

CONCLUSIONS OