and experts, contributors, and programme-makers of African descent.
163. In the field of education, Bristol has participated in the Film for Learning program, which uses film to enhance literacy among underrepresented individuals. Through this, the program aims for these individuals to gain access to opportunities for local training and employment.
164. According to the interviews, Bristol's strategic vision and collaborative efforts among diverse stakeholders are what have helped it succeed in linking film with inclusion. Interviews with other Cities of Film have revealed that the network has provided Bristol with a platform to amplify its international recognition for linking film and diversity and has raised interest in its African film festival.
165. Bristol has derived several benefits from its membership in the UCCN. Notably, city informants acknowledge important contributions in terms of exchanging knowledge and innovative practices. One significant example of exchanging ideas is demonstrated through film festivals and cultural events, which are the subjects of a subcommittee of the UCCN film cluster.
166. Additionally, the interviews highlighted the influence of other Creative Cities in shaping Bristol's approach to sustainable practices within the film and media arts sector. This is also the subject of another subcommittee on 'green shooting'. Another example of inter-city collaboration is the «Film for Learning» programme which involves Bristol, Bradford, and Belfast, and is framed under the United Kingdom network of UCCN members.
167. The interviews also acknowledge the effects of the UNESCO branding and the Creative City designation in the context of Bristol. On the positive side, being recognised as a UNESCO City of Film has bolstered Bristol's global profile and solidified its commitment to the film and TV sector's growth. Initiatives like expanding The Bottle Yard Studios and hosting Channel 4's Creative Hub can be attributed to this recognition, as the designation has facilitated collaboration between the city council, educational institutions, and production companies, creating a conducive environment for fostering creativity and innovation.
168. On the negative side, the interviews revealed the need for greater attention to gender equality within the Network's activities and initiatives, emphasising the importance of incorporating gender perspectives into Creative City planning and implementation. Surprisingly, despite UNESCO's priorities and Bristol's commitment with reducing inequalities, gender inclusion is not a salient issue in its action plan and Creative City reports.

Mexico City, City of Design, is revitalising urban areas using innovative, inclusive, and participatory design

169. Mexico City is revitalising urban areas through innovative and participatory initiatives in local public spaces that focus on vulnerable groups. However, these efforts are disconnected from the Network. CDMX has effectively promoted creativity and design through initiatives localised in the city's public space, with a strong inclusive approach and community engagement. Among these initiatives, three stand out for their innovation and impact:

- The Factories of Arts and Crafts (FAROS), a collaborative management model in which communities play a fundamental role in training and engaging children and young people in creative design.
- The Points of Innovation, Freedom, Arts, Education and Knowledge (PILARES), a decentralisation strategy and comprehensive action for strengthening the social fabric of the most vulnerable areas of CDMX. Priority is given to young people who have been left behind in formal educational institutions, women who need to strengthen their economic autonomy, and communities that do not have access to decent cultural and sports facilities.
- The enrichment of fairs and festivities in public spaces with a creative design built upon Mexican intangible heritage, like the Alebrijes.⁵⁸ The impact of these goals is aligned with the SDGs and the cultural rights enshrined in CDMX regulations.

170. In CDMX, design has become a way to use public spaces for festivities. The Day of the Dead, the Alebrijes, and other reported activities, such as children's games on public streets located in designed areas, show how design can be a part of collective expression and contribute to social cohesion.

171. CDMX has successfully enhanced urban equitable and sustainable development using creative initiatives promoted by the city, but this has not followed the sequence outlined in the UCCN ToC as there is no evidence of replication of practices or joint activities. CDMX has not participated in UCCN activities nor shared practical experience (while it does so in the framework of other city networks); some flagship activities within its Creative City action plan were drastically interrupted; there is little feeling of belonging to the Network.

172. Outcomes cannot be related to UCCN, as CDMX has not participated in the Network activities nor used the Network to conduct bilateral or multilateral exchanges with other Creative Cities. Due to the post-election political turnover, administrative and technical staff instability has impeded CDMX from benefiting from the Network and vice versa. This said, the Mexican Network of Creative Cities might reactivate CDMX as a member of UCCN.

173. In CDMX, political turnover has been a major challenge. The lack of coordination between the UCCN Secretariat, the Coordination Group, the UNESCO Field Office, and the Mexican National Commission, based in Mexico City, can also be related to the city's disconnection from the Network.

⁵⁸ Alebrijes are brightly colored Mexican folk art sculptures of fantastical creatures.

Conclusions

Based on the triangulation and analysis of evidence, the evaluation offers seven conclusions regarding the UCCN's outreach and results, SDG alignment and impact, and network management.

On UCCN outreach and results:

- I. The UCCN serves as an effective exchange platform, facilitating artistic and professional mobility while sharing successful practices among cities. The UCCN designation and UNESCO branding enhance internal and external recognition and many cities leverage this momentum to reinforce institutional and financial capacities. However, political and administrative turnover may undermine local ownership, and cities with lower per capita income face challenges in networking, attending international gatherings, and building connections with peer cities (Related to findings R2, E1, E2 E3, S2, S4).
- II. While there are examples of Creative Cities' interactions at global level the connections are geographically unbalanced with a bias towards the Global North, accentuating membership disparities. While a cooperation framework assists candidate cities during application, there is no such mechanism for post-application inter-regional cooperation (Related to findings E3, F1, F2, R4).
- III. The UCCN's growth has led to less intensive and substantive exchanges at a global level, impacting in particular Annual Conferences. Thematic and geographic subnetworks emerge as key drivers for effective networking between cities, with most connections occurring within the same creative field, region, or country. City focal points view subnetwork activities as the primary enabler of knowledge-sharing, with working groups serving as think tanks (Related to findings R2, C1, C2, E2, E3, F1, F2, F4).

On SDG alignment and impact:

- IV. The UCCN mission aims for creativity to impact SDGs and this concept is gradually permeating cities' action plans and MMRs. However, these reports often miss a comprehensive vision on local development impact and include vague claims

about contributions to SDGs. They frequently prioritise economic over social or environmental goals which raises questions about alignment with UNESCO priorities (Related findings R1, R3, R4, I1, I2, I3, I4, S1, S3).

- V. UNESCO's strategic direction for the Network has been flexible. While Annual Conferences reaffirm the 2030 Agenda and UNESCO priorities, specific guidance for creative fields is not available. When it comes to substantive work, cities are encouraged to take initiatives according to local priorities and left to navigate on their own at cluster level (Related to findings F3, F4, C2, I3, I4, S1, S3).

On UCCN management:

- VI. The current UCCN structure and regulations have been adequate for facilitating its role as a laboratory for learning. However, concerns from active cities about the management of a rapidly growing network, uneven participation, and efficiency issues highlight the need for updated and expanded management standards and internal regulations. There is unease amongst active cities with the current membership process, particularly in terms of city designations and consequences for non-compliance with UCCN commitments. The current focus of monitoring reports on activities could be improved through tracking compliance with UCCN commitments and a more result-oriented approach (Related to findings R2, E2, E3, I4, F1, F2, F3, S2).
- VII. At the subnetwork level, coordinators and the rotation mechanism are highly appreciated, but there may be issues about the increasing coordination burden due to network growth and a lack of assistance for coordination tasks (Related to findings F2, F4, E2).

The evaluation proposes six recommendations which are detailed below together with the Management Response from the Culture Sector.

Recommendations

Based on the Conclusions, the evaluation team has formulated six recommendations, two for each of the three areas covered.

For the balance and consolidation of UCCN outreach

Recommendation 1: Enhancement of UCCN structure

The UCCN structure should strengthen subnetworks by providing them with more visibility and recognition, as well as assistance for coordination tasks. To better manage the Network's growth, the Coordination Group needs to expand by including more coordinators for the most numerous thematic subnetworks and by adding geographic coordination mechanisms.

Addressed to: UCCN Secretariat and supported by Field Offices

Time frame: By the end of the Biennium (2024-25)

Recommendation 2: Geographic balance and development cooperation

While the promotion of geographic coordination mechanisms in underrepresented areas and their integration in the formal structure of UCCN will favour the Network geographic balance, this should be further enhanced with a UCCN development cooperation strategy.

Such a strategy should include an indication of priority projects (e.g. capacity building and joint projects in target cities) and foresee the provision of city-to-city technical assistance, as well as financial assistance from donor countries. While the Secretariat could play a facilitator role, Field Offices could also add to its effort by further designing and managing ODA-funded projects.

Addressed to: Culture Sector's senior management and supported by Field Offices

Time frame: By the end of the Biennium (2024-25)

For a strengthened alignment with the SDGs

Recommendation 3: Setting standards by highlighting good practices

UNESCO should strengthen its standard-setting role by tapping into cities' reported practices and highlighting good practices. With support from the Coordination Group and fellow cities, the Secretariat should select a reduced number of good practices (e.g. one per cluster and year), and later disseminate them through a UNESCO publication. The selection criteria should reflect UNESCO's normative and strategic priorities, as well as a certain degree of maturity of the good practice. According to the UCCN laboratory logic, maturity may be interpreted as replication of the practice from one Creative City to another.

Addressed to: UCCN Secretariat along with the support of the Coordination group

Time frame: By the end of 2024

Recommendation 4: Enhancement of UCCN's strategic direction, including on gender equality and Africa

It is recommended to enhance the narrative on the role of culture for sustainable development by creating a detailed strategic framework. This framework should establish priorities and stronger links between UCCN creative fields and a reduced set of specific SDGs and targets, which should be prioritised in accordance with UNESCO Global Priorities, Gender Equality and Africa, and the MONDIACULT thematic areas.

In addition to Annual Conferences, the revised framework should reflect in the thematic choices of subnetwork meetings and working groups, in the collection of good practices, and in the structure of key membership documents such as applications, action plans, monitoring reports and peer reviews. To monitor gender mainstreaming at city levels, the application of UNESCO Gender Equality Markers (GEM) should be considered in monitoring reports and peer reviews.

Addressed to: Culture sector's senior management
Time frame: By the end of the Biennium (2024-25)

For an efficient network management

Recommendation 5: Timebound membership with clearer participation requirements

Membership rules should be clarified and enforced by enhancing transparency in the designation process. This could be done by setting minimum participation requirements at Network and subnetwork level and establishing timebound memberships. Additionally, membership renewals should be contingent on quadrennial reports and peer reviews. Depending on the case, reviews of MMRs should lead to either membership

termination or the implementation of follow-up and support mechanisms (i.e. mentoring or technical assistance provided by the most performant cities). Another option for informing the decision on membership renewal includes the establishment of an evaluation mechanism.

Addressed to: Culture Sector's senior management
Time frame: By the end of the Biennium (2024-25)

Recommendation 6: Result-oriented reports and reviews involving UNESCO-appointed experts

UCCN should revise the reporting process to ensure that: (1) cities' participation and compliance with UCCN commitments can be tracked, (2) action plans and reports are result-oriented, and (3) the structure of such plans and reports allow for follow-up on cities' alignment with priorities. The collection of cities' participation data should be automated to track performance indicators at various levels, such as region, cluster, network, etc. The reports should also include a narrative for systematic collection of good practices from successful Creative Cities. Additionally, the peer review of reports should be reinforced with the guidance of UNESCO-appointed experts. Such experts should be knowledgeable about UNESCO normative and strategic frameworks and assess the alignment of Creative Cities' reports with UNESCO priorities.

Depending on the case, reviews of MMRs should lead to either membership termination or the implementation of follow-up and support mechanisms (i.e. mentoring or technical assistance provided by the most performant cities).

Addressed to: UCCN Secretariat
Time frame: By the end of 2024

Action points

This section provides an overview of ideas raised by evaluation participants on how to improve UCCN's performance. These ideas are consistent with the evaluation findings and conclusions and may be used by UNESCO to complement or concretise the six recommendations above.

Related to recommendation 1

Enhancement of UCCN structure

- When designing a geographic coordination mechanism, UNESCO could consider the structure integration in the Coordination Group of representatives of already-existing **geographic subnetworks**. Additionally, UNESCO could promote similar subnetworks in underrepresented regions.
- As part of the enhancement of thematic and geographic subnetworks, UNESCO should consider holding **multiannual UCCN Conferences**, and more manageable, concrete international meetings to follow up on Annual Conference agreements. These may include presential meetings by an extended coordination group, or task-force meetings commissioned to follow up and elaborate on specific aspects of multiannual conferences. Additionally, UNESCO should dedicate time to increase its presence in subnetwork annual meetings.
- **Membership fees** should be made mandatory, and members' opinions on the allocation of resulting funds should be considered. According to the evaluation, part of this funding should be allocated to support services for subnetwork coordination.

Related to recommendation 2

Geographic balance and development cooperation

- Exemptions on mandatory fees could be awarded to cities in underrepresented regions. If funds gained from such fees are invested into support services for subnetwork coordination and used for coordination-related expenditures (e.g. travel expenses) then they would facilitate geographic diversity within the UCCN governance structure.

Related to recommendation 3

Setting standards by highlighting good practices

- The differentiation between Creative Cities' reported practices and UNESCO-designated "good practices" should be viewed as an opportunity to test new formats, which should be consulted with focal points.

Related to recommendation 4

Enhancement of UCCN's strategic direction, including on gender equality and Africa

- When developing a more detailed strategic framework in line with the SDGs, UNESCO should select specific targets and priorities to be included in all Creative Cities' action plans. Considering the evaluation findings, these may include the UNESCO Priority Africa, the UNESCO Gender Priority, SDG 4.7 (the promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development) and SDG 11.4 (the safeguarding of cities' intangible heritage).
- UNESCO should mobilise support from UN- and international actors, based on their thematic experience (e.g. FAO on sustainable gastronomy).

Related to recommendation 5

Timebound membership with clearer participation requirements

- Designations should be awarded for an 'initial' period of two reporting cycles (i.e. 8 years total). Afterwards, they should be subject to renewal after every reporting cycle (i.e. every 4 years).

Related to recommendation 6

Result-oriented reports and reviews involving UNESCO-appointed experts

- To make better use of peer reviews and potential expertise, the UCCN Secretariat should set detailed criteria for the type of activities that must be present in Creative Cities' action plans and MMRs. The criteria should include SDG alignment and networking requirements and should be provided regardless of the cities' broader work within their designated creative field.

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- › 2017 call for application files
- › 2019 call for application files
- › 2021 call for application files
- › Annual conferences
- › Budget information
- › Financial reports
- › Geographical and thematic distribution of the UNESCO Creative Cities Network
- › List of cities for case studies
- › UCCN Secretariat note: "Information on overall strategy"
- › UCCN secretariat's responses to participation and gender data

Membership Monitoring Reports

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2004	Edinburgh	Literature	Europe and North America	MMR 2016	MMR 2020
2005	Aswan	Crafts and Folk Art	Arab States	MMR 2016	MMR 2020
	Berlin	Design	Europe and North America	MMR 2016	MMR 2020
	Buenos Aires	Design	Latin America and the Caribbean	MMR 2016	MMR 2020
	Popayán	Gastronomy	Latin America and the Caribbean	MMR 2016	MMR 2020
	Santa Fe	Crafts and Folk Art	Europe and North America	MMR 2016	MMR 2020
2006	Bologna	Music	Europe and North America	MMR 2016	MMR 2020
	Montréal	Design	Europe and North America	MMR 2016	MMR 2020
	Seville	Music	Europe and North America	MMR 2016	MMR 2020
2008	Glasgow	Music	Europe and North America	MMR 2016	Not submitted
	Iowa City	Literature	Europe and North America	MMR 2016	MMR 2020
	Kobe	Design	Asia and the Pacific	MMR 2016	MMR 2020
	Lyon	Media Arts	Europe and North America	MMR 2016	MMR 2020
	Melbourne	Literature	Asia and the Pacific	MMR 2016	MMR 2020
	Nagoya	Design	Asia and the Pacific	MMR 2016	Not submitted
	Shenzhen	Design	Asia and the Pacific	MMR 2016	MMR 2020
2009	Bradford	Film	Europe and North America	MMR 2016	MMR 2020
	Ghent	Music	Europe and North America	MMR 2016	MMR 2020
	Kanazawa	Crafts and Folk Art	Asia and the Pacific	MMR 2016	MMR 2020

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2010	Chengdu	Gastronomy	Asia and the Pacific	MMR 2017	MMR 2021
	Dublin	Literature	Europe and North America	MMR 2017	MMR 2021
	Icheon	Crafts and Folk Art	Asia and the Pacific	MMR 2017	MMR 2021
	Östersund	Gastronomy	Europe and North America	MMR 2017	MMR 2021
	Saint-Etienne	Design	Europe and North America	MMR 2017	MMR 2021
	Seoul	Design	Asia and the Pacific	MMR 2017	MMR 2021
	Shanghai	Design	Asia and the Pacific	MMR 2017	MMR 2021
	Sydney	Film	Asia and the Pacific	MMR 2017	MMR 2021
2011	Graz	Design	Europe and North America	MMR 2017	MMR 2021
	Reykjavik	Literature	Europe and North America	MMR 2017	MMR 2021
2012	Beijing	Design	Asia and the Pacific	MMR 2017	MMR 2021
	Bogota	Music	Latin America and the Caribbean	MMR 2017	MMR 2021
	Hangzhou	Crafts and Folk Art	Asia and the Pacific	MMR 2017	MMR 2021
	Jeonju	Gastronomy	Asia and the Pacific	MMR 2017	MMR 2021
	Norwich	Literature	Europe and North America	MMR 2017	MMR 2021
2013	Brazzaville	Music	Africa	MMR 2017	MMR 2021
	Enghien-les-Bains	Media Arts	Europe and North America	MMR 2017	MMR 2021
	Fabriano	Crafts and Folk Art	Europe and North America	MMR 2017	MMR 2021
	Krakow	Literature	Europe and North America	MMR 2017	MMR 2021
	Paducah	Crafts and Folk Art	Europe and North America	MMR 2017	MMR 2021
	Sapporo	Media Arts	Asia and the Pacific	MMR 2017	MMR 2021
	Zahlé	Gastronomy	Arab States	MMR 2017	MMR 2021
2014	Bilbao	Design	Europe and North America	MMR 2018	MMR 2022
	Busan	Film	Asia and the Pacific	MMR 2018	MMR 2022
	Curitiba	Design	Latin America and the Caribbean	MMR 2018	Not submitted

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2014	Dakar	Media Arts	Africa	MMR 2018	Not submitted
	Dundee	Design	Europe and North America	MMR 2018	Not submitted
	Dunedin	Literature	Asia and the Pacific	MMR 2018	Not submitted
	Florianopolis	Gastronomy	Latin America and the Caribbean	MMR 2018	MMR 2022
	Galway	Film	Europe and North America	MMR 2018	Not submitted
	Granada	Literature	Europe and North America	MMR 2018	Not submitted
	Gwangju	Media Arts	Asia and the Pacific	MMR 2018	MMR 2022
	Hamamatsu	Music	Asia and the Pacific	MMR 2018	MMR 2022
	Hanover	Music	Europe and North America	MMR 2018	Not submitted
	Heidelberg	Literature	Europe and North America	MMR 2018	MMR 2022
	Helsinki	Design	Europe and North America	MMR 2018	MMR 2022
	Jacmel	Crafts and Folk Art	Latin America and the Caribbean	Not submitted	Not submitted
	Jingdezhen	Crafts and Folk Art	Asia and the Pacific	MMR 2018	MMR 2022
	Linz	Media Arts	Europe and North America	MMR 2018	Not submitted
	Mannheim	Music	Europe and North America	MMR 2018	Not submitted
	Nassau	Crafts and Folk Art	Latin America and the Caribbean	MMR 2018	MMR 2022
	Pekalongan	Crafts and Folk Art	Asia and the Pacific	MMR 2018	Not submitted
	Prague	Literature	Europe and North America	MMR 2018	MMR 2022
	Shunde	Gastronomy	Asia and the Pacific	MMR 2018	Not submitted
	Sofia	Film	Europe and North America	MMR 2018	Not submitted
	Suzhou	Crafts and Folk Art	Asia and the Pacific	MMR 2018	MMR 2022
	Tel Aviv-Yafo	Media Arts	Europe and North America	MMR 2018	Not submitted
	Torino	Design	Europe and North America	MMR 2018	MMR 2022
	Tsuruoka	Gastronomy	Asia and the Pacific	MMR 2018	MMR 2022
	York	Media Arts	Europe and North America	MMR 2018	Not submitted

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2015	Adelaide	Music	Asia and the Pacific	MMR 2019	
	Al-Ahsa	Crafts and Folk Art	Arab States	MMR 2019	
	Austin	Media Arts	Europe and North America	MMR 2019	
	Baghdad	Literature	Arab States	MMR 2019	
	Bamiyan	Crafts and Folk Art	Asia and the Pacific	MMR 2019	
	Bandung	Design	Asia and the Pacific	MMR 2019	
	Barcelona	Literature	Europe and North America	MMR 2019	
	Belém	Gastronomy	Latin America and the Caribbean	MMR 2019	
	Bergen	Gastronomy	Europe and North America	MMR 2019	
	Bitola	Film	Europe and North America	MMR 2019	
	Budapest	Design	Europe and North America	MMR 2019	
	Burgos	Gastronomy	Europe and North America	MMR 2019	
	Dénia	Gastronomy	Europe and North America	MMR 2019	
	Detroit	Design	Europe and North America	MMR 2019	
	Durán	Crafts and Folk Art	Latin America and the Caribbean	MMR 2019	
	Ensenada	Gastronomy	Latin America and the Caribbean	MMR 2019	
	Gaziantep	Gastronomy	Asia and the Pacific	MMR 2019	
	Idanha-a-Nova	Music	Europe and North America	MMR 2019	
	Isfahan	Crafts and Folk Art	Asia and the Pacific	MMR 2019	
	Jaipur	Crafts and Folk Art	Asia and the Pacific	MMR 2019	
	Katowice	Music	Europe and North America	MMR 2019	
	Kaunas	Design	Europe and North America	MMR 2019	
	Kingston	Music	Latin America and the Caribbean	MMR 2019	
Kinshasa	Music	Africa	MMR 2019		
Liverpool	Music	Europe and North America	MMR 2019		

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2015	Ljubljana	Literature	Europe and North America	MMR 2019	
	Lubumbashi	Crafts and Folk Art	Africa	Not submitted	
	Lviv	Literature	Europe and North America	MMR 2019	
	Medellín	Music	Latin America and the Caribbean	MMR 2019	
	Montevideo	Literature	Latin America and the Caribbean	MMR 2019	
	Nottingham	Literature	Europe and North America	MMR 2019	
	Óbidos	Literature	Europe and North America	MMR 2019	
	Parma	Gastronomy	Europe and North America	MMR 2019	
	Phuket	Gastronomy	Asia and the Pacific	MMR 2019	
	Puebla	Design	Latin America and the Caribbean	MMR 2019	
	Rasht	Gastronomy	Asia and the Pacific	MMR 2019	
	Rome	Film	Europe and North America	MMR 2019	
	Salvador	Music	Latin America and the Caribbean	MMR 2019	
	San Cristóbal de las Casas	Crafts and Folk Art	Latin America and the Caribbean	MMR 2019	
	Santos	Film	Latin America and the Caribbean	MMR 2019	
	Sasayama	Crafts and Folk Art	Asia and the Pacific	MMR 2019	
	Singapore	Design	Asia and the Pacific	MMR 2019	
	Tartu	Literature	Europe and North America	MMR 2019	
	Tongyeong	Music	Asia and the Pacific	MMR 2019	
	Tucson	Gastronomy	Europe and North America	MMR 2019	
Ulyanovsk	Literature	Europe and North America	MMR 2019		
Varanasi	Music	Asia and the Pacific	Not submitted		
2017	Alba	Gastronomy	Europe and North America	MMR 2021	
	Amarante	Music	Europe and North America	MMR 2021	
	Auckland	Music	Asia and the Pacific	MMR 2021	

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2017	Baguio city	Crafts and Folk Art	Asia and the Pacific	MMR 2021	
	Barcelos	Crafts and Folk Art	Europe and North America	MMR 2021	
	Braga	Media Arts	Europe and North America	MMR 2021	
	Brasilia	Design	Latin America and the Caribbean	MMR 2021	
	Bristol	Film	Europe and North America	MMR 2021	
	Brno	Music	Europe and North America	MMR 2021	
	Bucheon	Literature	Asia and the Pacific	MMR 2021	
	Buenaventura	Gastronomy	Latin America and the Caribbean	MMR 2021	
	Cairo	Crafts and Folk Art	Arab States	MMR 2021	
	Cape Town	Design	Africa	MMR 2021	
	Carrara	Crafts and Folk Art	Europe and North America	MMR 2021	
	Changsha	Media Arts	Asia and the Pacific	MMR 2021	
	Chiang Mai City	Crafts and Folk Art	Asia and the Pacific	MMR 2021	
	Chordeleg	Crafts and Folk Art	Latin America and the Caribbean	MMR 2021	
	Cochabamba	Gastronomy	Latin America and the Caribbean	MMR 2021	
	Daegu	Music	Asia and the Pacific	MMR 2021	
	Dubai	Design	Arab States	MMR 2021	
	Durban	Literature	Africa	MMR 2021	
	Frutillar	Music	Latin America and the Caribbean	MMR 2021	
	Gabrovo	Crafts and Folk Art	Europe and North America	MMR 2021	
	Geelong	Design	Asia and the Pacific	MMR 2021	
	Guadalajara	Media Arts	Latin America and the Caribbean	MMR 2021	
	Hatay	Gastronomy	Asia and the Pacific	MMR 2021	
	Istanbul	Design	Asia and the Pacific	MMR 2021	
	João Pessoa	Crafts and Folk Art	Latin America and the Caribbean	MMR 2021	

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2017	Kansas City	Music	Europe and North America	MMR 2021	
	Kolding	Design	Europe and North America	MMR 2021	
	Kortrijk	Design	Europe and North America	MMR 2021	
	Kosice	Media Arts	Europe and North America	MMR 2021	
	Kütahya	Crafts and Folk Art	Asia and the Pacific	MMR 2021	
	Lillehammer	Literature	Europe and North America	MMR 2021	
	Łódź	Film	Europe and North America	MMR 2021	
	Macao	Gastronomy	Asia and the Pacific	MMR 2021	
	Madaba	Crafts and Folk Art	Arab States	MMR 2021	
	Manchester	Literature	Europe and North America	MMR 2021	
	Mexico-City	Design	Latin America and the Caribbean	MMR 2021	
	Milano	Literature	Europe and North America	MMR 2021	
	Morelia	Music	Latin America and the Caribbean	MMR 2021	
	Ouagadougou	Crafts and Folk Art	Africa	MMR 2021	
	Panama City	Gastronomy	Latin America and the Caribbean	MMR 2021	
	Paraty	Gastronomy	Latin America and the Caribbean	MMR 2021	
	Pesaro	Music	Europe and North America	MMR 2021	
	Porto-Novo	Crafts and Folk Art	Africa	MMR 2021	
	Qingdao	Film	Asia and the Pacific	MMR 2021	
	Québec	Literature	Europe and North America	MMR 2021	
	San Antonio	Gastronomy	Europe and North America	MMR 2021	
	Seattle	Literature	Europe and North America	MMR 2021	
	Sheki	Crafts and Folk Art	Europe and North America	MMR 2021	
	Terrassa	Film	Europe and North America	MMR 2021	

Design. year	Creative City	Creative field	Region	Cycle 1	Cycle2
2017	Tétouan	Crafts and Folk Art	Arab States	MMR 2021	
	Toronto	Media Arts	Europe and North America	MMR 2021	
	Tunis	Crafts and Folk Art	Arab States	MMR 2021	
	Utrecht	Literature	Europe and North America	MMR 2021	
	Wuhan	Design	Asia and the Pacific	MMR 2021	
	Yamagata	Film	Asia and the Pacific	MMR 2021	

Web resources

UNESCO

- ➔ Annual Conferences | Creative Cities Network
- ➔ Call for Applications| Creative Cities Network - UNESCO
- ➔ Cities' Response to COVID-19 | Creative Cities Network - UNESCO
- ➔ 55 new cities join the UNESCO Creative Cities Network on World Cities Day
- ➔ World Network of Biosphere Reserves
- ➔ UNESCO Chairs and UNITWIN Networks | UNESCO
- ➔ International Coalition of Inclusive and Sustainable Cities
- ➔ Brasília - Creative Cities Network - UNESCO
- ➔ UNESCO Mexico.
- ➔ UNESCO offices in Beirut
- ➔ UNESCO: Building peace in the minds of men and women
- ➔ New Urban Agenda

Subnetworks

- ➔ Cities of Design
- ➔ Cities of Literature
- ➔ Cities of Film
- ➔ Cities of Media Arts
- ➔ Cities of Music | The Voyage of the Drum
- ➔ EQUALISER – A UNESCO Cities of Music Project (equaliserglobal.com)

Abu Dhabi

- ➔ Creative City of Abu Dhabi
- ➔ Focal point of Abu Dhabi

Baghdad

- ➔ Focal point of Baghdad

Baguio city

- ➔ Creative City of Baguio city
- ➔ Focal point of Baguio city

Bergen

- ➔ Creative City of Bergen
- ➔ Focal point of Bergen

Braga

- ➔ Creative City of Braga

Bristol

- ➔ Creative City of Bristol
- ➔ Focal point of Bristol

Burgos

- ➔ Creative City of Burgos
- ➔ Focal point of Burgos

Caldas da Rainha

- ➔ Creative City of Caldas da Rainha
- ➔ Focal point of Caldas da Rainha

Chiang Mai City

- ➔ Creative City of Chiang Mai City
- ➔ Focal point of Chiang Mai City

Dénia

- ➔ Creative City of Dénia
- ➔ Focal point of Dénia

Dublin

- ➔ Focal point of Dublin

Dundee

- ➔ Creative City of Dundee
- ➔ Focal point of Dundee

Edinburgh

- ➔ Creative City of Edinburgh
- ➔ Focal point of Edinburgh

Exeter

- ➔ Exeter Phoenix. Partick
- ➔ Book Bag bookstore. Charlie
- ➔ Exeter city of literature
- ➔ Literary map link
- ➔ Partnership network link

Fabriano

- ➔ Focal point of Fabriano

Frutillar

- ➔ Focal point of Frutillar

Graz

- ➔ Creative City of Graz
- ➔ Focal point of Graz

Guadalajara

- ➔ Focal point of Guadalajara

Iowa City

- ➔ Focal point of Iowa City

Kortrijk

- ➔ Creative City of Kortrijk
- ➔ Focal point of Kortrijk

Kütahya

- ➔ Creative City of Kütahya
- ➔ Focal point of Kütahya

Ljubljana

- ➔ Focal point of Ljubljana

London

- ➔ Creative City of London
- ➔ Focal point of London

Macao

- ➔ Macao gastronomy map:
- ➔ Macanese Cuisine Database:
- ➔ Dedicated webpage
- ➔ Macao Government Tourism Office
- ➔ Macao Institute for Tourism Studies (IFTM)
- ➔ Macau University of Science and Technology (M.U.S.T.)
- ➔ Cultural Affairs Bureau
- ➔ Municipal Affairs Bureau
- ➔ Confraria da Gastronomia Macaense
- ➔ The United Association of Food and Beverage Merchants
- ➔ Economic and Technological Development Bureau
- ➔ Macau Hotel Association

Madaba

- ➔ Madaba Institute for Mosaic Art and restoration
- ➔ Madaba Institute for Mosaic Art and restoration
- ➔ Kon Library

Medellín

- ➔ Focal point of Medellín

Mérida

- ➔ Focal point of Mérida

Mexico-City

- ➔ Departamento de Cultura de Ciudad de México
- ➔ Arquine – Mextropoli
- ➔ British Council
- ➔ Zona Maco
- ➔ Abierto Mexicano de Diseño
- ➔ Funerarias Gayosso
- ➔ Mexicráneos
- ➔ Brigada para leer en libertad
- ➔ Ciudades y Gobiernos Locales Unidos (CGLU)
- ➔ Unión de Ciudades Iberoamericanas (UCCI)

Nagoya

- ➔ Creative City of Nagoya
- ➔ Focal point of Nagoya

Norrköping

- ➔ Creative City of Norrköping
- ➔ Focal point of Norrköping

Norwich

- ➔ Creative City of Norwich

Overstrand Hermanus

- ➔ Creative City of Overstrand Hermanus
- ➔ Focal point of Overstrand Hermanus

Querétaro

- ➔ Creative City of Querétaro

Reykjavik

- ➔ Creative City of Reykjavik
- ➔ Focal point of Reykjavik

San Antonio

- ➔ Creative City of San Antonio
- ➔ Focal point of San Antonio

San Cristóbal de las Casas

- ➔ Creative City of San Cristóbal de las Casas
- ➔ Focal point of San Cristóbal de las Casas

Seattle

- ➔ Creative City of Seattle

Shenzhen

- ➔ Shenzhen Culture, Creativity, and Design Association (focal point)
- ➔ The Sea World Culture Arts Center and exhibition Values of design, in collaboration with the Victoria and Albert Museum
- ➔ Museum of Modern Art and Urban Planning

Singapore

- ➔ Creative City of Singapore
- ➔ Focal point of Singapore

Tartu

- ➔ Creative City of Tartu
- ➔ Focal point of Tartu

Toronto

- ➔ Toronto Nuit Blanche
- ➔ Circle of Enquiry
- ➔ 401
- ➔ Toronto city, Economic Development and Culture Division:

Valladolid

- ➔ Creative City of Valladolid
- ➔ Focal point of Valladolid

Wuhan

- ➔ Creative City of Wuhan
- ➔ Focal point of Wuhan

York

- ➔ Focal point of York

Zahlé

- ➔ A video of Zahle City of Gastronomy

Annexes

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Annex I. Evaluation participants

	Name	Position	Institution
CASE STUDIES:			
Ms.	Natalie Moore	Bristol UNESCO City of Film Manager	Bristol City Council
Ms.	Deborah Kinghorn	International Affairs Officer	Bristol City Council
Mr.	Marvin Rees	Bristol's Mayor	Bristol City Council
Ms.	Charlotte Crofts	Associate Professor in filmmaking	University of West England
Mr.	Andrew Spicer	Professor of Cultural Production	University of West England
Mr.	Steve Presence	Associate Professor in Film Studies	University of West England
Ms.	Amy Genders	Postdoctoral Fellow- Wrote the Freelancer	University of West England
Ms.	Laura Aviles	Senior Bristol Film Manager	The Bottle Yard Studios
Ms.	Katherine Nash	Business Operations Manager	The Bottle Yard Studios
Ms.	Jane Coulter	Industry and Community Outreach Coordinator	The Bottle Yard Studios
Ms.	Elise Hurcombe	Arts Development Manager	Bristol City Council
Ms.	Clare Reddingtoon	CEO	Watershed
Ms.	Maddy Probst	Managing Producer	Watershed
Ms.	Tabitha Clayson	Culture & Events Development Officer	Bristol City Council
Mr.	Kevin Blacoe	Head of Partnerships and Skills	Channel 4
Ms.	Ella Conlin	4Skills Coordinator	Channel 4
Ms.	Tara Sachdeva	Director & Creative Producer	Compass presents
Ms.	Nichola Clarke	Northern Ireland Learning Lead	Film into learning
Ms.	Bizzy Day	Encounters Festival	Encounters Festival
Ms.	Madeleine Probst	Film Hub South West and Cinema Managing Producer	WaterShed
Ms.	Jenny Foster	Project Director at Global Goals Centre Bristol	Sparks
Ms.	Kathryn Chiswell-Jones		Sparks

	Name	Position	Institution
Mr.	Craig Cheney	Deputy Mayor	Bristol City Council
Ms.	Kathryn Davis	Managing Director	Visit West
Ms.	Helen Parnham	Senior Policy, Strategy and Public Affairs Officer	Bristol City Council
Mr.	Simon		SDG Alliance
Mr.	Nelson, Mok Chi Chong	Officer	MGTO
Ms.	Graça Guise	Communications	MGTO
Ms.	Crhistina Lao	Team leader	MGTO
Mr.	Kem	PR and tourist guide	MGTO
Ms.	Helena de Senna Fernandes	Director. Focal point	MGTO
Mr.	Cheng Wai Tong	Deputy Director	MGTO
Mr.	Tou Chi Hou	Technician	Macau Museum. Cultural Affairs Bureau
Ms.	Lou Hou lan	Director	Macau Museum. Cultural Affairs Bureau
Ms.	Melody Kam	Representative	Education and Youth Affairs Development Bureau (DSEDJ)
Ms.	Zoe, Sou Hoi Chi	Acting Head of Department	Department of Food Safety of The Municipal Affairs Bureau (IAM)
Ms.	Brenda, Yang Chieh Yun	Assistant Professor of Faculty of Hospitality and Tourism Management	Macau University of Science and Technology (MUST)
Mr.			Macau Cuisine Association
Ms.	Florita Alves	Vicepresident. Chef and restaurant owner	Confraria da Gastronomia Macaense
Mr.	Chan Chak Mo		The United Association of Food and Beverage Merchants of Macao
Mr.			Macau Hotel Association
Ms.			Portuguese restaurants Association
Ms.	Diamantina Luiza Do Rosario Sa Coimbra	Vice president	Institute for Tourism Studies of Macao (IFTM)
Ms.	Christy, Ng Yen Nee	School of Hospitality Management – Coordinator for Culinary Arts Management Programme	Institute for Tourism Studies of Macao (IFTM)
Mr.	Carlos Tejada		UNESCO-México
Mr.	Walter Boelsterly	Director	Museo de Arte Popular
Ms.	Marcela Jiménez	Coordinator	Empresas Culturales Creativas

	Name	Position	Institution
Mr.	Eduardo Vázquez	Director	Colegio de san Ildefonso
Mr.	Cristian Calónico	Director	Fideicomiso para la Promoción del Cine Mexicano
Ms.	Claudia Curiel de Icaza	Secretaria de Cultura	CDMX government (Focal Point)
Ms.	Jainite Rueda	Coordinator of Cultural Planification	CDMX government
Mr.	Miquel Adriá	Coordinator	Mextropolis
Mr.	Alejandro Rincón	Coordinator	FARO Cosmos
	Three artists	Creative artists	FARO Oriente
Ms.	Alejandra Montemayor	Coordinator	British Council
Mr.	Jordi Pascual	Coordinator	CGLU
ERG MEETINGS:			
Ms.	Ms. Vanessa Poulin-Gladu	Manager, Public Affairs	Canadian Commission for UNESCO
Mr.	Mr. Jean Louis Diouf	Animateur Culturel/Focal Point UCCN	Dakar
Mr.	Mr. Khour Iqbal Khoory	Coordinator of Dubai City for UNESCO Creative City of Design	Dubai
Mr.	Mr. Dominique Roland	Directeur, Centre des Arts	Enghien-les-Bains
Mr.	Mr. Eduardo Seijo Solis	Director of the Office of Economic Development and Tourism	Merida
Ms.	Ms. Lindsay Barrientos	Deputy Executive Director	Philippine National Commission for UNESCO
Mr.	Mr. İhsan Tolga KORUCU	Assistant Secretary-General (international affairs)	Turkish National Commission for UNESCO
Mr.	Ernesto Ottone	Assistant Director General	UNESCO
FOCUS GROUPS:			
Mr.	Ahmed Almatar	FP	Al-Alsha
Mr.	Tom Bergh	Bergen	Focal points
Mr.	Robin Jutzen	Focal point	Cape Town Municipality
Ms.	Kanthima Supha	FP	Chiang Mai
Ms.	Anne-Marie Kelly		Dublin
Ms.	Debbie Skelton	Focal point	Durban Municipality
Ms.	Keira		Edinburgh

	Name	Position	Institution
Mr.	Vittorio Salmoni	FP	Fabriano
Mr.	Diego Vélez	Gestor de proyectos	Fundación Plades Frutillar
Mr.	Wolfgang Skerget	Focal Point	Graz
Mr.	Ulrik Jungersen	Focal Point	Kolding
Mr.	Stijn Debaillie	Focal Point	Kortrijk
Mr.	Mehmet Zenci	FP	Kütahya
Mr.	José Feuereisen	Director	Agencia de Cooperación e Inversión de Medellín y el Área Metropolitana
Mr.	Eriko Esaka	Focal Point	Nagoya
Ms.	Peggy Hughes	Chief Executive	Norwich
Mr.	Dag Hartman	Östersund	Focal points
Ms.	F Loyd	Focal Point	Overstrand Municipality
Mr.	Carlotta Beghi		Focal points
Mr.	Kjartan Már Ómarsson	Project Manager and focal point	Reykjavík UNESCO Literary City
Ms.	Stesha Brandon	Program Manager,	Seattle City of Literature
Mr.	Guanyou Chen	Focal Point	Singapore
Mr.		Focal Point	Tartu
GLOBAL INTERVIEWS:			
Ms.	Isabel de Paula	Culture Coordinator	UNESCO Brasilia Office
Mr.	Diogo Carvalho	Culture Officer	UNESCO Brasilia Office
Mr.	İhsan Tolga KORUCU.	Assistant Secretary-General	Turkish NatCom / UNESCO HQ
Mr.	Raul Valdes Cotera	Lead Global Network of Learning Cities	UNESCO
Mr.	Hans Thulstrup	World Network of Biosphere Reserves	UNESCO
Ms.	Mirna Ashraf Ali	World Heritage Cities Programme Assistant	UNESCO
Ms.	Linda Tinio-Le Douarin	Former coordinator ICCAR	UNESCO
Ms.	Denise Bax	UCCN Secretariat	UNESCO

	Name	Position	Institution
Mr.	Qiaobo Ni	UCCN Secretariat	UNESCO
Ms.	Caroline Munier	Diversity of Cultural Expression Programme Specialist	UNESCO
Ms.	Melika Medici Caucino	Diversity of Cultural Expression Programme Specialist	UNESCO
Mr.	Ernesto Ottone Ramírez	Assistant Director General for Culture	UNESCO
Mr.	Caspar Merkle	IOS	UNESCO
SUBNETWORK ANALYSES:			
Ms.	Khadija El Bennaoui	Focal point of Abu Dhabi City of Music	Department of Culture and Tourism
Mr.	Sadek R. Mohammed	Director and focal point	Baghdad City of Literature
Ms.	Leticia Clemente	FP	Baguio City
Ms.	Joana Miranda	Focal point	Braga
Ms.	Raquel Puente	Punto focal	Ayuntamiento de Burgos
Mr.	Fernando de La Varga Iñiguez	Concejal	Ayuntamiento de Burgos
Ms.	Raquel Puente	Punto focal	Ayuntamiento de Burgos
Mr.	Fernando de La Varga Iñiguez	Concejal	Ayuntamiento de Burgos
Mr.	José Antunes	FP	Caldas da Rainha
Mr.	Nicola Henriques	Artisan	Caldas da Rainha
Mr.	Paulo Tuna	Artisan	Caldas da Rainha
Ms.	Adriana Nunes	Artisan	Caldas da Rainha
Ms.	Vanessa Poulin-Gladu	Public Affairs Manager	Canadian Commission for UNESCO
Mr.	Vicent Grimart	Alcalde	Denia
Mr.		Concejal	Dénia
Mr.		Punto focal	Denia
Ms.	Annie Marrs	Deputy Coordinator	Dundee
Mr.	Jonathan Scott	Team Manager at Devon County Council	Exeter Cathedral
Ms.	Anna Orchard	Focal point	UCCN – Exeter City of Literature
Ms.	Charlie Enrighed	Co-owner	Book Bag store

	Name	Position	Institution
Mr.	Patrick	Director	Art centre Exeter Phoenix (social community)
Mr.	Jesús Ortega	Granada City of Literature	Granada City of Literature
Mr.	Jesús Ortega	Punto focal	Granada
Ms.	Noemi Pizano Olvera	Directora	Consejo Promotor de Innovación y Diseño Clúster de Industrias Creativas
Mr.	John Kenyon	Subnetwork Coordinator and Iowa city focal point	Iowa City
Ms.	Catherine Heim	Culture Sector	UNESCO Amman Office
Mr.	Jacob Wagner	Kansas City FP and deputy coordinator	University of Missouri, Kansas City
Mr.	Joseph Kreidi	Culture Programme Specialist	UNESCO Multisectoral Regional Office in the Arab States
Mr.	Damjan Zorc	Subnetwork Deputy Coordinator and Ljubljana focal point	Ljubljana
Mr.		Punto focal	Lliria
Ms.	Ronin Arminstead	Vice-focal point	City of London
Mr.	Cory Crossman	Director, London Music Office and Focal point	City of London
Mr.	Mahmoud abu Gaoud	Focal point in Madaba City	Mayor advisor
Mr.	Ahmad Amaireh	Dean	Madaba Institute For Mosaic Art and restoration
Mr.	Amjad Awad	Deputy Dean	Madaba Institute for Mosaic Art and Restoration
Mr.	Eduardo Seijo	Focal point and subnetwork coordinator	Mérida, City of Gastronomy
Ms.	Mr. María Inés García Prestes	Departamento de Cultura	Intendencia de Montevideo
Ms.	Sandra Wall	Nörrköping focal point and music coordinator	City government
Ms.	Mary Hammond	Coordinator	Paducah
Ms.	Lisa Nawrocki	Focal point of Potsdam City of Film	Potsdam
Ms.	Ana Eugenia Vázquez	Focal Point	Querétaro
Ms.	Colleen Swain	Focal point and subnetwork deputy coordinator	San Antonio
Mr.	Isaac Cordero	FP	San Cristóbal
Ms.	Sabrina V. Pratt	FP	Santa Fé
Ms.	Leila Asserías Fayad	Consultant supporting FP	Cali

	Name	Position	Institution
Mr.	Fernando Rodriguez	Director Espacio Turina	Ayuntamiento de Sevilla
Mr.	Ting Xu	UCCN Focal Point and deputy secretary general	Shenzhen Culture, Creativity, and Design Association
Ms.	Amber Zhang	Director	Sea World Culture Arts Center
Ms.	Chloé	Communications Manager	Shenzhen Culture, Creativity, and Design Association
Mr.	Yongguang Noag (Justin)	In charge of innovation	Shenzhen Culture, Creativity, and Design Association
Ms.		PR department	Museum of Modern Art and Urban Planning
Mr.	Angel Vila Gonzalez	Vocal Assessor	Ministerio de Cultura y Deporte
Mr.	Jordi Hernandez	Film Subnetwork Coordinator	Terrassa, Audiovisual Projects
Ms.	Anthea Foyer	Creative technology officer and focal point	Toronto City Hall
Ms.	Elena Bird	Acting Supervisor - Economic Research-Policy and research unit	Toronto City Hall
Mr.	Paolo Granata	Associate Professor. Book&Media Studies Program coordinator	University of Toronto
Mr.	Patrick Tobin	former director of culture. General Manager for Economic Development and Culture Division	Toronto City Hall
Ms.	Marguerite Pigott	Director of Entertainment Industries and the city's Film Commissioner	Toronto City Hall
Ms.	Alcira Sandoval	Culture Sector	Oficina UNESCO de Montevideo
Mr.	Jesús Julio Carnero	Mayor	Valladolid City Government
Mr.	Ana Mellado	Directora del Área de Turismo, Eventos y Marca Ciudad	Valladolid City Government
Mr.	Guillaume Rousseau	Coordinador técnico	Valladolid City of Film
Ms.	Ana Isabel Boillos	UCCN Focal Point, Secretaría Ejecutiva del Área de Turismo, Eventos y Marca Ciudad	Valladolid City Government
Ms.	Loreto Arenales	Film Commission	Valladolid City Government
Ms.	Cindy	Coordinator	Wuhan
Mr.	Chris Bailey	Deputy Coordinator	York City of Media Arts focal point
Mr.	Michel abou Abboud	Focal point in Zahle	Zahlé
Mr.	Said Gedoun	Municipal Counsellor and member of Gastronomy Committee	Municipality, Gastronomy Committee

Annex II. Participation data

				UCCN DATA										STAKEHOLDER MAPPING						
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA			
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified
Abu Dhabi	Music	2021	Arab States					0	0%			0		1	1	0	10	3	7	3
Adelaide	Music	2015	Asia and the Pacific	1	1	1	1	0	80%	1		1	100%	1	0	0	0			0
Afyonkarahisar	Gastronomy	2019	Asia and the Pacific				0	1	50%			0		0	0	0	0			0
Al-Ahsa	Crafts and Folk Art	2015	Arab States	1	1	1	1	1	100%	1		1	100%	0	0	0	0			0
Alba	Gastronomy	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	1	0	0			0
Almaty	Music	2017	Europe and North America		0	1	1	0	50%			0	0%	0	0	0	0			0
Amarante	Music	2017	Europe and North America		0	1	1	1	75%	1		1	100%	0	0	0	0			0
Ambon	Music	2019	Asia and the Pacific				0	1	50%			0		1	0	1	10	1	9	3
Angoulême	Literature	2019	Europe and North America				0	0	0%			0		1	0	1	4	0	4	0
Areguá	Crafts and Folk Art	2019	Latin America and the Caribbean				0	0	0%			0		0	0	0	0			0
Arequipa	Gastronomy	2019	Latin America and the Caribbean				0	0	0%			0		0	0	0	0			0
Asahikawa	Design	2019	Asia and the Pacific				0	1	50%			0		1	0	1	5	1	3	0
Aswan	Crafts and Folk Art	2005	Arab States	0	0	1	1	0	40%	1	1	2	100%	1	1	0	5	3	2	3
Auckland	Music	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	0	1	3	3	0	3
Austin	Media Arts	2015	Europe and North America	0	1	1	1	1	80%	1		1	100%	1	1	0	0			0
Ayacucho	Crafts and Folk Art	2019	Latin America and the Caribbean				0	1	50%			0		0	0	0	0			0
Baghdad	Literature	2015	Arab States	0	0	1	0	0	20%	1		1	100%	1	0	1	4	0	4	3

				UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Baguio city	Crafts and Folk Art	2017	Asia and the Pacific		0	1	1	1	75%	1		1	100%	1	1	0	6	1	1	2	
Baku	Design	2019	Europe and North America				0	0	0%			0		0	0	0	0			0	
Ballarat	Crafts and Folk Art	2019	Asia and the Pacific				0	0	0%			0		1	1	0	4	4	0	3	
Bamiyan	Crafts and Folk Art	2015	Asia and the Pacific	0	1	0	1	0	40%	1		1	100%	0	0	0	0			0	
Bandar Abbas	Crafts and Folk Art	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Bandung	Design	2015	Asia and the Pacific	1	1	1	1	0	80%	1		1	100%	1	1	0	10	0	9	3	
Bangkok	Design	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Barcelona	Literature	2015	Europe and North America	1	1	1	0	0	60%	1		1	100%	0	0	0	0			0	
Barcelos	Crafts and Folk Art	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	0			0	
Batumi	Music	2021	Europe and North America					0	0%			0		1	1	0	2	1	0	2	
Beijing	Design	2012	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	0	0			0	
Beirut	Literature	2019	Arab States				0	0	0%			0		0	0	0	0			0	
Belém	Gastronomy	2015	Latin America and the Caribbean	0	1	1	1	1	80%	1		1	100%	0	0	0	0			0	
Belfast	Music	2021	Europe and North America					0	0%			0		0	0	0	0			0	
Belo Horizonte	Gastronomy	2019	Latin America and the Caribbean				0	1	50%			0		1	0	1	7	4	3	3	
Bendigo	Gastronomy	2019	Asia and the Pacific				0	0	0%			0		1	1	0	0			0	
Bergamo	Gastronomy	2019	Europe and North America				0	0	0%			0		0	0	0	0			0	
Bergen	Gastronomy	2015	Europe and North America	1	1	1	1	1	100%	1		1	100%	1	0	1	5	3	2	3	
Berlin	Design	2005	Europe and North America	0	1	1	1	0	60%	1	1	2	100%	1	1	0	10	0	1	0	

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
				2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Bida	Crafts and Folk Art	2021	Africa					1	100%			0		1	0	1	7	2	5	3	
Biella	Crafts and Folk Art	2019	Europe and North America				0	0	0%			0		1	1	0	6	0	4	1	
Bilbao	Design	2014	Europe and North America	1	1	1	0	0	60%	1	1	2	100%	1	1	0	10	4	6	3	
Bitola	Film	2015	Europe and North America	0	1	1	1	0	60%	1		1	100%	0	0	0	0			0	
Bogota	Music	2012	Latin America and the Caribbean	0	1	1	0	0	40%	1	1	2	100%	0	0	0	0			0	
Bohicon	Gastronomy	2021	Africa					1	100%			0		0	0	0	0			0	
Bologna	Music	2006	Europe and North America	0	1	1	1	0	60%	1	1	2	100%	1	1	0	10			3	
Bradford	Film	2009	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	1	0	0			0	
Braga	Media Arts	2017	Europe and North America		0	1	0	1	50%	1		1	100%	1	1	0	10	4	5	2	
Brasilia	Design	2017	Latin America and the Caribbean		0	1	0	1	50%	1		1	100%	0	0	0	0			0	
Brazzaville	Music	2013	Africa	1	1	0	0	0	40%	1	1	2	100%	0	0	0	0			0	
Bristol	Film	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	1	0	7	6	1	3	
Brno	Music	2017	Europe and North America		0	1	1	0	50%	1		1	100%	1	0	1	6	2	2	3	
Bucheon	Literature	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	1	0	5	1	0	2	
Budapest	Design	2015	Europe and North America	0	0	1	1	0	40%	1		1	100%	0	0	0	0			0	
Buenaventura	Gastronomy	2017	Latin America and the Caribbean		0	1	0	1	50%	1		1	100%	0	0	0	0			0	
Buenos Aires	Design	2005	Latin America and the Caribbean	0	0	0	1	1	40%	1	1	2	100%	0	0	0	0			0	
Buraidah	Gastronomy	2021	Arab States					1	100%			0		1	0	1	4	0	3	2	

				UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Burgos	Gastronomy	2015	Europe and North America	1	1	1	1	1	100%	1		1	100%	1	1	0	10	2	7	3	
Bursa	Crafts and Folk Art	2021	Asia and the Pacific					1	100%			0		0	0	0	0			0	
Busan	Film	2014	Asia and the Pacific	1	1	1	1	1	100%	1	1	2	100%	1	1	0	10	1	0	3	
Cairo	Crafts and Folk Art	2017	Arab States		0	0	0	0	0%	1		1	100%	0	0	0	0			0	
Caldas da Rainha	Crafts and Folk Art	2019	Europe and North America					0	50%			0		1	0	1	6	2	3	3	
Campina Grande	Media Arts	2021	Latin America and the Caribbean					1	100%			0		0	0	0	0			0	
Cannes	Film	2021	Europe and North America					0	0%			0		1	1	0	7	2	5	3	
Cape Town	Design	2017	Africa		0	0	1	0	25%	1		1	100%	0	0	0	0			0	
Carrara	Crafts and Folk Art	2017	Europe and North America		0	1	1	0	50%	1		1	100%	0	0	0	0			0	
Cebu City	Design	2019	Asia and the Pacific				0	0	0%			0		1	0	1	5	4	1	3	
Changsha	Media Arts	2017	Asia and the Pacific		0	1	0	0	25%	1		1	100%	1	0	1	5	4	1	3	
Chengdu	Gastronomy	2010	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	1	6	2	4	3	
Chennai	Music	2017	Asia and the Pacific		0	0	1	0	25%			0	0%	0	0	0	0			0	
Chiang Mai City	Crafts and Folk Art	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	1	0	5	0	0	3	
Chordeleg	Crafts and Folk Art	2017	Latin America and the Caribbean		0	1	1	0	50%	1		1	100%	1	0	1	10	4	6	3	
Cluj-Napoca	Film	2021	Europe and North America					0	0%			0		1	1	0	2	1	1	3	
Cochabamba	Gastronomy	2017	Latin America and the Caribbean		0	0	0	1	25%	1		1	100%	0	0	0	0			0	
Como	Crafts and Folk Art	2021	Europe and North America					0	0%			0		1	1	0	10	3	7	2	
Covilhã	Design	2021	Europe and North America					1	100%			0		1	1	0	5	2	3	3	

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
				2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Curitiba	Design	2014	Latin America and the Caribbean	0	0	1	1	1	60%	1	0	1	50%	1	0	1	5	4	1	3	
Daegu	Music	2017	Asia and the Pacific		0	1	1	1	75%	1		1	100%	0	0	0	0			0	
Dakar	Media Arts	2014	Africa	1	0	1	1	1	80%	1	0	1	50%	1	0	1	5	1	4	1	
Dénia	Gastronomy	2015	Europe and North America	1	1	1	1	1	100%	1		1	100%	1	0	1	3			3	
Detroit	Design	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	0	0	0	0			0	
Doha	Design	2021	Arab States					1	100%			0		1	1	0	8	5	2	0	
Dubai	Design	2017	Arab States		0	0	0	1	25%	1		1	100%	1	1	0	6			3	
Dublin	Literature	2010	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	1	0	8	6	2	0	
Dundee	Design	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	1	1	0	6	5	1	2	
Dunedin	Literature	2014	Asia and the Pacific	1	1	1	1	0	80%	1	0	1	50%	1	1	0	10			1	
Durán	Crafts and Folk Art	2015	Latin America and the Caribbean	0	1	1	0	0	40%	1		1	100%	0	0	0	0			0	
Durban	Literature	2017	Africa		0	1	1	0	50%	1		1	100%	0	0	0	0			0	
Edinburgh	Literature	2004	Europe and North America	0	1	1	1	0	60%	1	1	2	100%	1	1	0	5	2	3	3	
Enghien-les-Bains	Media Arts	2013	Europe and North America	1	1	1	1	1	100%	1	1	2	100%	1	1	0	0			2	
Ensenada	Gastronomy	2015	Latin America and the Caribbean	1	1	1	1	0	80%	1		1	100%	0	0	0	0			0	
Essaouira	Music	2019	Arab States				0	1	50%			0		0	0	0	0			0	
Exeter	Literature	2019	Europe and North America				0	0	0%			0		1	1	0	5	3	2	2	
Fabriano	Crafts and Folk Art	2013	Europe and North America	1	1	1	0	0	60%	1	1	2	100%	1	0	1	5	1	2	2	
Florianopolis	Gastronomy	2014	Latin America and the Caribbean	1	1	1	1	1	100%	1	1	2	100%	1	1	0	10	6	4	1	

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
				2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Fortaleza	Design	2019	Latin America and the Caribbean				0	0	0%			0		1	0	1	5	1	4	3	
Frutillar	Music	2017	Latin America and the Caribbean		0	1	1	0	50%	1		1	100%	1	0	1	7	5	2	0	
Gabrovo	Crafts and Folk Art	2017	Europe and North America		0	1	1	0	50%	1		1	100%	1	1	0	0			0	
Galway	Film	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	1	0	1	2	0	2	2	
Gaziantep	Gastronomy	2015	Asia and the Pacific	1	1	1	1	1	100%	1		1	100%	1	1	0	1			0	
Gdynia	Film	2021	Europe and North America					1	100%			0		0	0	0	0			0	
Geelong	Design	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	1	0	4	2	2	2	
Ghent	Music	2009	Europe and North America	1	1	1	0	0	60%	1	1	2	100%	1	1	0	10	2	6	3	
Gimhae	Crafts and Folk Art	2021	Asia and the Pacific					0	0%			0		1	1	0	0			0	
Glasgow	Music	2008	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	1	1	0	7	4	2	3	
Gothenburg	Literature	2021	Europe and North America					1	100%			0		1	0	1	5	4	1	3	
Granada	Literature	2014	Europe and North America	0	1	1	0	0	40%	1	0	1	50%	0	0	0	0			0	
Graz	Design	2011	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	0	1	5	0	5	3	
Guadalajara	Media Arts	2017	Latin America and the Caribbean		0	1	1	1	75%	1		1	100%	1	1	0	3	1	2	2	
Gwangju	Media Arts	2014	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	0	0	0	0			0	
Hamamatsu	Music	2014	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	1	1			3	
Hamar	Media Arts	2021	Europe and North America					1	100%			0		1	0	1	6	2	4	3	

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
				2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Hangzhou	Crafts and Folk Art	2012	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	0	0	0	0				0
Hanoi	Design	2019	Asia and the Pacific				0	0	0%			0		1	1	0	10	5	5	3	
Hanover	Music	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	1	1	0	10	5	4	3	
Hatay	Gastronomy	2017	Asia and the Pacific		0	1	1	1	75%	1		1	100%	1	0	1	0				0
Havana	Music	2019	Latin America and the Caribbean				0	0	0%			0		1	0	0	0				0
Heidelberg	Literature	2014	Europe and North America	1	1	1	1	1	100%	1	1	2	100%	1	1	0	10	1	0	3	
Helsinki	Design	2014	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	0	0	0	0				0
Huai'an	Gastronomy	2021	Asia and the Pacific					0	0%			0		1	0	1	6	0	6	3	
Huancayo	Music	2021	Latin America and the Caribbean					0	0%			0		0	0	0	0				0
Hyderabad	Gastronomy	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0				0
Ibagué	Music	2021	Latin America and the Caribbean					1	100%			0		1	0	1	5	2	3	3	
Icheon	Crafts and Folk Art	2010	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	1	5	3	2	3	
Idanha-a-Nova	Music	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	0	1	7	2	5	3	
Iowa City	Literature	2008	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	0	1	5	2	3	3	
Isfahan	Crafts and Folk Art	2015	Asia and the Pacific	0	1	1	0	0	40%	1		1	100%	1	0	1	0				0
Istanbul	Design	2017	Asia and the Pacific		0	1	1	1	75%	1		1	100%	0	0	0	0				0
Jacmel	Crafts and Folk Art	2014	Latin America and the Caribbean	0	0	0	0	0	0%	0	0	0	0%	0	0	0	0				0
Jaipur	Crafts and Folk Art	2015	Asia and the Pacific	0	0	1	0	0	20%	1		1	100%	0	0	0	0				0

				UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Jakarta	Literature	2021	Asia and the Pacific					1	100%			0		1	1	0	10			3	
Jeonju	Gastronomy	2012	Asia and the Pacific	1	0	1	1	0	60%	1	1	2	100%	0	0	0	0			0	
Jingdezhen	Crafts and Folk Art	2014	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	1	0	0			0	
Jinju	Crafts and Folk Art	2019	Asia and the Pacific				0	1	50%			0		1	0	1	6	3	3	3	
João Pessoa	Crafts and Folk Art	2017	Latin America and the Caribbean		0	1	1	1	75%	1		1	100%	0	0	0	0			0	
Kanazawa	Crafts and Folk Art	2009	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	1	0	2	1	1	1	
Kansas City	Music	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	6	2	4	2	
Kargopol	Crafts and Folk Art	2019	Europe and North America				0	0	0%			0		0	0	0	0			0	
Karlsruhe	Media Arts	2019	Europe and North America				0	1	50%			0		1	1	0	2	2	0	2	
Katowice	Music	2015	Europe and North America	1	1	1	1	1	100%	1		1	100%	1	0	1	5	3	2	3	
Kaunas	Design	2015	Europe and North America	1	0	1	0	0	40%	1		1	100%	1	0	1	5	2	3	2	
Kazan	Music	2019	Europe and North America				0	0	0%			0		1	0	1	0			1	
Kermanshah	Gastronomy	2021	Asia and the Pacific					1	100%			0		0	0	0	0			0	
Kharkiv	Music	2021	Europe and North America					0	0%			0		0	0	0	0			0	
Kingston	Music	2015	Latin America and the Caribbean	1	1	1	1	0	80%	1		1	100%	0	0	0	0			0	
Kinshasa	Music	2015	Africa	1	1	1	1	0	80%	1		1	100%	0	0	0	0			0	
Kırşehir	Music	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Kobe	Design	2008	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	1	0	3	2	1	3	
Kolding	Design	2017	Europe and North America		0	1	1	0	50%	1		1	100%	1	0	1	10	6	4	2	

				UCCN DATA										STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Kortrijk	Design	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	6			0	
Kosice	Media Arts	2017	Europe and North America		0	1	1	1	75%	1		1	100%	0	0	0	0			0	
Krakow	Literature	2013	Europe and North America	1	1	1	1	1	100%	1	1	2	100%	1	1	0	0			0	
Kuching	Gastronomy	2021	Asia and the Pacific					1	100%			0		0	0	0	0			0	
Kuhmo	Literature	2019	Europe and North America				0	0	0%			0		0	0	0	0			0	
Kütahya	Crafts and Folk Art	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	0	1	4	0	4	3	
Lahore	Literature	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Lankaran	Gastronomy	2021	Europe and North America					0	0%			0		0	0	0	0			0	
Launceston	Gastronomy	2021	Asia and the Pacific					0	0%			0		1	0	1	8			3	
Leeuwarden	Literature	2019	Europe and North America				0	0	0%			0		1	0	1	1	1	0	3	
Leiria	Music	2019	Europe and North America				0	0	0%			0		1	0	1	5	0	5	3	
Lillehammer	Literature	2017	Europe and North America		0	1	1	1	75%	1		1	100%	0	0	0	0			0	
Limoges	Crafts and Folk Art	2017	Europe and North America		0	1	1	0	50%			0	0%	0	0	0	0			0	
Linz	Media Arts	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	0	0	0	0			0	
Liverpool	Music	2015	Europe and North America	1	1	1	0	0	60%	1		1	100%	1	0	1	0			0	
Ljubljana	Literature	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	0	1	6	3	1	3	
Lliria	Music	2019	Europe and North America				0	1	50%			0		0	0	0	0			0	
Łódź	Film	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	1	0	5	1	4	3	

				UCCN DATA									STAKEHOLDER MAPPING							
				ANNUAL CONFERENCE					MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified
London	Music	2021	Europe and North America					1	100%			0		1	0	1	0			0
Lubumbashi	Crafts and Folk Art	2015	Africa	1	0	1	1	0	60%	0		0	0%	0	0	0	0			0
Lviv	Literature	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	1	0	0			0
Lyon	Media Arts	2008	Europe and North America	0	1	1	1	0	60%	1	1	2	100%	1	1	0	1			0
Macao	Gastronomy	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	1	0	10	1	3	3
Madaba	Crafts and Folk Art	2017	Arab States		0	1	1	0	50%	1		1	100%	0	0	0	0			0
Manchester	Literature	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	10	3	6	2
Manises	Crafts and Folk Art	2021	Europe and North America					0	0%			0		1	0	1	5	3	2	1
Mannheim	Music	2014	Europe and North America	1	1	1	0	1	80%	1	0	1	50%	0	0	0	0			0
Medellín	Music	2015	Latin America and the Caribbean	0	0	1	1	1	60%	1		1	100%	1	0	1	4	2	2	3
Melbourne	Literature	2008	Asia and the Pacific	1	0	1	1	0	60%	1	1	2	100%	0	0	0	0			0
Mérida	Gastronomy	2019	Latin America and the Caribbean				0	1	50%			0		1	0	1	5	4	1	3
Metz	Music	2019	Europe and North America				0	0	0%			0		1	0	0	0			0
Mexico-City	Design	2017	Latin America and the Caribbean		0	1	1	0	50%	1		1	100%	1	1	0	10	7	3	2
Milano	Literature	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	10	4	5	3
Modena	Media Arts	2021	Europe and North America					0	0%			0		1	1	0	10	3	7	3
Montevideo	Literature	2015	Latin America and the Caribbean	0	0	1	0	0	20%	1		1	100%	0	0	0	0			0

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				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA				
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Montréal	Design	2006	Europe and North America	1	1	1	1	1	100%	1	1	2	100%	1	0	1	4	1	3	3	
Morelia	Music	2017	Latin America and the Caribbean		0	1	0	0	25%	1		1	100%	0	0	0	0			0	
Muharraq	Design	2019	Arab States				0	0	0%			0		0	0	0	0			0	
Mumbai	Film	2019	Asia and the Pacific				0	0	0%			0		1	1	0	8	2	6	3	
Nagoya	Design	2008	Asia and the Pacific	1	1	1	1	1	100%	1	0	1	50%	1	1	0	5	0	2	3	
Nakuru	Crafts and Folk Art	2021	Africa					1	100%			0		1	0	1	5	2	3	3	
Namur	Media Arts	2021	Europe and North America					0	0%			0		0	0	0	0			0	
Nanjing	Literature	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Nassau	Crafts and Folk Art	2014	Latin America and the Caribbean	1	0	0	0	0	20%	1	1	2	100%	1	1	0	5	3	2	2	
Norrköping	Music	2017	Europe and North America		0	1	1	1	75%			0	0%	1	1	0	10	6	4	3	
Norwich	Literature	2012	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	1	0	6	4	2	3	
Nottingham	Literature	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	1	0	8	4	4	2	
Óbidos	Literature	2015	Europe and North America	0	0	1	0	0	20%	1		1	100%	0	0	0	0			0	
Odessa	Literature	2019	Europe and North America				0	0	0%			0		1	1	0	8	5	3	3	
Östersund	Gastronomy	2010	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	0	0	0	0			0	
Ouagadougou	Crafts and Folk Art	2017	Africa		0	1	1	1	75%	1		1	100%	1	0	1	4	0	4	3	
Overstrand Hermanus	Gastronomy	2019	Africa				0	0	0%			0		1	1	0	10	6	4	2	
Paducah	Crafts and Folk Art	2013	Europe and North America	1	1	1	0	1	80%	1	1	2	100%	1	1	0	9	3	5	3	

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING								
				ANNUAL CONFERENCE						MMR				FOCAL POINT			PARTNERS & MEDIA					
				2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified		
Panama city	Gastronomy	2017	Latin America and the Caribbean		0	1	1	0		50%	1			1	100%	0	0	0	0			0
Paraty	Gastronomy	2017	Latin America and the Caribbean		0	1	1	1		75%	1			1	100%	1	0	1	1	0	1	2
Parma	Gastronomy	2015	Europe and North America	1	1	1	1	0		80%	1			1	100%	1	1	0	3			3
Pasto	Crafts and Folk Art	2021	Latin America and the Caribbean					0		0%				0		0	0	0	0			0
Pekalongan	Crafts and Folk Art	2014	Asia and the Pacific	1	0	1	1	0		60%	1	0		1	50%	1	1	0	5	2	3	3
Perth	Crafts and Folk Art	2021	Europe and North America					0		0%				0		0	0	0	0			0
Pesaro	Music	2017	Europe and North America		0	1	0	1		50%	1			1	100%	1	0	1	0			0
Phetchaburi	Gastronomy	2021	Asia and the Pacific					0		0%				0		1	1	0	10			3
Phuket	Gastronomy	2015	Asia and the Pacific	1	1	1	1	1		100%	1			1	100%	0	0	0	0			0
Popayán	Gastronomy	2005	Latin America and the Caribbean	1	0	1	1	0		60%	1	1		2	100%	1	1	0	0			0
Port Louis	Music	2021	Africa					1		100%				0		1	0	1	10	4	6	2
Port of Spain	Music	2019	Latin America and the Caribbean					0	0	0%				0		1	1	0	10	6	4	3
Porto-Novo	Crafts and Folk Art	2017	Africa		0	1	1	0		50%	1			1	100%	0	0	0	0			0
Portoviejo	Gastronomy	2019	Latin America and the Caribbean					0	0	0%				0		1	0	1	4	2	2	3
Potsdam	Film	2019	Europe and North America					0	1	50%				0		1	1	0	5	2	3	3
Prague	Literature	2014	Europe and North America	1	1	1	1	0		80%	1	1		2	100%	0	0	0	0			0
Praia	Music	2017	Africa		0	1	1	0		50%				0	0%	0	0	0	0			0

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City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified
Puebla	Design	2015	Latin America and the Caribbean	1	1	1	0	0	60%	1		1	100%	1	1	0	8	3	6	3
Qingdao	Film	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	0	0	0	0			0
Québec	Literature	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	5	3	1	3
Querétaro	Design	2019	Latin America and the Caribbean				0	1	50%			0		1	1	0	0			0
Ramallah	Music	2019	Arab States				0	0	0%			0		0	0	0	0			0
Rasht	Gastronomy	2015	Asia and the Pacific	1	0	1	0	0	40%	1		1	100%	0	0	0	0			0
Recife	Music	2021	Latin America and the Caribbean					1	100%			0		0	0	0	0			0
Reykjavik	Literature	2011	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	0	1	0			3
Rome	Film	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	1	0	2	2	0	1
Rouen	Gastronomy	2021	Europe and North America					1	100%			0		1	1	0	10			3
Saint Petersburg	Gastronomy	2021	Europe and North America					1	100%			0		0	0	0	0			0
Saint-Etienne	Design	2010	Europe and North America	1	1	1	1	1	100%	1	1	2	100%	1	1	0	2	2	0	3
Salvador	Music	2015	Latin America and the Caribbean	0	0	1	1	1	60%	1		1	100%	0	0	0	0			0
San Antonio	Gastronomy	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	1	0	6	2	4	3
San Cristóbal de las Casas	Crafts and Folk Art	2015	Latin America and the Caribbean	0	1	1	1	0	60%	1		1	100%	1	0	1	1			0
San José	Design	2019	Latin America and the Caribbean				0	1	50%			0		1	1	0	0			0
Sanandaj	Music	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0

City	Creative field	Year	Region	UCCN DATA										STAKEHOLDER MAPPING							
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Santa Fe	Crafts and Folk Art	2005	Europe and North America	1	1	0	1	0	60%	1	1	2	100%	0	0	0	0				0
Santa Maria da Feira	Gastronomy	2021	Europe and North America				1		100%			0		0	0	0	0				0
Santiago de Cali	Media Arts	2019	Latin America and the Caribbean				0	1	50%			0		0	0	0	0				0
Santiago de Cuba	Music	2021	Latin America and the Caribbean					1	100%			0		1	0	1	6	3	3	3	
Santo Domingo	Music	2019	Latin America and the Caribbean				0	1	50%			0		0	0	0	0				0
Santos	Film	2015	Latin America and the Caribbean	1	1	1	1	1	100%	1		1	100%	1	1	0	5	3	2	3	
Sapporo	Media Arts	2013	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	1	5				1
Sarajevo	Film	2019	Europe and North America				0	0	0%			0		0	0	0	0				0
Sasayama	Crafts and Folk Art	2015	Asia and the Pacific	1	1	1	1	0	80%	1		1	100%	1	0	1	8				1
Seattle	Literature	2017	Europe and North America		0	1	1	0	50%	1		1	100%	1	1	0	4	3	1	3	
Seoul	Design	2010	Asia and the Pacific	1	1	1	1	1	100%	1	1	2	100%	1	1	0	3	3	0	2	
Seville	Music	2006	Europe and North America	1	0	0	1	0	40%	1	1	2	100%	0	0	0	0				0
Shanghai	Design	2010	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	1	0	0				0
Sharjah	Crafts and Folk Art	2019	Arab States				0	0	0%			0		1	1	0	10				1
Sheki	Crafts and Folk Art	2017	Europe and North America		0	1	1	0	50%	1		1	100%	0	0	0	0				0
Shenzhen	Design	2008	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	0	1	6				1
Shunde	Gastronomy	2014	Asia and the Pacific	1	1	1	1	0	80%	1	0	1	50%	0	0	0	0				0
Singapore	Design	2015	Asia and the Pacific	1	1	1	1	0	80%	1		1	100%	1	0	1	1	1	0	0	

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Slemani	Literature	2019	Arab States				0	0	0%			0		1	0	1	5	0	5	3	
Soñia	Film	2014	Europe and North America	0	0	0	1	0	20%	1	0	1	50%	1	1	0	3	3	1	3	
Sokodé	Crafts and Folk Art	2017	Africa		0	0	0	0	0%			0	0%	1	0	1	1			3	
Srinagar	Crafts and Folk Art	2021	Asia and the Pacific					0	0%			0		0	0	0	0			0	
Sukhothai	Crafts and Folk Art	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	
Suzhou	Crafts and Folk Art	2014	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	0	0	0	0			0	
Sydney	Film	2010	Asia and the Pacific	1	0	1	1	0	60%	1	1	2	100%	0	0	0	0			0	
Tallinn	Music	2021	Europe and North America					1	100%			0		0	0	0	0			0	
Tartu	Literature	2015	Europe and North America	1	1	1	1	0	80%	1		1	100%	1	1	0	5	4	1	3	
Tbilisi	Media Arts	2021	Europe and North America					0	0%			0		1	1	0	0			0	
Tel Aviv-Yafo	Media Arts	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	0	0	0	0			0	
Terrassa	Film	2017	Europe and North America		0	1	1	1	75%	1		1	100%	1	0	1	6	4	2	3	
Tétouan	Crafts and Folk Art	2017	Arab States		0	1	1	0	50%	1		1	100%	1	0	1	0			0	
Thessaloniki	Gastronomy	2021	Europe and North America					0	0%			0		1	1	0	10	3	6	3	
Tongyeong	Music	2015	Asia and the Pacific	1	1	1	1	0	80%	1		1	100%	0	0	0	0			0	
Torino	Design	2014	Europe and North America	1	1	1	1	0	80%	1	1	2	100%	1	1	0	0			0	
Toronto	Media Arts	2017	Europe and North America		0	1	1	0	50%	1		1	100%	0	0	0	0			0	
Trinidad	Crafts and Folk Art	2019	Latin America and the Caribbean				0	0	0%			0		1	0	1	2	2	0	1	
Tsuruoka	Gastronomy	2014	Asia and the Pacific	1	1	1	1	0	80%	1	1	2	100%	1	1	0	1			1	

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Tucson	Gastronomy	2015	Europe and North America	1	1	1	1	1	100%	1		1	100%	1	0	1	10	5	5	3	
Tunis	Crafts and Folk Art	2017	Arab States		0	0	0	0	0%	1		1	100%	0	0	0	0			0	
Ulyanovsk	Literature	2015	Europe and North America	1	1	0	1	0	60%	1		1	100%	0	0	0	0			0	
Usuki	Gastronomy	2021	Asia and the Pacific					1	100%			0		1	0	1	7			0	
Utrecht	Literature	2017	Europe and North America		0	1	1	0	50%	1		1	100%	0	0	0	0			0	
Valladolid	Film	2019	Europe and North America				0	1	50%			0		1	1	0	5	3	2	3	
Valledupar	Music	2019	Latin America and the Caribbean				0	1	50%			0		0	0	0	0			0	
Valparaíso	Music	2019	Latin America and the Caribbean				0	1	50%			0		0	0	0	0			0	
Varanasi	Music	2015	Asia and the Pacific	0	0	1	0	0	20%	0		0	0%	0	0	0	0			0	
Veszprém	Music	2019	Europe and North America				0	0	0%			0		1	0	1	6	2	4	0	
Viborg	Media Arts	2019	Europe and North America				0	1	50%			0		1	0	1	5	3	3	3	
Vijjandi	Crafts and Folk Art	2019	Europe and North America				0	0	0%			0		1	1	0	10	7	3	3	
Vilnius	Literature	2021	Europe and North America					0	0%			0		0	0	0	0			0	
Vranje	Music	2019	Europe and North America				0	0	0%			0		0	0	0	0			0	
Weifang	Crafts and Folk Art	2021	Asia and the Pacific					0	0%			0		1	0	1	6	3	3	3	
Wellington	Film	2019	Asia and the Pacific				0	0	0%			0		1	1	0	7			2	
Whanganui	Design	2021	Asia and the Pacific					0	0%			0		1	1	0	6			3	
Wonju	Literature	2019	Asia and the Pacific				0	0	0%			0		0	0	0	0			0	

				UCCN DATA									STAKEHOLDER MAPPING								
				ANNUAL CONFERENCE					MMR				FOCAL POINT			PARTNERS & MEDIA					
City	Creative field	Year	Region	2016	2017	2018	2019	2022	% participations	Cycle 1	Cycle 2	MMR Submitted	% submission	Responded?	FP male?	FP female?	Partners identified	Partner male?	Partner female?	Media identified	
Wroclaw	Literature	2019	Europe and North America				0	0	0%			0		0	0	0	0				0
Wuhan	Design	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	0	1	1	1	0		2
Xalapa	Music	2021	Latin America and the Caribbean					0	0%			0		0	0	0	0				0
Yamagata	Film	2017	Asia and the Pacific		0	1	1	0	50%	1		1	100%	1	0	1	0				1
Yangzhou	Gastronomy	2019	Asia and the Pacific				0	0	0%			0		1	1	0	0				3
York	Media Arts	2014	Europe and North America	1	1	1	1	0	80%	1	0	1	50%	1	0	1	5	2	2		3
Zahlé	Gastronomy	2013	Arab States	0	1	1	1	0	60%	1	1	2	100%	0	0	0	0				0
TOTAL				89	92	164	147	100		171	52	223		178	93	81	883	316	364		360
<i>Number of cities</i>																					
Subtotal by Creative field	Crafts and Folk Art	59		13	14	30	27	12	52%	33	10	43	88%	33	15	18	152	52	65		62
	Design	43		18	18	28	26	15	66%	31	13	44	94%	33	20	12	164	61	65		60
	Film	21		6	6	12	13	8	65%	13	3	16	89%	16	13	3	74	30	29		39
	Gastronomy	49		16	15	25	23	25	72%	26	7	33	97%	28	15	13	147	40	55		59
	Literature	42		15	16	27	23	8	61%	28	9	37	95%	25	14	11	139	53	48		57
	Media Arts	22		7	8	14	12	11	71%	14	4	18	82%	14	8	6	57	22	28		25
	Music	59		14	15	28	23	21	59%	26	6	32	80%	29	8	18	150	58	74		58
Subtotal by Region	Africa	15		4	2	7	8	6	61%	7	1	8	67%	7	1	6	42	15	26		17
	Arab States	18		1	2	6	5	5	35%	9	2	11	100%	9	5	4	52	11	23		18
	Asia and the Pacific	82		31	28	48	45	18	65%	48	19	67	92%	51	27	22	233	51	69		97
	Europe and North America	129		46	51	79	71	45	68%	80	25	105	89%	87	50	36	443	177	195		182
	Latin America and the Caribbean	51		7	9	24	18	26	50%	27	5	32	91%	24	10	13	113	62	51		46

City	Creative field	Year	Region	Income Group	SDG CONNECTION (MMR)																	NETWORKING													
					SDG 1	SDG 2	SDG 3	SDG 4	SDG 5	SDG 6	SDG 7	SDG 8	SDG 9	SDG 10	SDG 11	SDG 12	SDG 13	SDG 14	SDG 15	SDG 16	SDG 17	2030 AGENDA	SDG 0	References to other cities					References by other cities						
					# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES	# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES																			
Cities with at least 1 readable MMR																																			
Krakow	Literature	2013	Europe and North America	HICs	0,101%	0,000%	0,082%	0,177%	0,032%	0,000%	0,000%	0,215%	0,038%	0,145%	0,329%	0,057%	0,032%	0,000%	0,000%	0,171%	0,980%	0,051%	0,114%	163	35	133	23	30	12	274	106	145	29	129	77
Lillehammer	Literature	2017	Europe and North America	HICs	0,166%	0,000%	0,083%	0,062%	0,041%	0,000%	0,000%	0,310%	0,021%	0,186%	0,062%	0,186%	0,000%	0,000%	0,000%	0,600%	0,745%	0,021%	0,186%	13	6	11	5	2	1	14	7	14	7	0	0
Linz	Media Arts	2014	Europe and North America	HICs	0,141%	0,000%	0,006%	0,192%	0,109%	0,000%	0,000%	0,492%	0,556%	0,153%	0,723%	0,198%	0,006%	0,000%	0,032%	0,237%	0,716%	0,000%	0,064%	130	24	78	11	52	13	49	20	39	14	10	6
Liverpool	Music	2015	Europe and North America	HICs	0,161%	0,000%	0,000%	0,376%	0,255%	0,000%	0,000%	0,860%	0,282%	0,121%	0,188%	0,013%	0,040%	0,000%	0,000%	0,067%	0,994%	0,013%	0,215%	17	11	10	6	7	5	26	12	20	6	6	6
Ljubljana	Literature	2015	Europe and North America	HICs	0,229%	0,013%	0,000%	0,089%	0,140%	0,000%	0,000%	0,178%	0,089%	0,127%	0,280%	0,216%	0,025%	0,000%	0,000%	0,369%	0,788%	0,254%	0,280%	25	14	16	8	9	6	46	21	22	11	24	10
Łódź	Film	2017	Europe and North America	HICs	0,141%	0,000%	0,056%	0,508%	0,212%	0,000%	0,000%	0,551%	0,155%	0,071%	0,254%	0,452%	0,282%	0,000%	0,000%	0,155%	0,805%	0,071%	0,169%	67	19	47	13	20	6	2	1	0	0	2	1
Lviv	Literature	2015	Europe and North America	LMICs	0,050%	0,000%	0,000%	0,033%	0,050%	0,000%	0,000%	0,331%	0,149%	0,033%	0,231%	0,198%	0,017%	0,000%	0,000%	0,397%	1,091%	0,050%	0,050%	47	23	37	15	10	8	29	14	28	13	1	1
Lyon	Media Arts	2008	Europe and North America	HICs	0,050%	0,010%	0,050%	0,188%	0,069%	0,010%	0,109%	0,129%	0,139%	0,178%	0,762%	0,020%	0,089%	0,000%	0,010%	0,109%	1,050%	0,109%	0,317%	92	30	43	14	49	16	53	21	20	9	33	12
Macao	Gastronomy	2017	Asia and the Pacific	UMICs	0,058%	0,986%	0,251%	0,657%	0,348%	0,097%	0,019%	0,657%	0,348%	0,116%	0,232%	0,599%	0,058%	0,000%	0,000%	0,251%	1,140%	0,155%	0,329%	62	40	43	26	19	14	71	33	58	24	13	9
Madaba	Crafts and Folk Art	2017	Arab States	LMICs	0,225%	0,000%	0,075%	0,075%	0,125%	0,125%	0,175%	0,826%	0,375%	0,350%	0,175%	0,150%	0,075%	0,000%	0,000%	0,050%	0,626%	0,000%	0,125%	2	2	0	0	2	2	2	2	2	2	0	0
Manchester	Literature	2017	Europe and North America	HICs	0,349%	0,000%	0,154%	0,238%	0,224%	0,000%	0,000%	0,321%	0,140%	0,196%	0,238%	0,014%	0,014%	0,000%	0,014%	0,070%	0,866%	0,014%	0,042%	33	22	28	19	5	3	15	9	15	9	0	0
Mannheim	Music	2014	Europe and North America	HICs	0,503%	0,000%	0,000%	0,063%	0,252%	0,000%	0,000%	0,440%	0,189%	0,189%	0,503%	0,283%	0,126%	0,000%	0,094%	0,252%	1,353%	0,377%	0,440%	2	2	0	0	2	2	69	23	48	16	21	7
Medellín	Music	2015	Latin America and the Caribbean	UMICs	0,204%	0,000%	0,020%	0,529%	0,122%	0,020%	0,000%	0,224%	0,061%	0,366%	0,366%	0,244%	0,000%	0,000%	0,041%	0,081%	0,794%	0,102%	0,265%	8	6	2	1	6	5	14	5	5	2	9	3
Melbourne	Literature	2008	Asia and the Pacific	HICs	0,226%	0,035%	0,043%	0,035%	0,191%	0,000%	0,009%	0,183%	0,096%	0,130%	0,113%	0,087%	0,009%	0,000%	0,009%	0,061%	0,835%	0,148%	0,200%	106	31	68	16	38	15	105	41	75	23	30	18
Milano	Literature	2017	Europe and North America	HICs	0,088%	0,000%	0,044%	0,059%	0,015%	0,000%	0,000%	0,351%	0,044%	0,249%	0,219%	0,322%	0,015%	0,000%	0,015%	0,132%	1,053%	0,102%	0,102%	74	32	54	21	20	11	20	11	2	2	18	9
Montevideo	Literature	2015	Latin America and the Caribbean	HICs	0,076%	0,000%	0,000%	0,152%	0,405%	0,000%	0,000%	0,405%	0,152%	0,228%	0,329%	0,202%	0,025%	0,000%	0,025%	0,253%	1,189%	0,127%	0,228%	5	3	4	2	1	1	5	4	3	2	2	2
Montréal	Design	2006	Europe and North America	HICs	0,035%	0,021%	0,266%	0,105%	0,035%	0,000%	0,014%	0,449%	0,182%	0,147%	1,318%	0,098%	0,112%	0,035%	0,112%	0,049%	0,890%	0,196%	0,343%	426	52	310	24	116	28	242	48	188	26	54	22
Morelia	Music	2017	Latin America and the Caribbean	UMICs	0,229%	0,000%	0,356%	0,229%	0,076%	0,000%	0,051%	0,432%	0,025%	0,407%	0,203%	0,305%	0,000%	0,000%	0,000%	0,254%	0,635%	0,000%	0,127%	12	7	4	2	8	5	1	1	1	1	0	0
Nagoya	Design	2008	Asia and the Pacific	HICs	0,131%	0,029%	0,000%	0,131%	0,029%	0,000%	0,029%	0,232%	0,305%	0,073%	0,711%	0,189%	0,015%	0,000%	0,015%	0,160%	1,088%	0,044%	0,232%	169	31	152	21	17	10	137	29	122	19	15	10
Nassau	Crafts and Folk Art	2014	Latin America and the Caribbean	HICs	0,022%	0,044%	0,175%	0,132%	0,175%	0,000%	0,000%	1,074%	0,241%	0,197%	0,219%	0,460%	0,066%	0,000%	0,022%	0,175%	0,877%	0,197%	0,307%	67	25	44	15	23	10	16	9	10	7	6	2
Norwich	Literature	2012	Europe and North America	HICs	0,575%	0,000%	0,121%	0,242%	0,136%	0,000%	0,045%	0,257%	0,197%	0,182%	0,545%	0,121%	0,030%	0,000%	0,000%	0,091%	0,817%	0,151%	0,166%	62	18	59	16	3	2	52	21	51	20	1	1
Nottingham	Literature	2015	Europe and North America	HICs	0,532%	0,083%	0,000%	0,166%	0,465%	0,000%	0,033%	0,150%	0,066%	0,199%	0,316%	0,033%	0,050%	0,000%	0,050%	0,249%	1,097%	0,050%	0,133%	31	14	25	10	6	4	62	23	53	20	9	3
Óbidos	Literature	2015	Europe and North America	HICs	0,073%	0,000%	0,000%	0,238%	0,018%	0,018%	0,018%	0,623%	0,238%	0,092%	0,220%	0,165%	0,018%	0,000%	0,000%	0,092%	1,173%	0,037%	0,073%	35	20	22	10	13	10	28	10	16	5	12	5
Östersund	Gastronomy	2010	Europe and North America	HICs	0,021%	1,128%	0,123%	0,041%	0,000%	0,000%	0,000%	0,554%	0,185%	0,041%	0,103%	0,246%	0,185%	0,000%	0,041%	0,062%	1,395%	0,205%	0,533%	107	39	79	25	28	14	105	55	39	16	66	39
Ouagadougou	Crafts and Folk Art	2017	Africa	LDCs	0,000%	0,000%	0,000%	0,000%	0,000%	0,000%	0,000%	0,460%	0,427%	0,000%	0,131%	0,000%	0,000%	0,000%	0,000%	0,985%	0,000%	0,000%	6	3	1	1	5	2							
Paducah	Crafts and Folk Art	2013	Europe and North America	HICs	0,076%	0,000%	0,038%	0,360%	0,170%	0,019%	0,019%	0,417%	0,284%	0,095%	0,246%	0,246%	0,076%	0,000%	0,114%	0,019%	1,080%	0,057%	0,303%	146	57	78	23	68	34	44	19	33	11	11	8
Panama city	Gastronomy	2017	Latin America and the Caribbean	UMICs	0,225%	0,084%	0,028%	0,169%	0,056%	0,000%	0,028%	0,563%	0,169%	0,197%	0,394%	0,141%	0,028%	0,141%	0,028%	0,253%	1,238%	0,253%	0,619%	43	18	26	11	17	7	10	7	8	5	2	2
Paraty	Gastronomy	2017	Latin America and the Caribbean	UMICs	0,100%	0,982%	0,116%	0,200%	0,017%	0,000%	0,000%	1,364%	0,449%	0,399%	0,416%	0,749%	0,183%	0,482%	0,200%	0,399%	0,682%	0,150%	0,216%	53	28	42	22	11	6	23	11	16	8	7	3

SDG CONNECTION (MMR)																					NETWORKING												
City	Creative field	Year	Region	Income Group	SDG 1	SDG 2	SDG 3	SDG 4	SDG 5	SDG 6	SDG 7	SDG 8	SDG 9	SDG 10	SDG 11	SDG 12	SDG 13	SDG 14	SDG 15	SDG 16	SDG 17	2030 AGENDA	SDG 0	References to other cities					References by other cities				
																								# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES	# TOTAL	# CITIES	# SUBNET	# subnet CITIES
Cities without MMR																																	
Belfast	Music	2021	Europe and North America	HICs																								9	6	0	0	9	6
Belo Horizonte	Gastronomy	2019	Latin America and the Caribbean	UMICs																								9	7	8	6	1	1
Bendigo	Gastronomy	2019	Asia and the Pacific	HICs																								12	7	9	4	3	3
Bergamo	Gastronomy	2019	Europe and North America	HICs																								12	9	7	5	5	4
Bida	Crafts and Folk Art	2021	Africa	LMICs																								1	1	1	1	0	0
Biella	Crafts and Folk Art	2019	Europe and North America	HICs																								19	10	6	4	13	6
Bohicon	Gastronomy	2021	Africa	LDCs																								3	2	1	1	2	1
Buraidah	Gastronomy	2021	Arab States	HICs																													
Bursa	Crafts and Folk Art	2021	Asia and the Pacific	UMICs																								2	2	2	2	0	0
Caldas da Rainha	Crafts and Folk Art	2019	Europe and North America	HICs																								3	3	1	1	2	2
Campina Grande	Media Arts	2021	Latin America and the Caribbean	UMICs																								10	4	5	2	5	2
Cannes	Film	2021	Europe and North America	HICs																								13	8	10	5	3	3
Cebu City	Design	2019	Asia and the Pacific	LMICs																								1	1	1	1	0	0
Chennai	Music	2017	Asia and the Pacific	LMICs																								1	1	1	1	0	0
Cluj-Napoca	Film	2021	Europe and North America	HICs																								4	4	3	3	1	1
Como	Crafts and Folk Art	2021	Europe and North America	HICs																								5	5	2	2	3	3
Covilhã	Design	2021	Europe and North America	HICs																								3	2	1	1	2	1
Doha	Design	2021	Arab States	HICs																								1	1	1	1	0	0
Essaouira	Music	2019	Arab States	LMICs																								2	2	2	2	0	0
Exeter	Literature	2019	Europe and North America	HICs																													
Fortaleza	Design	2019	Latin America and the Caribbean	UMICs																								11	6	5	4	6	2
Gaziantep	Gastronomy	2015	Asia and the Pacific	UMICs																								53	22	53	22	0	0
Gdynia	Film	2021	Europe and North America	HICs																								14	4	13	3	1	1
Gimhae	Crafts and Folk Art	2021	Asia and the Pacific	HICs																								4	4	3	3	1	1
Gothenburg	Literature	2021	Europe and North America	HICs																								15	9	8	5	7	4
Hamar	Media Arts	2021	Europe and North America	HICs																								2	2	2	2	0	0
Hanoi	Design	2019	Asia and the Pacific	LMICs																								4	4	4	4	0	0
Havana	Music	2019	Latin America and the Caribbean	UMICs																								7	3	1	1	6	2
Huai'an	Gastronomy	2021	Asia and the Pacific	UMICs																								12	6	10	5	2	1
Huancayo	Music	2021	Latin America and the Caribbean	UMICs																								1	1	1	1	0	0
Hyderabad	Gastronomy	2019	Asia and the Pacific	LMICs																								3	3	2	2	1	1

City	Creative field	Year	Region	Income Group	SDG CONNECTION (MMR)																	NETWORKING																	
					SDG 1	SDG 2	SDG 3	SDG 4	SDG 5	SDG 6	SDG 7	SDG 8	SDG 9	SDG 10	SDG 11	SDG 12	SDG 13	SDG 14	SDG 15	SDG 16	SDG 17	2030 AGENDA	SDG 0	References to other cities					References by other cities										
																								# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES	# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES				
Cities without MMR																																							
Namur	Media Arts	2021	Europe and North America	HICs																												8	6	4	3	4	3		
Nanjing	Literature	2019	Asia and the Pacific	UMICs																												29	13	20	9	9	4		
Norrköping	Music	2017	Europe and North America	HICs																												10	5	7	4	3	1		
Odessa	Literature	2019	Europe and North America	LMICs																												10	6	10	6	0	0		
Overstrand Hermanus	Gastronomy	2019	Africa	UMICs																												1	1	1	1	0	0		
Pasto	Crafts and Folk Art	2021	Latin America and the Caribbean	UMICs																												1	1	1	1	0	0		
Perth	Crafts and Folk Art	2021	Europe and North America	HICs																												2	2	2	2	0	0		
Phetchaburi	Gastronomy	2021	Asia and the Pacific	UMICs																												7	4	5	3	2	1		
Port Louis	Music	2021	Africa	UMICs																																			
Port of Spain	Music	2019	Latin America and the Caribbean	HICs																													4	3	2	2	2	1	
Portoviejo	Gastronomy	2019	Latin America and the Caribbean	UMICs																													9	4	9	4	0	0	
Potsdam	Film	2019	Europe and North America	HICs																													13	5	11	3	2	2	
Praia	Music	2017	Africa	LMICs																													5	5	3	3	2	2	
Querétaro	Design	2019	Latin America and the Caribbean	UMICs																													3	3	2	2	1	1	
Ramallah	Music	2019	Arab States	LMICs																													4	4	3	3	1	1	
Recife	Music	2021	Latin America and the Caribbean	UMICs																													2	2	1	1	1	1	
Rouen	Gastronomy	2021	Europe and North America	HICs																													10	6	3	3	7	3	
Saint Petersburg	Gastronomy	2021	Europe and North America	UMICs																													1	1	0	0	1	1	
San José	Design	2019	Latin America and the Caribbean	UMICs																													5	4	3	3	2	1	
Sanandaj	Music	2019	Asia and the Pacific	LMICs																													3	2	1	1	2	1	
Santa Maria da Feira	Gastronomy	2021	Europe and North America	HICs																													3	3	2	2	1	1	
Santiago de Cali	Media Arts	2019	Latin America and the Caribbean	UMICs																																			
Santiago de Cuba	Music	2021	Latin America and the Caribbean	UMICs																																			
Santo Domingo	Music	2019	Latin America and the Caribbean	UMICs																														5	5	3	3	2	2
Sarajevo	Film	2019	Europe and North America	UMICs																														18	5	4	3	14	2
Sharjah	Crafts and Folk Art	2019	Arab States	HICs																														3	3	2	2	1	1
Slemani	Literature	2019	Arab States	UMICs																														11	7	11	7	0	0
Sokodé	Crafts and Folk Art	2017	Africa	LDCs																														1	1	1	1	0	0
Srinagar	Crafts and Folk Art	2021	Asia and the Pacific	LMICs																														2	2	2	2	0	0
Sukhothai	Crafts and Folk Art	2019	Asia and the Pacific	UMICs																														5	4	5	4	0	0

SDG CONNECTION (MMR)																						NETWORKING																																			
City	Creative field	Year	Region	Income Group	SDG 1	SDG 2	SDG 3	SDG 4	SDG 5	SDG 6	SDG 7	SDG 8	SDG 9	SDG 10	SDG 11	SDG 12	SDG 13	SDG 14	SDG 15	SDG 16	SDG 17	2030 AGENDA	SDG 0	References to other cities					References by other cities																												
																								# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES	# TOTAL	# CITIES	# SUBNET	# subnet CITIES	# OTHER	# other CITIES																						
Cities without MMR																																																									
Tallinn	Music	2021	Europe and North America	HICs																														11	7	2	1	9	6																		
Tbilisi	Media Arts	2021	Europe and North America	UMICs																																3	3	2	2	1	1																
Thessaloniki	Gastronomy	2021	Europe and North America	HICs																																	4	3	2	2	2	1															
Trinidad	Crafts and Folk Art	2019	Latin America and the Caribbean	UMICs																																			8	5	4	2	4	3													
Ulyanovsk	Literature	2015	Europe and North America	UMICs																																					35	16	31	14	4	2											
Usuki	Gastronomy	2021	Asia and the Pacific	HICs																																							11	3	11	3	0	0									
Valladolid	Film	2019	Europe and North America	HICs																																								22	9	11	4	11	5								
Valledupar	Music	2019	Latin America and the Caribbean	UMICs																																									1	1	1	1	0	0							
Valparaíso	Music	2019	Latin America and the Caribbean	HICs																																										4	3	3	2	1	1						
Varanasi	Music	2015	Asia and the Pacific	LMICs																																											1	1	1	1	0	0					
Veszprém	Music	2019	Europe and North America	HICs																																											7	4	7	4	0	0					
Viborg	Media Arts	2019	Europe and North America	HICs																																											22	9	14	6	8	3					
Viljandi	Crafts and Folk Art	2019	Europe and North America	HICs																																												2	2	1	1	1	1				
Vilnius	Literature	2021	Europe and North America	HICs																																												4	3	2	1	2	2				
Vranje	Music	2019	Europe and North America	UMICs																																												3	3	3	3	0	0				
Weifang	Crafts and Folk Art	2021	Asia and the Pacific	UMICs																																													35	15	28	11	7	4			
Wellington	Film	2019	Asia and the Pacific	HICs																																													18	8	4	3	14	5			
Whanganui	Design	2021	Asia and the Pacific	HICs																																													1	1	1	1	0	0			
Wonju	Literature	2019	Asia and the Pacific	HICs																																													7	6	5	5	2	1			
Wroclaw	Literature	2019	Europe and North America	HICs																																													9	4	7	3	2	1			
Wuhan	Design	2017	Asia and the Pacific	UMICs																																														152	24	119	13	33	11		
Xalapa	Music	2021	Latin America and the Caribbean	UMICs																																														1	1	1	1	0	0		
Yangzhou	Gastronomy	2019	Asia and the Pacific	UMICs																																																12	8	9	6	3	2
TOTAL					0,001	0,002	0,001	0,002	0,001	0,000	0,000	0,000	0,007	0,003	0,002	0,004	0,003	0,000	0,000	0,000	0,001	0,010	0,001	0,003	10 185	3 325	6 544	1 813	3 641	1 512	10 185	3 737	6 544	2 104	3 641	1 633																					

Number of cities

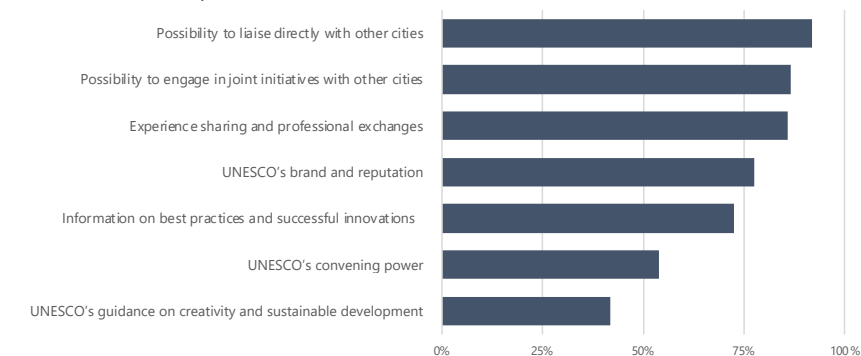
Subtotal by Creative field	Crafts and Folk Art	59	0,0011	0,0003	0,0007	0,0020	0,0013	0,0003	0,0001	0,0091	0,0052	0,0011	0,0048	0,0052	0,0004	0,0000	0,0003	0,0014	0,0112	0,0006	0,0014	1 335	502	519	217	816	285	1 144	509	519	250	625	259
	Design	43	0,0014	0,0003	0,0006	0,0020	0,0008	0,0001	0,0003	0,0068	0,0049	0,0018	0,0060	0,0029	0,0006	0,0001	0,0005	0,0011	0,0092	0,0007	0,0023	3 557	748	2 573	411	984	337	3 407	826	2 573	529	834	297
	Film	21	0,0020	0,0003	0,0006	0,0028	0,0023	0,0000	0,0000	0,0078	0,0020	0,0017	0,0025	0,0050	0,0005	0,0000	0,0002	0,0008	0,0116	0,0035	0,0047	621	248	341	108	280	140	666	276	341	120	325	156
	Gastronomy	48	0,0014	0,0093	0,0007	0,0026	0,0012	0,0003	0,0002	0,0089	0,0039	0,0019	0,0042	0,0064	0,0009	0,0007	0,0005	0,0013	0,0104	0,0014	0,0032	1 120	504	761	319	359	185	1 088	517	761	343	327	174
	Literature	42	0,0020	0,0001	0,0005	0,0013	0,0014	0,0001	0,0001	0,0034	0,0015	0,0018	0,0027	0,0012	0,0003	0,0000	0,0001	0,0018	0,0098	0,0012	0,0018	1 546	545	1 184	373	362	172	1 688	702	1 184	445	504	257
	Media Arts	22	0,0011	0,0001	0,0005	0,0016	0,0006	0,0001	0,0003	0,0046	0,0033	0,0013	0,0044	0,0017	0,0002	0,0000	0,0003	0,0011	0,0098	0,0009	0,0019	922	332	553	157	369	175	963	379	553	180	410	199
	Music	58	0,0016	0,0001	0,0007	0,0023	0,0010	0,0000	0,0001	0,0053	0,0021	0,0022	0,0034	0,0019	0,0003	0,0001	0,0003	0,0013	0,0102	0,0011	0,0021	1 084	446	613	228	471	218	1 229	528	613	237	616	291
Subtotal by Region	Africa	15	0,0010	0,0002	0,0003	0,0011	0,0007	0,0001	0,0001	0,0041	0,0030	0,0014	0,0031	0,0014	0,0002	0,0001	0,0001	0,0007	0,0095	0,0002	0,0010	218	80	140	40	78	40	121	63	89	43	32	20
	Arab States	18	0,0014	0,0009	0,0009	0,0028	0,0019	0,0002	0,0003	0,0104	0,0047	0,0022	0,0042	0,0056	0,0006	0,0001	0,0003	0,0008	0,0115	0,0012	0,0024	71	37	54	25	17	12	133	74	101	57	32	17
	Asia and the Pacific	81	0,0016	0,0026	0,0008	0,0022	0,0012	0,0002	0,0002	0,0068	0,0044	0,0012	0,0049	0,0042	0,0005	0,0002	0,0005	0,0013	0,0104	0,0010	0,0021	2 992	1 042	1 523	502	1 469	540	3 441	1 144	2 165	675	1 276	469
	Europe and North America	129	0,0016	0,0013	0,0009	0,0019	0,0012	0,0002	0,0002	0,0050	0,0026	0,0020	0,0040	0,0023	0,0006	0,0001	0,0004	0,0013	0,0097	0,0018	0,0032	6 098	1 773	4 296	1 017	1 802	756	5 689	2 088	3 653	1 111	2 036	977
	Latin America and the Caribbean	50	0,0015	0,0014	0,0007	0,0026	0,0011	0,0003	0,0001	0,0098	0,0035	0,0026	0,0043	0,0047	0,0004	0,0004	0,0005	0,0017	0,0100	0,0010	0,0025	806	393	531	229	275	164	801	368	536	218	265	150
Subtotal by income group	HICs	156	0,0017	0,0015	0,0009	0,0021	0,0013	0,0001	0,0002	0,0052	0,0028	0,0019	0,0040	0,0025	0,0006	0,0001	0,0004	0,0012	0,0099	0,0018	0,0031	7 978	2 343	5 286	1 303	2 692	1 040	7 389	2 652	4 699	1 417	2 690	1 235
	UMICs	94	0,0015	0,0024	0,0007	0,0024	0,0010	0,0003	0,0001	0,0085	0,0048	0,0021	0,0050	0,0049	0,0004	0,0003	0,0004	0,0018	0,0107	0,0008	0,0022	1 942	860	1 115	448	827	412	2 486	915	1 605	559	881	356
	LMICs	34	0,0013	0,0007	0,0006	0,0025	0,0015	0,0002	0,0002	0,0089	0,0031	0,0015	0,0053	0,0044	0,0006	0,0001	0,0005	0,0012	0,0096	0,0007	0,0016	203	100	109	54	94	46	235	132	187	103	48	29
	LDCs	9	0,0006	0,0000	0,0000	0,0000	0,0000	0,0000	0,0000	0,0057	0,0025	0,0002	0,0004	0,0039	0,0000	0,0000	0,0000	0,0000	0,0080	0,0000	0,0002	62	22	34	8	28	14	75	38	53	25	22	13

Annex IV. Surveys

A. UCCN Focal Point survey

1. Please indicate the extent in which the following UCCN elements add value to your Creative City activities, by rating each element from 1 (none/very little value) to 5 (very high value):

% of respondents that provide positive (4) or very positive (5) responses (UCCN Focal Point survey)



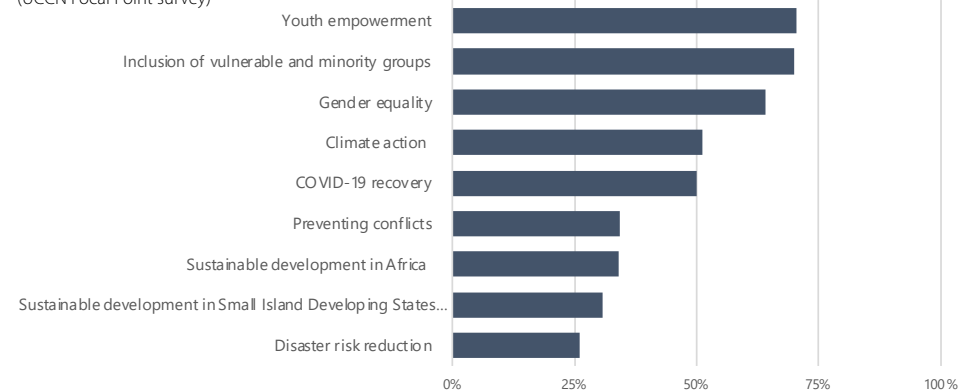
2. Please rate the potential of the UCCN network to contribute to the different Sustainable Development Goals (SDGs) in your city with 1 (none) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses (UCCN Focal Point survey)



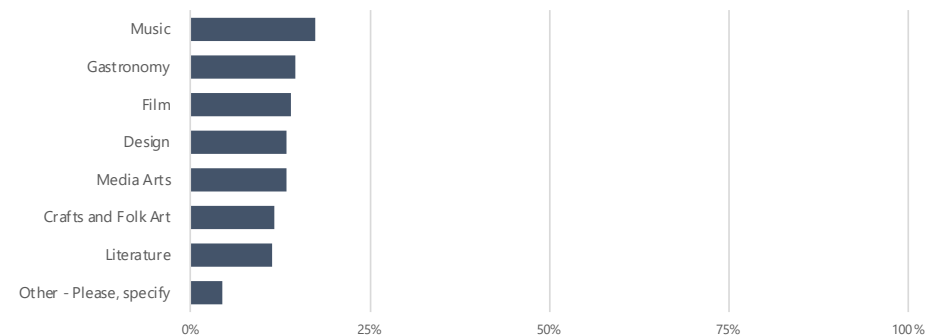
3. Similarly, please assess the potential of the UCCN network to contribute to the following cross-cutting issues in the SDGs with 1 (none) to 5 (very high contribution):

% of respondents that provide positive (4) or very positive (5) responses (UCCN Focal Point survey)



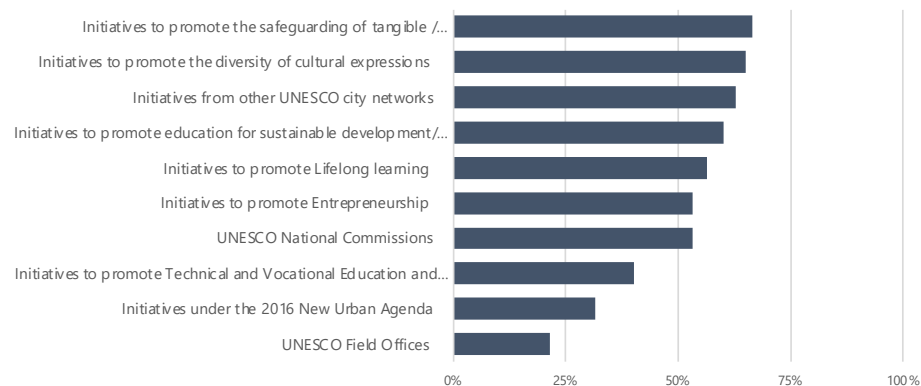
4. Apart from your creative field, please indicate if you are interested in participating in other creative fields in the framework of UCCN (multiple choice is possible):

% of respondents that provide positive (4) or very positive (5) responses (UCCN Focal Point survey)



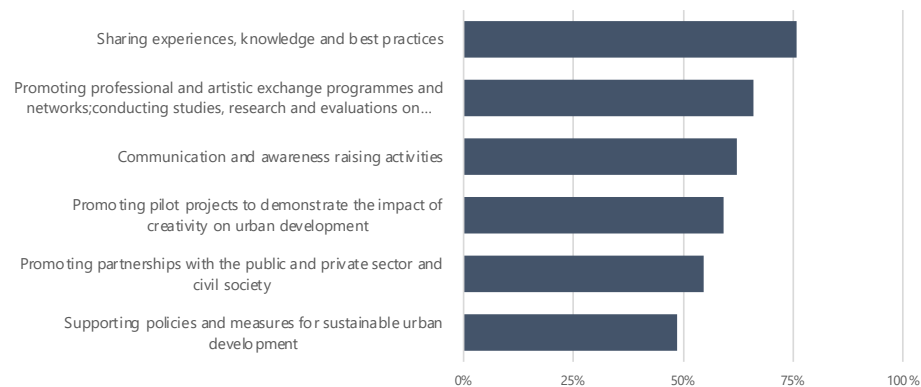
5. Please rate how well your activities complement initiatives of other partners operating in the same context, using a scale of 1 (no complementarity) to 5 (high complementarity):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



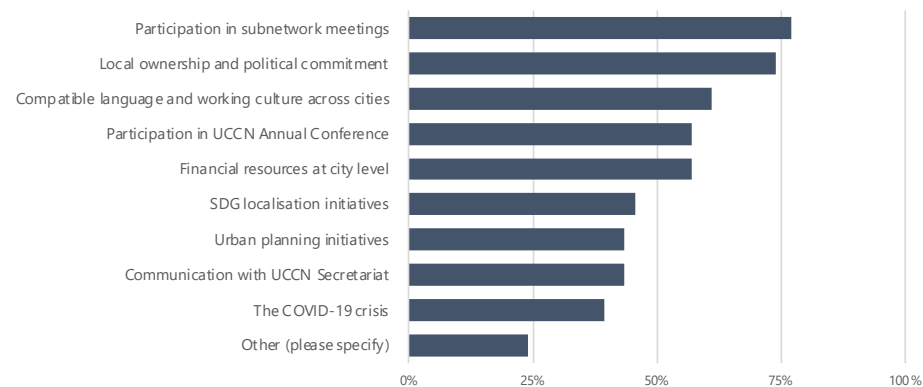
6. Please assess the effectiveness of the UCCN in the following areas on a scale from 1 (very ineffective) to 5 (very effective):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



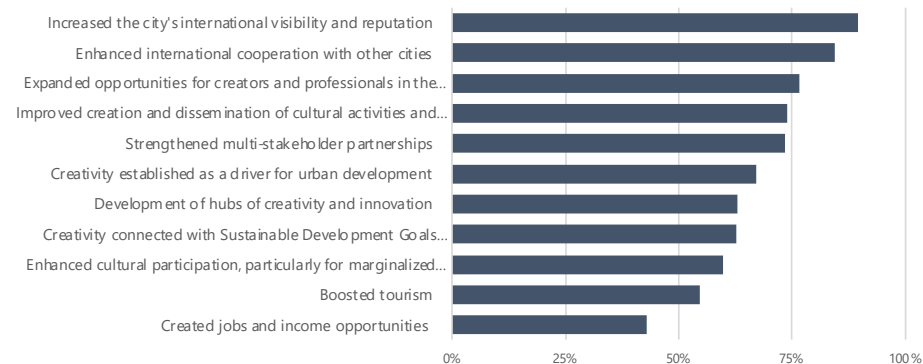
7. Please assess the impact of these factors on your creative city plans from 1=very negative to 5=very positive, with 3 being neutral:

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



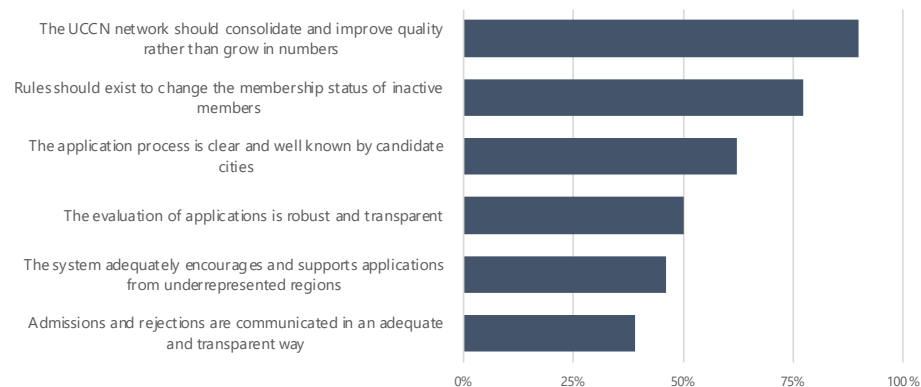
8. Please indicate how UCCN activities have contributed to the following results in your city on a scale from 1 (no or very low contribution) to 5 (very large contribution):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



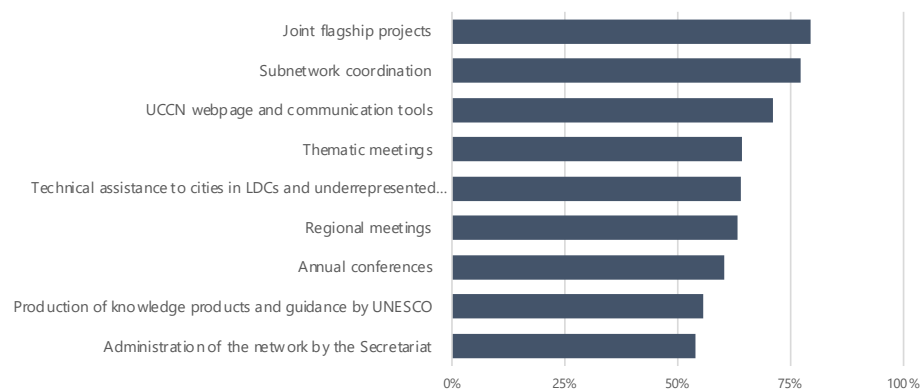
9. Please indicate how much you agree with the following statements about the UCCN membership process with 1 (strongly disagree) to 5 (strongly agree):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



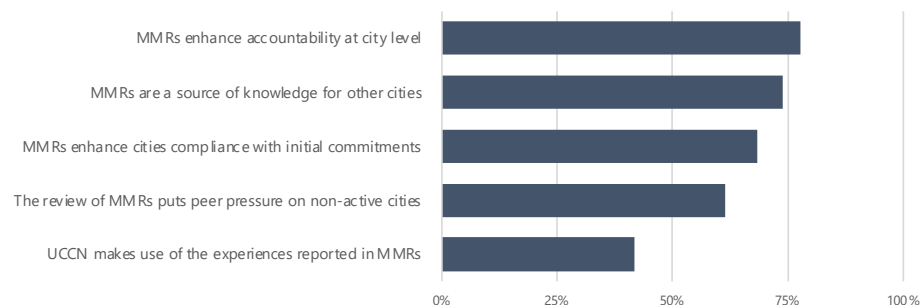
10. If additional financial resources were available, where would you allocate them to improve the functioning of the UCCN? Rate your answers from 1 (very low priority) to 5 (very high priority):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



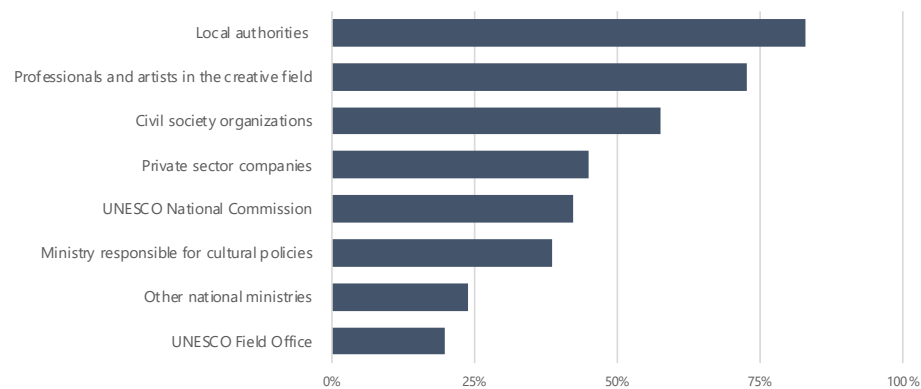
11. Please indicate how much you agree with the following statements about the Membership Monitoring Report (MMR) process using a scale of 1 (strongly disagree) to 5 (strongly agree):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)



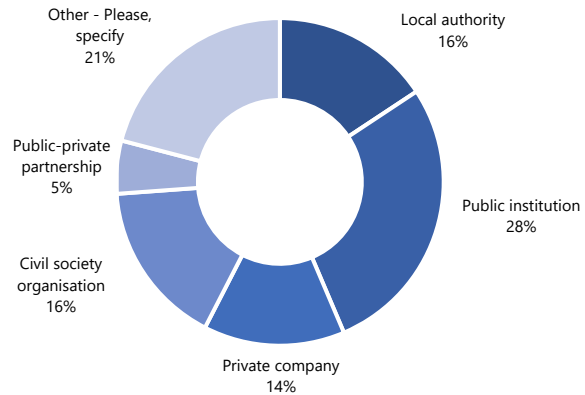
12. Please rate the level of ownership among these entities for your Creative City activities using a scale of 1 (very low ownership) to 5 (very high ownership):

% of respondents that provide positive (4) or very positive (5) responses
(UCCN Focal Point survey)

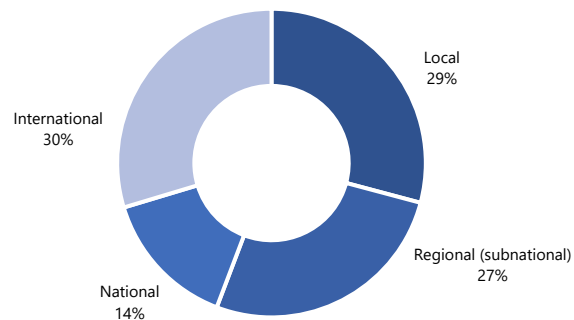


B. City partners' survey

1. Please indicate the category that best matches you:

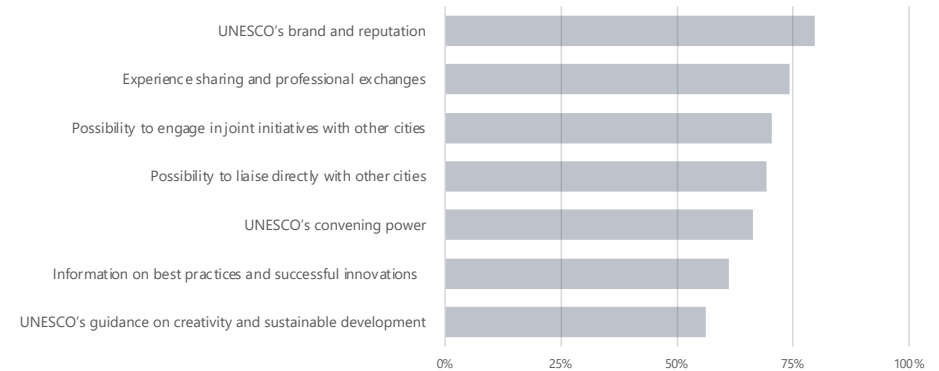


2. Please indicate the geographic scope of your activities:



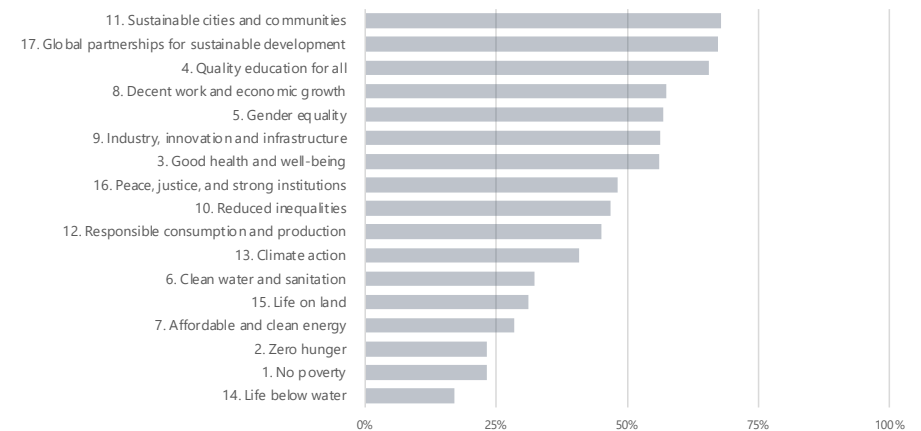
3. Please indicate how the following UCCN elements add value to your Creative City activities, by rating each element from 1 (none/very little value) to 5 (very high value):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



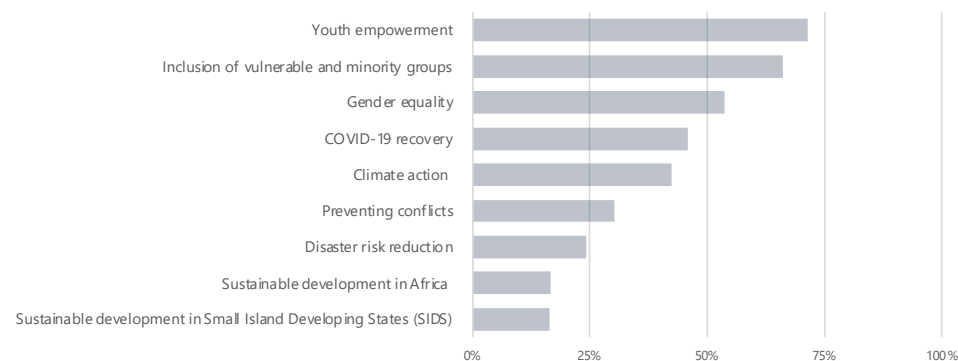
4. Please rate the potential contribution of your Creative City's activities to the different Sustainable Development Goals (SDGs) within your city from 1 (none) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



5. Similarly, please assess the potential contribution of your Creative City the following cross-cutting issues in the 2030 Agenda from 1 (none) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



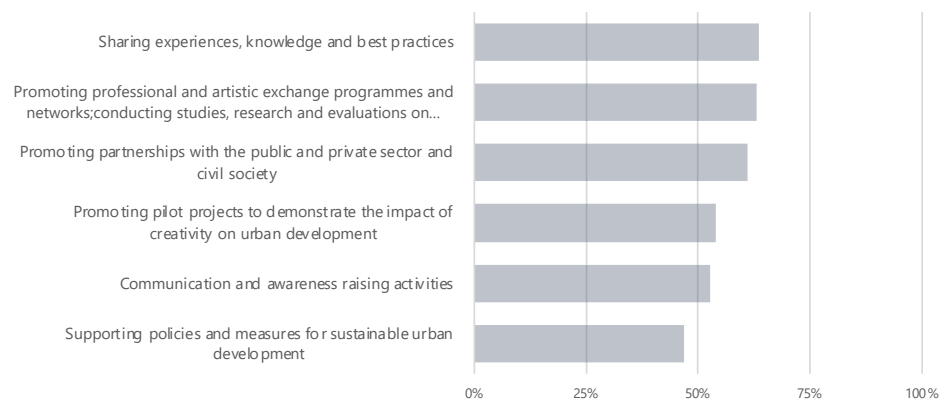
6. Please rate how well your activities complement initiatives of other partners operating in the same context, using a scale of 1 (no complementarity) to 5 (high complementarity):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



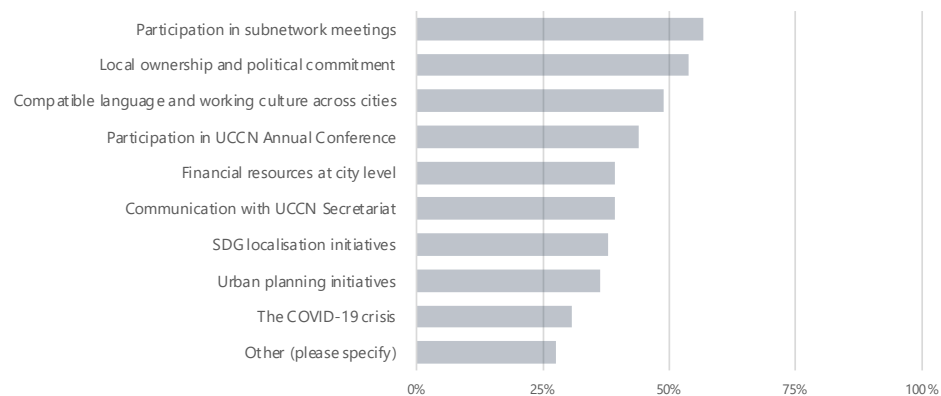
7. Please assess the effectiveness of the UCCN in the following areas on a scale from 1 (very ineffective) to 5 (very effective):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



8. Please assess the impact of these factors on your creative city plans from 1=very negative to 5=very positive, with 3 being neutral:

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



9. Please indicate how UCCN activities have contributed to the following results in your city on a scale from 1 (no or very low contribution) to 5 (very large contribution):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)

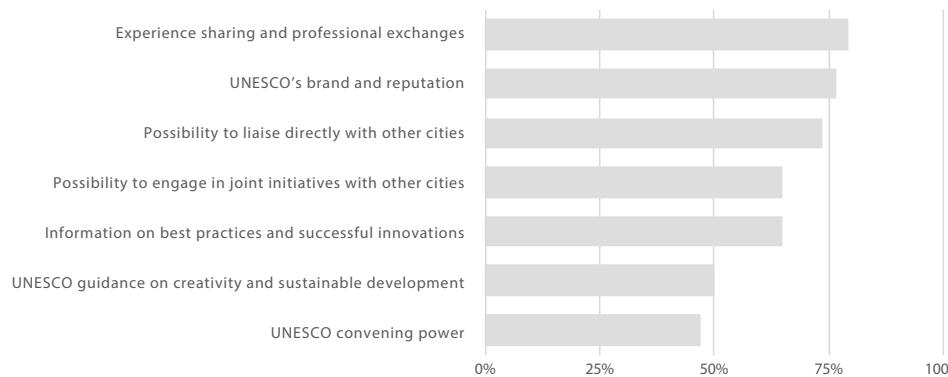


C. National commissioners' survey

a. In countries with one or more cities members

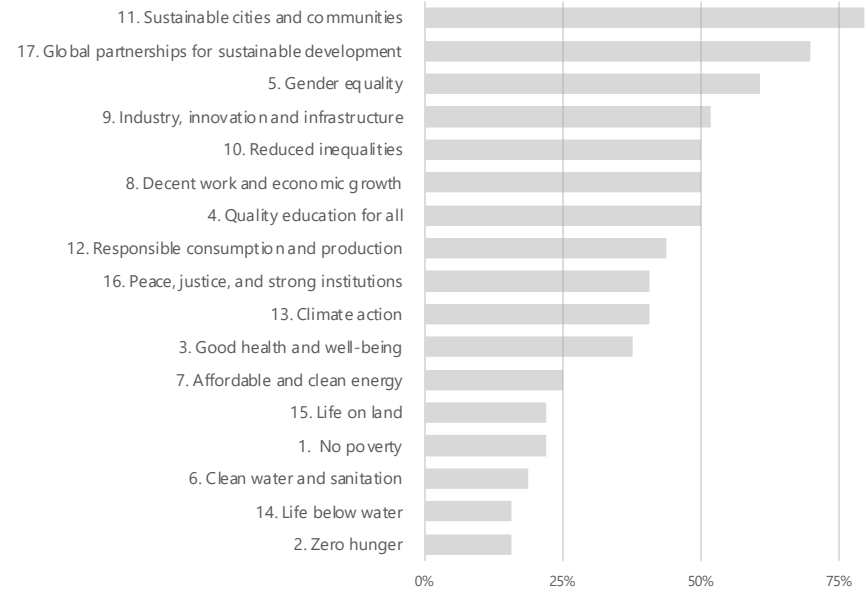
1. Please indicate how the following UCCN elements add value to Creative City activities in your country, by rating each element from 1 (none/very little value) to 5 (very high value):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



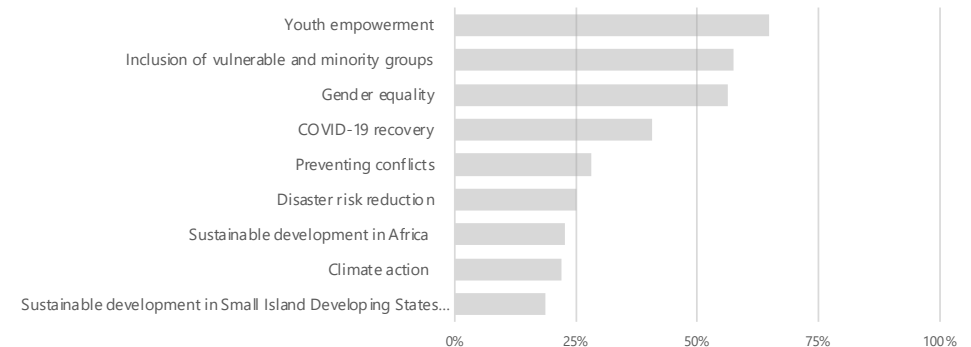
2. Please rate the contribution of the UCCN network to the different Sustainable Development Goals (SDGs) in the Creative Cities of your country with 1 (none) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



3. Similarly, please assess the contribution of the UCCN network to the following cross-cutting issues in the SDGs with 1 (none) to 5 (very high contribution):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



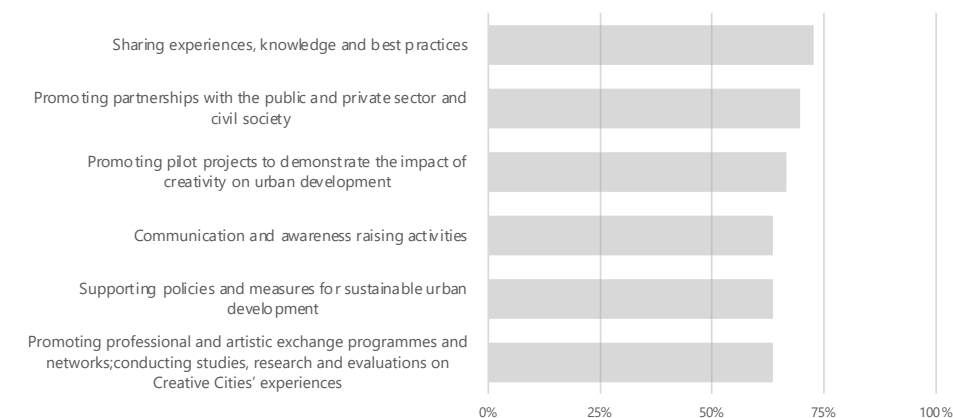
4. Please rate how well the UCCN activities complement initiatives of other partners operating in the same context, using a scale of 1 (no complementarity) to 5 (high complementarity):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



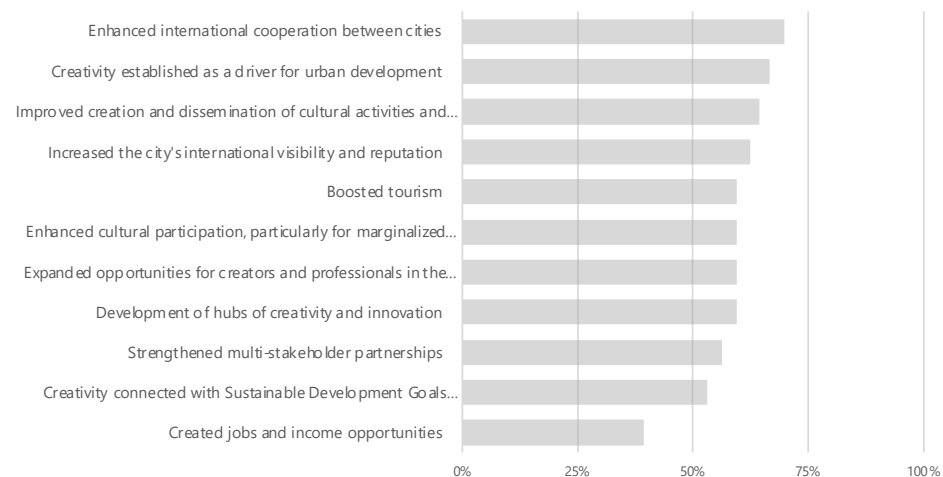
5. Please assess the effectiveness of the UCCN in the following areas on a scale from 1 (very ineffective) to 5 (very effective):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



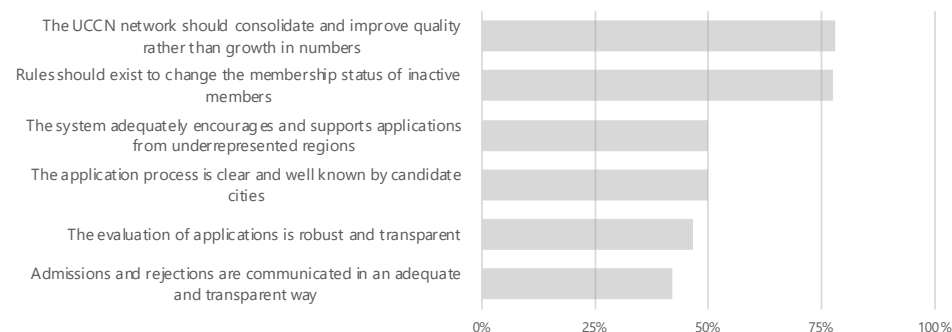
6. Please indicate how UCCN activities have contributed to the following results at city level on a scale from 1 (no or very low contribution) to 5 (very large contribution):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



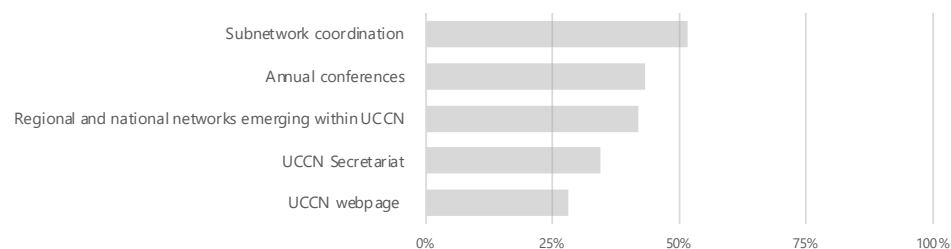
7. Please indicate how much you agree with the following statements about the UCCN membership process from 1 (strongly disagree) to 5 (strongly agree):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



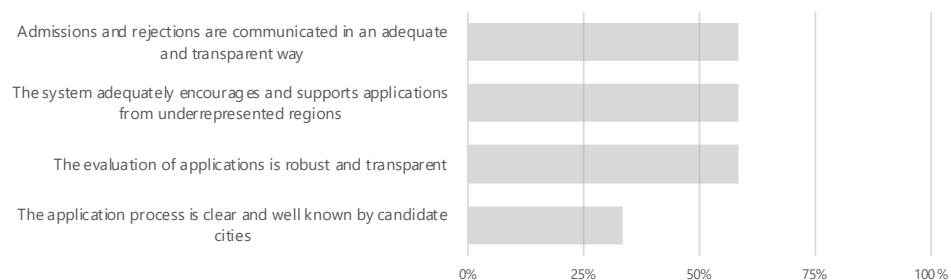
8. Please rate the effectiveness of the following aspects of UCCN management and coordination from 1 (very inefficient) to 5 (very efficient):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)



9. Please indicate how much you agree with the following statements about the UCCN membership process with 1 (strongly disagree) to 5 (strongly agree):

% of respondents that provide positive (4) or very positive (5) responses (city partners' survey)

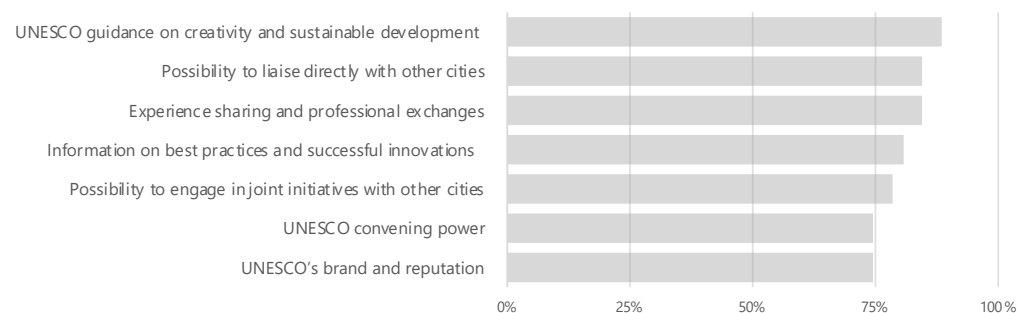


b. In countries with no member city but where National Commissions have processed one or more applications to UCCN

1. Which of the following UCCN elements do you think that could add value to cities in your country? Please rate each element from 1 (none/very little value) to 5 (very high value):

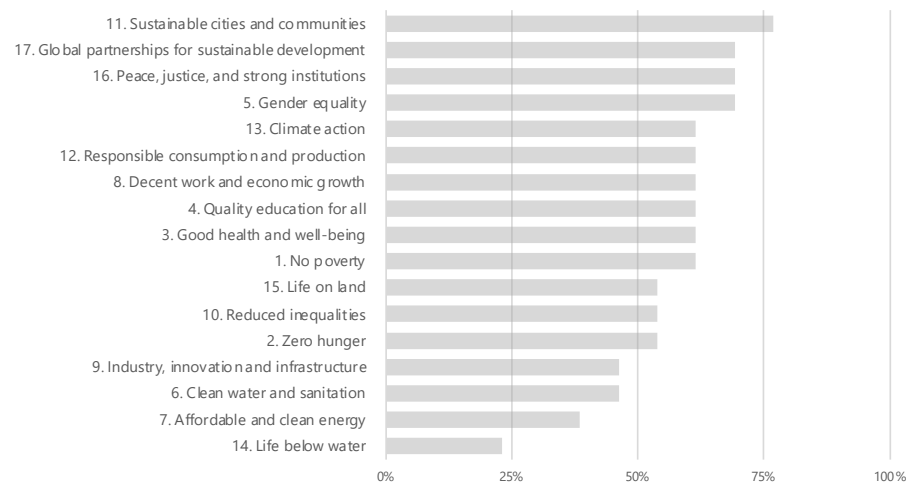
% of respondents that provide positive (4) or very positive (5) responses

NATCOM, countries with no UCCN member



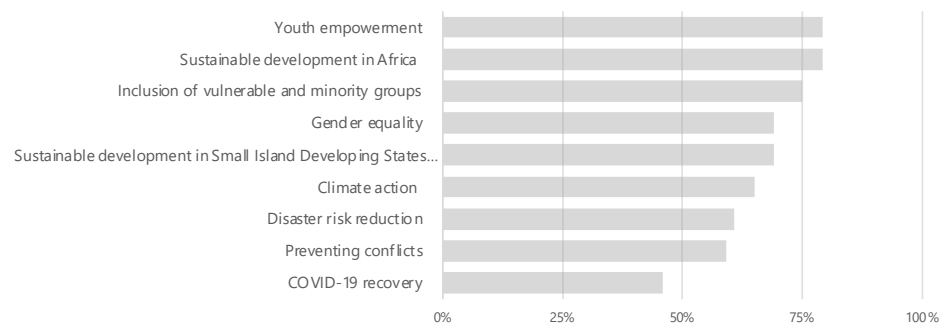
2. Please assess to what extent joining UCCN could contribute to different Sustainable Development Goals (SDGs) at city level from 1 (very low potential) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses



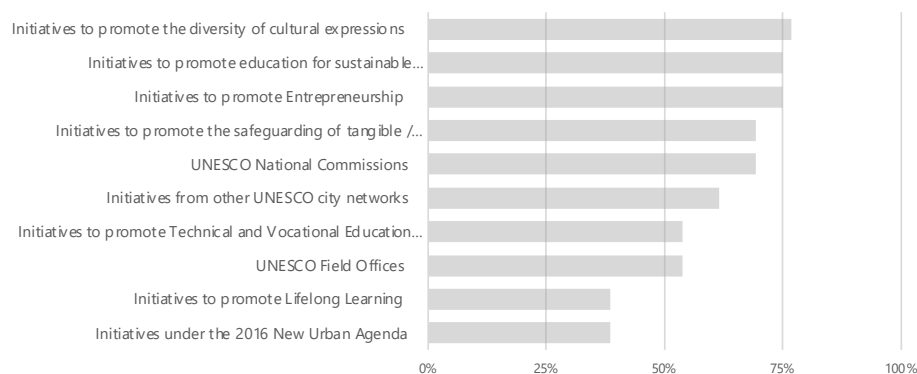
3. Please assess the potential contribution of the UCCN network to the following cross-cutting issues in the 2030 Agenda from 1 (none) to 5 (very high contribution):

% of respondents that provide positive (4) or very positive (5) responses



4. Please rate how well the UCCN activities could complement initiatives of other partners operating in the same context, using a scale of 1 (no complementarity) to 5 (high complementarity):

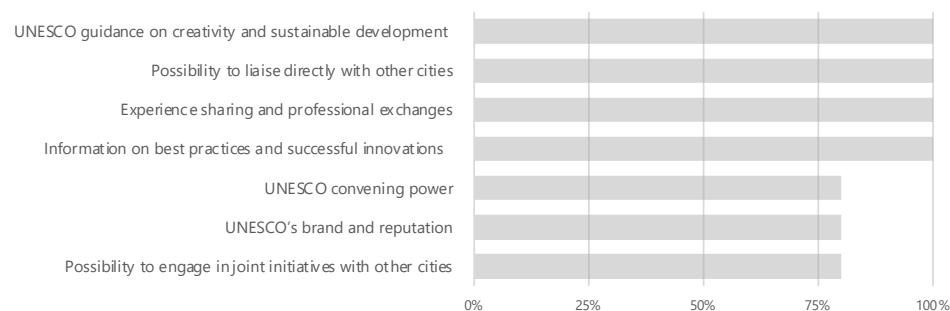
% of respondents that provide positive (4) or very positive (5) responses



c. In countries with no member city and National Commission has not processed any application to UCCN

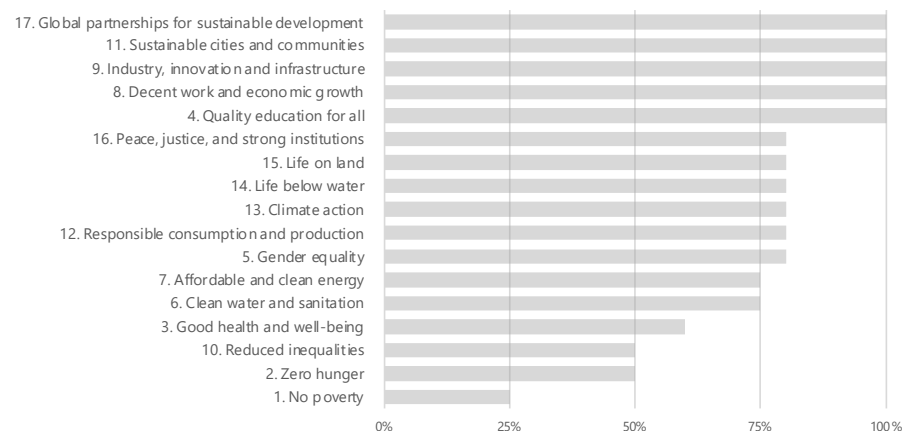
1. Which of the following UCCN elements do you think that could add value to cities in your country? Please rate each element from 1 (none/very little value) to 5 (very high value):

% of respondents that provide positive (4) or very positive (5) responses



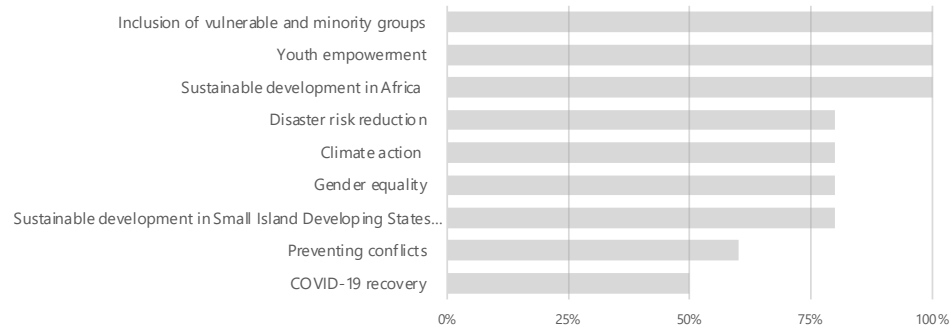
2. Please assess to what extent joining the UCCN could contribute to different Sustainable Development Goals (SDGs) at city level from 1 (very low potential) to 5 (very high potential):

% of respondents that provide positive (4) or very positive (5) responses



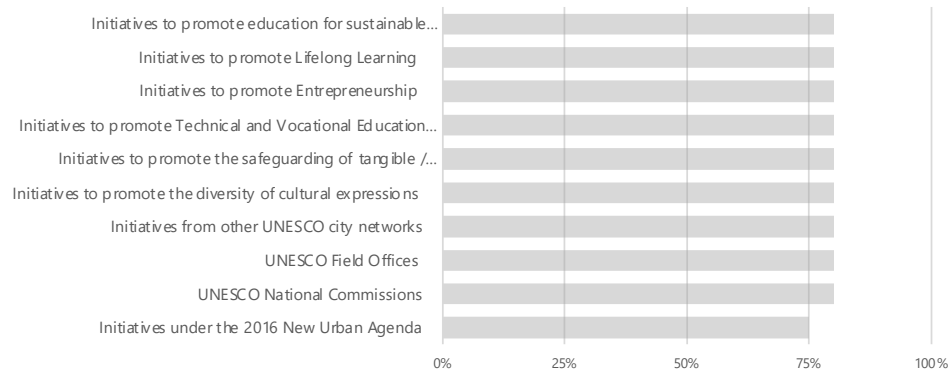
3. Similarly, please assess the potential contribution of the UCCN network to the following cross-cutting issues in the 2030 Agenda from 1 (none) to 5 (very high contribution):

% of respondents that provide positive (4) or very positive (5) responses



4. Please rate how well the UCCN activities could complement initiatives of other partners operating in the same context, using a scale of 1 (no complementarity) to 5 (high complementarity):

% of respondents that provide positive (4) or very positive (5) responses



Annex V. Evaluation matrix

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding
Relevance	R1	Alignment	I. Desk research	Doc review	References to SDGs and UNESCO's broader objectives in UCCN mission statement, strategic framework and conference conclusions reflect
			II. Field research 1	UCCN interviews	UCCN fit in UNESCO's broader objectives and UN frameworks like SDGs according to KII Knowledge needs taken on board by UCCN according to KII
				UNESCO interviews	UCCN fit in UNESCO's broader objectives and UN frameworks like SDGs according to KII
	III. Field research 2	Conference observation	References to concrete needs of Creative Cities References to UNESCO's broader objectives and priorities		
	R2	Added value	I. Desk research	Doc review	UCCN added value as described in non-UCCN UNESCO strategic and operational documents
			II. Field research 1	UCCN interviews	KII's opinion on added value of network for cities
				UNESCO interviews	KII's opinion on added value of network for cities
			III. Field research 2	Conference observation	Statements describing UCCN added value and sources
				FP survey	Degree of agreement with statements on UCCN added value extracted from "UCCN strategic framework"
	Partners' survey	Degree of agreement with statements on UCCN added value extracted from "UCCN strategic framework"			
	R3	Mission	I. Desk research	Doc review	Changes in mission statement in UCCN documents
				II. Field research 1	UCCN interviews
UNESCO interviews			Influences on UCCN Mission over the time, according KIIs		
III. Field research 2			Conference observation	Statements recalling/rethinking UCCN strategic mission and vision	

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding
Relevance	R4	Priorities	I. Desk research	Data analysis	Gender ratio in the various layers of governance of UCCN (Secretariat, coordination group, focal points, city partners)
				Doc review	Priority given to Africa in UCCN Strategic Framework and Annual Conference Conclusions, and references made to other relevant regions and country groupings (SIDS, LDCs, etc) Attention given to Gender in UCCN Strategic Framework and Annual Conference Conclusions and references made to other relevant population groups (youth, disabled people, minorities, etc.)
			II. Field research 1	UCCN interviews	UCCN and city networks' potential for Africa, gender equality, and other inclusive goals. Reasons found for the low outreach of UCCN in Africa
				UNESCO interviews	UCCN and city networks' potential for Africa, gender equality, and other inclusive goals. Reasons found for the low outreach of UCCN in Africa
			III. Field research 2	African FGD	Explanation of African cities low participation provided in FGD
				Conference observation	References to Africa and SIDS
Coherence	C1	Partners	II. Field research 1	UCCN interviews	Perceived complementarity and added value of UCCN vis-à-vis other international programmes and networks involving cities
				UNESCO interviews	Perceived complementarity and added value of UCCN vis-à-vis other international programmes and networks involving cities
			III. Field research 2	African FGD	Proposals made for increased participation of African cities: collaboration and synergies within UNESCO
				Conference observation	Non-UNESCO participants in conference and partnerships with UCCN
				FP survey	Degree of complementarity of UCCN with a series of actors and activities in similar topics
			NatCom's survey	Degree of complementarity of UCCN with a series of actors and activities in similar topics	
	C2	Synergies	II. Field research 1	UCCN interviews	Linkages and synergies with other UNESCO programmes and networks highlighted by KII
				UNESCO interviews	Linkages and synergies with other UNESCO programmes and networks highlighted by KII
III. Field research 2	African FGD	Proposals made for increased participation of African cities: collaboration and synergies beyond UNESCO			
	Conference observation	UNESCO non-UCCN participants in conference and collaboration with UCCN			

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding		
Effectiveness	E1	Achievements	I. Desk research	Big data	Frequency of gender key terms in MMR of cities		
						Frequency of UCCN and creative fields key terms in the internet conversation of creative cities	
				Data analysis	Participation rates in annual conferences and other network meetings (evolution and distribution across themes, regions, development levels, etc).		
				Doc review	Most significant results aligned to UCCN goals and reported by Creative Cities		
					Examples of contribution to gender equality and gender-differentiated achievements reported by Creative Cities		
			II. Field research 1	CC case studies	Degree of accomplishment of creative city plans comparing section 6 in cycle 1 MMR with sections 4-5 in cycle 2 MMR		
					Innovative practices included in such plans (degree of accomplishment)		
				UCCN interviews	Innovative practices observed in Creative Cities by KII		
			III. Field research 2	Conference observation	Innovative practices presented at the conference		
					Integration of gender issues in UNESCO conference programme		
					Results reported at the conference, measurement, and differentiation by gender		
				FP survey	Extent to which UCCN has contributed to achievement of goals according to UCCN mission statement		
				NatCom's survey	Extent to which UCCN has contributed to achievement of goals according to UCCN mission statement		
				Partners' survey	Extent to which UCCN has contributed to achievement of goals according to UCCN mission statement		
			E2	Factors	I. Desk research	Doc review	Main factors influencing the achievement or non-achievement of outcomes in MMRs
						II. Field research 1	CC case studies
		Role played by UCCN as such (the UNESCO brand, the Secretariat, subnetworks, annual conferences, etc.) in the achievement of creative city plans (including innovation, if relevant)					
III. Field research 2	FP survey	Perceived influence of factors in achievement of creative city plans, including assumptions in ToC					
	NatCom's survey	Perceived influence of factors in achievement of creative city plans, including assumptions in ToC					
	Partners' survey	Perceived influence of factors in achievement of creative city plans, including assumptions in ToC					

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding	
Effectiveness	E3	Networking	I. Desk research	Big data	Frequency of references to other creative cities in MMR	
						Frequency of UCCN and creative fields key terms in the internet conversation of creative cities, combined with references to other cities
				Doc review	Types of intercity cooperation reported in MMRs	
			II. Field research 1	CC case studies	Inter-city collaboration in Creative City activities. Concrete practices and ideas imported from other Creative Cities	
					Support provided to other Creative Cities' plans. Concrete practices and ideas exported to other Creative Cities	
				UCCN interviews	Most interesting intercity exchanges and collaborations observed in Creative Cities by KII	
			III. Field research 2	Conference observation	Intercity cooperation outcomes reported in conference	
					Lessons learnt and good practices shared amongst Creative Cities at the Conference, and within subnetworks	
				Thematic FGD	Proposals made for increased performance of UCCN: networking	
Efficiency	F1	Membership	I. Desk research	Doc review	Reflection of UCCN strategic framework and mission statement in calls for application and selection criteria	
				II. Field research 1	UCCN interviews	KII opinion on efficiency and consistency of the membership process
			III. Field research 2	African FGD	Proposals made for increased participation of African cities: selection process	
				Conference observation	Discussions on selection criteria and process for becoming a UCCN member	
				FP survey	Degree of agreement with statements related to the admission and membership of Creative Cities	
				NatCom's survey	Degree of agreement with statements related to the admission and membership of Creative Cities	
	F2	Structure	I. Desk research	Data analysis	Participation rates in UCCN governance tasks (evolution and distribution across themes, regions, development levels, etc).	
Doc review				Governance, coordination and management issues been highlighted in annual conferences and how have they been addressed?		

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding		
Efficiency	F2	Structure	II. Field research 1	UCCN interviews	Challenges and solutions for governing, coordinating and managing network structures highlighted by informants from UCCN and other networks		
				UNESCO interviews	Challenges and solutions for governing, coordinating and managing network structures highlighted by informants from UCCN and other networks		
			III. Field research 2	African FGD	Proposals made for increased participation of African cities: network structure		
				Conference observation	Discussions on governance, coordination and management structures support efficient implementation		
				FP survey	Perceived efficiency of key elements of the Network governance structure		
				NatCom's survey	Perceived efficiency of key elements of the Network governance structure		
			Thematic FGD	Proposals made for increased performance of UCCN: structure			
			F3	Reporting	I. Desk research	Data analysis	MMR submission rates (evolution and distribution across themes, regions, development levels, etc).
	Doc review	Compliance of MMR with guidelines					
		References to MMR and self-evaluations in strategic and operational documents of the UNESCO Culture Sector					
	II. Field research 1	UCCN interviews			KII opinion on efficiency and consistency of the MMR process		
					Use made of MMR in planning and design of UCCN activities		
		UNESCO interviews			KII opinion on efficiency and consistency of the MMR process		
					Use made of MMR in planning and design of UCCN activities		
	III. Field research 2	Conference observation			Discussions on MMR		
		FP survey			Degree of agreement with the following statements on the MMR process from 1=strongly disagree to 5=strongly agree. (List of statements extracted from the "MMR guidelines" and feedback from interviews)		
		Thematic FGD			Proposals made for increased performance of UCCN: reporting		
	F4	Resources			I. Desk research	Data analysis	Financial and human resources allocated to the governance, management and coordination of the network
						Doc review	Distribution of financial and human resources across themes and activities
			II. Field research 1	UCCN interviews	Opinions of KII on financial and human resource allocation		
UNESCO interviews				Networks' trends in fundraising and financial resource allocation, and potential for UCCN			

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding	
Efficiency	F4	Resources	III. Field research 2	African FGD	Proposals made for increased participation of African cities: human and financial resources	
				Conference observation	Discussions on financial and human resources	
				FP survey	Degree of agreement with the following statements on the MMR process from 1=strongly disagree to 5=strongly agree. (List of statements extracted from the "MMR guidelines" and feedback from interviews)	
				Thematic FGD	Proposals made for increased performance of UCCN: human and financial resources	
Impact	I1	Orientation	I. Desk research	Big data	Frequency of SDG key terms in MMR	
					Frequency of UCCN and creative fields keywords combined with references to SDG key terms, including SDG 5, in the internet conversation of cities	
				Doc review	Impact definition and measurement in MMR, and gender perspective	
			II. Field research 1	CC case studies	Connections of creativity to broader policy goals and SDGs. Definition, measurement and gender perspective of impact	
				III. Field research 2	African FGD	Perceived added value of UCCN to African cities
					Partners' survey	Degree of priority given to SDGs
	I2	Actual impact	I. Desk research	Big data	Frequency of UCCN and creative fields keywords combined with references to SDG key terms, including SDG 5, in local media	
				Doc review	Long-term change processes described in MMR and relation to involvement in UCCN	
			II. Field research 1	CC case studies	Other examples of positive long-term effects from Creative City activities	
				UCCN interviews	Examples of long-term positive effects shared by KII	
			III. Field research 2	Conference observation	References to contribution to environmental and climate action	
					References to inclusion of youth, other vulnerable and minority groups	
	References to other SDG impact					
	FP survey	Extent to which UCCN activities have actually impacted on SDGs and other effects				
	NatCom's survey	Extent to which UCCN activities have actually impacted on SDGs and other effects				
	Partners' survey	Extent to which UCCN activities have actually impacted on SDGs and other effects				

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding
Impact	I3	SDG contribution	I. Desk research	Doc review	Examples of actual contributions to SDGs
			II. Field research 1	CC case studies	Examples of actual contributions to SDGs
			III. Field research 2	NatCom's survey	Extent to which UCCN activities have actually impacted on SDGs and other effects
				Thematic FGD	Patterns of contribution to local sustainable development in each creative field
	I4	Unintended effects	I. Desk research	Doc review	Examples of negative unintended effects, if any
			II. Field research 1	CC case studies	Examples of negative unintended effects, if any
				UCCN interviews	Examples of unintended negative effects acknowledged by KII
			III. Field research 2	Conference observation	References to unintended negative effects
Sustainability	S1	Global challenges	I. Desk research	Doc review	References in cities' plans and monitoring reports to UN guidance on global issues challenges like climate change, pandemics, conflicts and disasters?
			II. Field research 1	CC case studies	Consideration of global sustainability issues like climate change, pandemics, conflicts and disasters
				UCCN interviews	UCCN and city networks' potential for climate change and other global challenges like pandemics, conflict, and natural disasters
				UNESCO interviews	UCCN and city networks' potential for climate change and other global challenges like pandemics, conflict, and natural disasters
			III. Field research 2	NatCom's survey	Degree of agreement with statements on UCCN added value extracted from "UCCN strategic framework"
	S2	Ownership	I. Desk research	Big data	Frequency of UCCN and SDG key terms among local governments, public and private partners
				Data analysis	Number and profile of key partners identified by focal points in stakeholder mapping
			II. Field research 1	CC case studies	Involvement in Creative City activities of local government, relevant public and private actors
				UCCN interviews	KII assessment of ownership in Creative City plans by different stakeholders
			III. Field research 2	FP survey	Perceived ownership of stakeholders at city level
	NatCom's survey	Perceived ownership of stakeholders at city level			
	Partners' survey	Perceived ownership of stakeholders at city level			

Criterion	EQ#	EQ Key	Phase	Task	Indicator / finding
Sustainability	S3	SDG localisation	I. Desk research	Doc review	Insertion of creative city plans in broader plans, including urban development plans, SDG localisation plans, gender equality plans, etc.
			II. Field research 1	CC case studies	Insertion of creative city plans in broader plans, including urban development plans, SDG localisation plans, gender equality plans, etc.
			III. Field research 2	Conference observation	References to SDG localisation plans or similar frameworks made by speakers
				Thematic FGD	Creative cities' perspectives on inclusion of culture in local SDG plans
	S4	Feasibility	I. Desk research	Data analysis	Evolution and distribution of extra-budgetary resources allocated to UCCN
				Doc review	Capacities, funding and cooperation mechanisms developed to ensure sustainability?
			II. Field research 1	CC case studies	Capacities, funding and cooperation mechanisms developed to ensure sustainability?
				UCCN interviews	Capacities, funding and cooperation mechanisms developed to ensure sustainability?

Annex VI. ToR

Terms of Reference: Evaluation of UNESCO's Creative Cities Network

1. Background Information

1. The UNESCO Creative Cities Network (UCCN) was created in 2004 to foster international cooperation within and across cities worldwide that use culture and creativity as driver for sustainable urban development. Today it is UNESCO's flagship network on cities and sustainable urban development. The UCCN brings together cities from all continents and regions to work together towards a common mission: placing culture and creativity at the core of their urban development plans to make cities safe, resilient, inclusive, sustainable and future-proof in line with the United Nations 2030 Agenda for Sustainable Development⁵⁹. The 2030 Agenda for Sustainable Development highlights the importance of the local dimension in achieving the SDGs. It is first and foremost at local level that culture and creativity are lived and practiced daily.

2. The Creative Cities Network is composed of cities that have committed to pooling their resources, experiences and knowledge for the common objectives set forth in the Network's Mission Statement, and to actively cooperate at the international level through inter-city partnerships. According to the Mission Statement, the UCCN aims to:

- a) Strengthen international cooperation between cities that have recognized creativity as a strategic factor of their sustainable development
- b) Stimulate and enhance initiatives led by member cities to make creativity an essential component of urban development, notably through partnerships involving the public and private sectors and civil society
- c) Strengthen the creation, production, distribution and dissemination of cultural activities, goods and services, develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector

- d) Improve access to and participation in cultural life as well as the enjoyment of cultural goods and services notably for marginalized or vulnerable groups and individuals
- e) Fully integrate culture and creativity into local development strategies and plans

3. The main areas of action of the UCCN include a) Sharing experiences and knowledge; b) Building partnerships; c) Initiating research studies; d) Supporting policy development and e) Building awareness and communication

4. By joining the UCCN network, a city can potentially enjoy the following benefits:

- a) Participate in an international active platform of exchange and collaboration
- b) Position itself by highlighting local cultural and creative assets
- c) Share and learn from other's cities development processes
- d) Join forces to transform global challenges into local opportunities
- e) Strengthen the economy through the local cultural and creative sector
- f) Create a source of pride and collective identity for the city
- g) Create added value for local tourism and other related sectors, notably cultural and creative sectors
- h) Attract broader economic benefits and support from national governments, funding and development agencies, and other stakeholders
- i) Gain visibility and recognition through being part of the UNESCO family

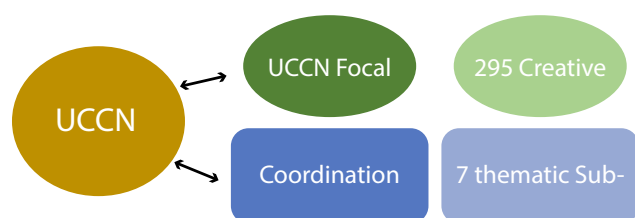
5. The Network's Strategic Framework represents the collective vision of the UCCN Network and was developed following the 2016 Annual Meeting. It covers a four-year period (2018 to 2021) and touches on a variety of dimensions from governance mechanisms to growth and sustainable finance. It is aligned with UNESCO priorities, such as Gender Equality, Youth and Marginalized Groups, and Priority Africa. The evaluation will consider the effects of the COVID-19 pandemic which affected the implementation of the Strategic Framework.

⁵⁹ Notably Goal 11: Make cities inclusive, safe, resilient, and sustainable.

6. Today the UCCN is comprised of 295 member cities from 90 Member States across 5 UNESCO regions. Creative Cities have placed culture and creativity as a foundation and a driver of their urban development in one of 7 fields: Crafts and Folk Arts (20%), Media Arts (8%), Film (7%), Design (15%), Gastronomy (16%), Literature (14%) and Music (20%).

7. The management of the Network is led by the UCCN Secretariat in the UNESCO Culture Sector. The Secretariat pilots strategic initiatives, projects and oversees the regular activities of the Network. At the city level, all communication with the UCCN Secretariat and daily coordination of the program is led by a UCCN focal point entity or team. The 7 creative fields are also known as sub-networks. Together, the coordinators of the 7 sub-networks compose the Coordination Group, which serves as a liaison between UNESCO and each sub-network.

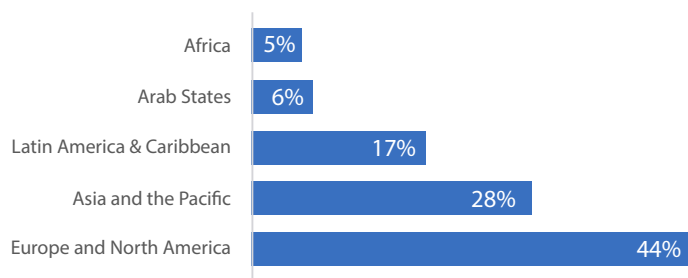
Diagram 1. UCCN Governance



8. More recently, the network has seen an emergence of several national networks aimed at strengthening coordination and synergies of the UCCN within a given country. National networks are supported by national authorities, such as National Commissions to UNESCO. France, Italy, Brazil and the Philippines are among those that have established networks at the national level.

9. Europe and North America is the most represented in the UCCN. The below diagram illustrates the representation of regions in the network:

Diagram 2. Geographical Representation



10. Cities are expected to mobilize funds for their activities and promote the Network's impact and outreach through communication and advocacy. In doing so, member cities benefit from the visibility offered by the UNESCO 'brand'.

11. Since its inception, the management and development of the Network has been maintained through the allocation of a UNESCO special account, and additional funding by external partners. The UCCN relies entirely on extrabudgetary funding from UNESCO Member States, Creative Cities, and other stakeholders on a voluntary basis. The table below provides a budget overview (Note: final budget figures are pending confirmation).

Table. Budget allocations and expenditures

Aschberg Special Account - Creative Cities Network	Allocation**	Expenditures (incl. Obl)
2016-2019	\$1,214,302	\$837,079
2020-2021	\$353,261	\$234,919
2022-2023*	\$431,957	\$166,435
Sub Total	\$1,999,520	\$1,238,433

* Provisional figures as at 31/12/2022

**Biennial workplan

Additional Appropriation/ Contribution	Allocation	Expenditures (incl. Obl)
2016-2017	\$0	\$0
2018-2019	\$461,583	\$461,583
2020-2021	\$111,005	\$111,005
2022-2023*	\$148,789	\$133,516
Sub Total	\$721,377	\$706,104

* as at 01/2023

Fund-in-trust ⁶⁰	Allocation	Expenditures (incl. Obl)
2011-2015	\$75,000	\$73,900
2013-2018	\$289,000	\$263,332
2013-2020	\$349,665	\$349,665
2016-2020	\$93,567	\$93,567
2020-2022	\$208,448	\$208,448
Sub Total	\$1,015,680	\$988,912

60 These funds are directed towards specific projects identified by the funding source in agreement with UNESCO

12. Member States, through their Creative Cities, who made voluntary contributions across biennia (2016 – today) are Korea, Saudi Arabia, New Zealand, Spain, USA, China, Turkey, Democratic Republic of Congo, Portugal and Brazil. The network also received several contributions from the private sector.

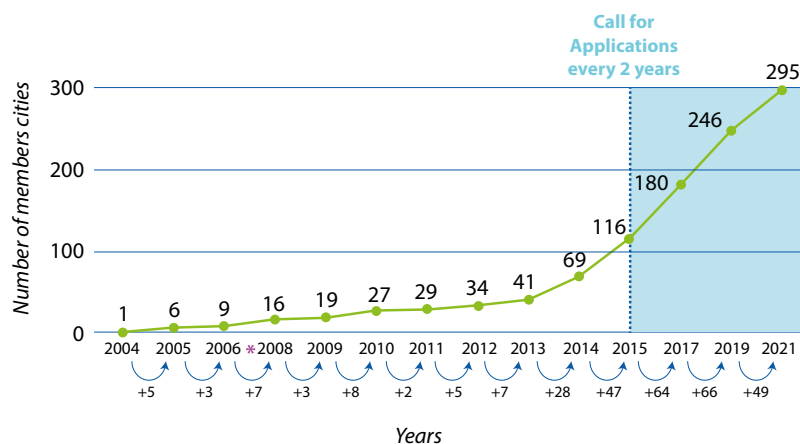
13. When applying for UCCN membership, cities must create a funding and budgeting strategy for the implementation of their action plans. The proposed budget should appropriately fit a city's size, resources and ambitions. However, there is no minimal budget required for membership.

14. Meanwhile, the UCCN voluntary contribution mechanism (as stipulated in the Strategic Framework) suggests that cities are highly encouraged to contribute voluntarily a lump sum of 2,000 USD or more annually to the UCCN Secretariat to support its work.

15. Every two years the Secretariat launches a call for applications and coordinates the evaluation process, after which the UNESCO Director-General decides on the designation of cities. The member cities are committed to conducting self-evaluations and completing monitoring reports every four years. From 2016 to 2021, member cities have submitted approximately 220 Membership Monitoring Reports on the implementation of their four-year action plans. The Network gathers annually for a conference hosted by a member city.

16. Since its inception in 2004, the Network has seen significant growth. Beginning in 2015, calls for applications were issued every two years and the UCCN has since increased membership by over 45 new cities each selection round, bringing the current total to 295 cities.

Diagram 3. Development of UCCN Membership



Source: UNESCO Creative Cities Network documents

17. The Network has made efforts to improve its geographical representation and diversity. In 2015, the Network counted 4 cities in Africa and 4 located in the Small Island Developing States (SIDS). Today, these numbers have increased to 15 African cities and 11 cities from the SIDS. To support this the Network has also developed a Cooperation Framework for applicant cities from Africa and Arab States, allowing cities from under-represented regions to benefit from technical assistance in the preparation of their application.

18. Since 2015, the Network has organized 6 Annual Conferences bringing together different stakeholders from Creative Cities. The Network also organized specific thematic events, for example the Creative Cities Beijing Summits in 2016 and 2020, and an online meeting in 2021 to highlight the contribution of cities to the global COVID-19 response.

19. Recent examples of cooperation among member cities include the global social media campaign #DrawwithDenmark launched in 2021 by Viborg, a UNESCO Creative City of Media Arts. Another example is the music project 'Voyage of the drums' launched in 2021 by Kansas City, a UNESCO Creative City of Music.

20. The Network has also developed several publications that highlight local culture-driven policies and initiatives. Examples include the booklets 'UNESCO Creative Cities Programme for Sustainable Development (2018 & 2020)'; and the publications 'UNESCO Creative Cities' Response to COVID-19' (2020 and 2022).

21. Since 2019, the UCCN also coordinates the UNESCO Cities Platform (UCP). The UCP gathers eight city related networks and programmes across UNESCO with the purpose of advancing coordinated action in the areas of education, culture, sciences, communication and information. Examples of joint activities include the celebration of World Cities Day and the development of a series of Urban Solutions.

2. Purpose and Use

22. The UCCN has not been evaluated comprehensively. The overall purpose of the evaluation is to systematically reflect and learn about what has worked, what has not worked and why, and to identify areas of improvements for the UCCN. More specifically the primary objectives of the evaluation are the following:

- a) Assess the relevance, coherence, efficiency, effectiveness, sustainability and impact of the UCCN
- b) Analyse success stories and low performing cases for sector-wide learning

- c) Assess the governance, coordination and management mechanisms to identify potential areas of improvement
- d) Provide forward-looking recommendations for the future strategic direction and positioning of the UCCN, in the context of the Organization's current Medium-Term Strategy for 2022-2029 (41 C/4) and the Programme and Budget for 2022- 2025 (41 C/5)

23. The evaluation will serve as a learning exercise for UNESCO staff, Member States, member cities, the national commissions, and partners with the purpose to strengthen, (re)focus and better coordinate the work of the UCCN in relation to its stated objectives.

24. One of the main objectives of the UCCN is to function as a laboratory of ideas and innovative experiences intended to capitalize on the full potential of culture and creativity for sustainable urban development. Against this background, the evaluation will analyse the participation of cities in the Network and their role in contributing to an effective information exchange between cities.

25. The evaluation will review the period of 2016-2022, considering the standardization of the UCCN since 2015/2016 but looking beyond to also understand the UCCN's earlier history and general context.

26. To facilitate use of the evaluation findings and recommendations, the evaluation will follow a participatory approach and engage all relevant local stakeholders, member cities, Member States, the Culture Sector, UCCN focal points, and other key external partners of UNESCO. The final evaluation report will be submitted to UNESCO Senior Management, presented to the UNESCO Executive Board in April 2024 and a 2024 UCCN global event (details to be determined) and made publicly available.

3. Objectives and Scope

27. The following are preliminary questions structured by evaluation criteria. The questions have been prioritized by the Evaluation Reference Group (see section 5 below) by order of importance. They may be further adjusted during the inception phase of the evaluation.

Relevance (Is the UCCN doing the right things?)

1. To what extent does the UCCN contribute to
 - a) UNESCO's broader objectives and priorities
 - b) addressing the needs of Creative Cities

c) the 2030 global Agenda for Sustainable Development

2. What is the key added value of the network today?
3. How has the mission of the UCCN evolved over time?
4. To what extent does the UCCN integrate the UNESCO global priorities Africa and gender equality, and considerations of youth, SIDS, other vulnerable and minority groups, and climate change?

Coherence (How well does the UCCN fit?)

1. To what extent is the UCCN coherent with programmes of other partners in the same context?
2. What are the linkages and synergies with other UNESCO programs working on cities (in particular those part of the Cities Platform), and with the Culture Sector's Conventions and other programmes?

Effectiveness (Is the UCCN achieving its objectives?)

1. What have been the most significant results of the UCCN and how are the results being measured? Distinguish between Output and Outcome level results as listed in the UCCN mission statement.
2. What were the main factors influencing the achievement or non-achievement of outcomes?
3. How well has the UCCN promoted and facilitated the sharing of knowledge and good practices amongst Creative Cities at national, regional and global level?
4. How effective has the UCCN worked as laboratory of ideas and innovative practices for projects on sustainable and urban development?
5. What are the key drivers for effective participation and what remedial actions are taken to ensure the active engagement of member cities?

Efficiency (How well are resources being used?)

1. How efficient are the selection criteria and process for becoming a UCCN member?
2. To what extent do current governance, coordination and management structures support efficient implementation?
3. How efficient and reliable is the reporting processes for existing UCCN members? How are monitoring reports and self-evaluations used to inform ongoing implementation and future strategies in the framework of the Culture Sector's priorities and the 41 C/4 and C/5?

4. To what extent do the financial and human resources (of the Secretariat and member cities) support efficient and consistent implementation?

Impact (What difference does the UCCN make?)

1. What does 'impact' mean at the local level and how is it measured?
2. What are examples of long-term results beyond sharing experiences in the network?
3. Has the UCCN made any difference in the cities (e.g. on gender relations, education, economy, cultural rights, digital transformation, environmental sustainability, vulnerable groups) in the medium or longer term?
4. What were the unintended effects, if any, of the UCCN?

Sustainability (Will the benefits last?)

1. To what extent does the UCCN support cities in preparing for and responding to global sustainability challenges e.g. climate change, Covid-19 pandemic, conflicts, and disasters?
2. How are governmental/ coordination structures (e.g. the Coordination Group) established to ensure the sustainable management and implementation of the Network? To what extent are key stakeholders e.g. civil society and local communities involved?
3. How are the initiatives carried out by the cities linked with the SDGs?
4. To what extent were capacity, funding and cooperation mechanisms developed to ensure sustainability?

4. Design and Methodology

28. The evaluation will include a network functional analysis in the design and methodology to better understand the purpose, roles and functioning of the network and relationships between network members⁶¹. The evaluation team will also develop a Theory of Change as part of the methodology to better understand the expected changes from the UCCN work, including the underlying assumptions.

29. The evaluation will utilize a mixed method approach making use of qualitative and quantitative data. All findings will be triangulated from multiple data sources. Triangulation facilitates validation of data through cross verification and means that all evaluation findings must be supported by at least three distinct data sources. Possible data collection methods include:

- **Desk Study:** The evaluation will include a document and data analysis of UCCN documents, monitoring reports and cities' self-evaluations. The desk study will involve a financial analysis of UCCN budget from 2016 to 2021 to capture changes over time.
- **Key Informant Interviews:** The methodology will include interviews with UNESCO staff and management, UCCN mayors and focal points, and partner organizations. Interviews with beneficiaries (e.g. local artists, musicians etc.) will also be interviewed if relevant and feasible.
- **Focus group discussions:** The evaluation will conduct moderated discussions with small groups of people to shed light on special topics of interest.
- **Surveys:** An online survey to members of the UNESCO Creative Cities Network and National Commissions will be developed to provide quantitative information for triangulation with other data sources.
- **Field Missions:** The evaluation will undertake country and/or thematic case studies to allow for in-depth understanding of success cases for sector-wide learning.

30. The evaluation will draw on a sample of cities considering the following criteria to ensure representativeness:

- UNESCO geographical regions
- UCCN creative fields
- City size and resources
- Maturity (cities that have joined at different points in time)
- Level of participation within the network

31. The evaluation methodology including data collection, sampling and analysis will be based on a human rights-based approach and incorporate a gender equality perspective. The evaluation will consider the diversity of cultural contexts of UCCN member cities and will seek to ensure inclusion of cities historically less represented within the network. It will follow the principles outlined in the UNESCO Evaluation Policy and UNESCO Evaluation Manual. The evaluators will comply with the [UNEG Norms and Standards](#), the [UNEG Guidelines for Integrating Human Rights and Gender Equality in Evaluations](#) and [UNEG Ethical Guidelines for Evaluation](#).

61 The Better Evaluation website provides initial resources and potential tools for evaluating networks: (1) ; (2) [Not everything that connects is a network Evaluating networks - some resources and some software](#); (2) [Not everything that connects is a network](#);

5. Roles and Responsibilities

32. The evaluation will be managed by UNESCO's Internal Oversight Service (IOS) Evaluation Office. The IOS management team will be led by a Senior evaluator from the IOS Evaluation Office. He/she will assure compliance with the IOS Quality Assurance Framework outlined in the UNESCO Evaluation Manual. The management team will also be composed of an IOS junior consultant and the IOS data support officer. The data support officer will be involved throughout the evaluation process and input on proposed data sources and methods and streamline with ongoing IOS efforts at integrating data analytics into evaluation reports. IOS is the owner of the reports, the data collection tools and the raw data.

33. The UCCN secretariat will support access to relevant documentation contact details and lists of stakeholders. It will also facilitate communication with relevant Member States, members of the Creative City Network and UNESCO staff from Headquarters, field offices and specialized institutes.

34. An Evaluation Reference Group (ERG) will allow for engagement of key stakeholders throughout the evaluation. It will provide advice and quality assurance at different stages of the evaluation process. More specifically the role of the ERG is to:

- a) Provide feedback on the different evaluation products (draft evaluation TOR, draft evaluation inception report and draft evaluation report)
- b) Provide relevant information to the evaluation team e.g. suggestions for stakeholders to be consulted, site visits, etc.
- c) Participate in the evaluation inception and debriefing workshop and contribute to the discussions
- d) Provide support to the follow-up of the evaluation through facilitating the implementation of key recommendations

35. A company will be contracted for this evaluation. The company will be managed by IOS Evaluation Office and work closely with the Culture Sector and relevant key stakeholders including city mayors, focal points, National Commissions and relevant UCCN partners. The evaluation consultants will be responsible for leading data collection and producing the evaluation deliverables. The consultants may be called to present evaluation findings and recommendations to the Culture Sector and key member cities as required.

6. Deliverables and Timeline

36. The evaluation is scheduled to take place from March – Dec 2023. The evaluation will be presented at the UNESCO Executive Board in April 2024 and a 2024 UCCN global event (details to be determined).

37. The evaluation team will be expected to deliver 6 products: inception report (draft and final), draft evaluation report, validation workshop presentation, final evaluation report and communication products.

38. Below is a draft timeline of the process including key deliverables, and their estimated dates of submission.

Deliverable	Timeline
Draft evaluation inception report	April 2023
Final evaluation inception report	April 2023
Data collection incl. 2-3 missions to Creative City locations	May-Sep 2023
Draft evaluation report	Oct 2023
Validation workshop incl. presentation	Nov 2023
Final evaluation report in English and in French	Nov 2023
Communication products	Dec 2023

39. Expectations on the Deliverables

- **Inception report:** This is a document outlining how the team will carry out the evaluation. It should include any adjustments to the methodology and evaluation questions from the TORs. It must include an evaluation matrix that connects questions and indicators to data collection methods/sources and sampling. It should also include a communication plan for the evaluation products.
- **Draft evaluation report:** The draft report will be sent out to the Reference Group and to relevant stakeholders in the Culture Sector for their input and to clarify inaccuracies. The draft report should include an Executive Summary and follow the structure outlined in the Evaluation Manual. The evaluation team is responsible for content, editing and formatting of the evaluation report according to quality standards outlined in the Evaluation Manual.
- **Validation workshop:** The consultants will be responsible for presenting findings to the Reference Group at a validation workshop. This may include a power point presentation for the key messages and a handout with detailed content and examples. Other meetings to discuss potential recommendations might also be required.

- **Final report:** The evaluation team is responsible for integrating any agreed adjustments of the draft report into a final report. The evaluation team will produce the report in English. Once finalized the Evaluation Office will translate the final report into French.
- **Communication products:** The evaluation team will prepare a synthesis of the main findings from the evaluation in the form of a 2-page brief and/ or an infographic.

40. The evaluation team will be responsible for its own logistics: office space, administrative and secretarial support, telecommunications, printing of documentation etc. Two to three missions to Creative City locations are foreseen as part of methodology. The selected locations will be discussed and agreed upon with the reference group during the inception phase. If possible, one field visit should take place in an African Creative City. As many interviews will take place virtually it is imperative that consultants have excellent internet connectivity and experience with virtual platform technology and discussions. The evaluation assignment is estimated to require approximately 60 - 70 professional working days (to be distributed among the evaluation team) including up to 3 missions.

7. Qualifications for Evaluation Consultants

41. The evaluation team should collectively possess the following mandatory qualifications and experience:

- University degree at Master's level or equivalent in social / political sciences
- economics or related field
- At least 10 years of experience in the evaluation of international development programmes
- At least 5 experiences as evaluation team leader
- Experience with evaluating networks
- Substantive experience (min 5 years), culture, urban development or field related to the evaluation subject
- Familiarity with UNESCO or UN mandates and its programming in the framework of the Sustainable Development Agenda
- Demonstrated understanding of UN mandates in Human Rights and Gender Equality

- Excellent writing skills in English and ability to work in both English and French (read documents, conduct interviews, send emails)
- Excellent communication and facilitation skills
- Data visualisation skills desirable
- No previous involvement in the initiatives under review
- Knowledge of other UN languages particularly Spanish is an asset.

42. Proposals should consist of a technical and a financial proposal to be submitted as separate documents. Verification of qualifications will be based on the provided curriculum vitae and may include a reference check. Names, titles and contact details of three references should be provided as well as a web link or an electronic copy of one recently completed report with relevance to the assignment. It is mandatory that no team member has had any previous involvement in the development or implementation of the activities under review. Preference will be given to a gender-balanced and culturally diverse team. The evaluator(s) should make use of collaboration with national and / or regional evaluation experts where possible and appropriate, in particular for country case studies and/or in-county data collection.

8. Key Resources

- 】 [UCCN Membership Monitoring Guidelines](#)
- 】 [UCCN Mission Statement \(2017\)](#)
- 】 [UCCN Strategic Framework \(2017\)](#)
- 】 [UNEG \(2008\) Ethical Guidelines for Evaluation](#)
- 】 [UNEG \(2017\) Norms and Standards for Evaluation](#)
- 】 [UNESCO Evaluation Manual \(2023\)](#)
- 】 [UNESCO Evaluation Policy 2022-29](#)
- 】 [UNESCO Medium-Term Strategy for 2014-2021 \(37 C/4\)](#)
- 】 [UNESCO Medium-Term Strategy for 2022-2029 \(41 C/4\)](#)
- 】 [What does it mean to be a UNESCO Creative City?](#)

Annex VII. Evaluators' biodata

Aitor Pérez, Ph.D. – lead evaluator

Economist and Political Scientist, Aitor is chief consultant at ECOPER. He has provided evaluation services for UNCTAD, UNESCO, UNICEF, ILO and the UN Office of the Secretary General, as well as EU Institutions and several international NGOs. Aitor also has research experience in development think-tanks and is lead expert of the Trans-European Political Science Association (TEPSA) for the provision of foreign policy expertise to the European Parliament in the field of Sustainable Development and Humanitarian Aid. He is a lecturer at the University of Salamanca in the Master's in Global Issues programme and has published research results in Third World Quarterly, the Journal of Contemporary European Research, the Canadian Journal of Development Studies, Progress in Development Studies and the Routledge book series 'Rethinking Development'.

Noor Al Bakhit – evaluator

Noor holds a BA in Marketing, and post-graduate diploma on refugees and multicultural communication. Based in Amman, Noor has participated in four UNESCO evaluations conducted by ECOPER in Jordan, before taking up a permanent position with the company as a researcher and MENA region liaison. Noor has contributed to research conducted on behalf of several international organizations including UNESCO, UNICEF and Action Aid in the fields of gender, migration, education and human rights.

Ignacio Rodríguez Temiño, Ph.D. – culture policy expert

Museum curator at the Carmona Archaeological Ensemble in Seville, Ignacio is a public officer of the Regional Government of Andalusia. He has previously served as head of the Department for the Protection of Cultural Heritage, supervising projects on intangible cultural heritage; the Museum of Popular Arts and Customs in Seville; and the Culture Department of the city of Ecija. As an ECOPER consultant associate expert, he has participated in UNESCO evaluations related to heritage at risk and the 2005 Convention. He regularly collaborates with ICOMOS and lectures at the University of Granada.



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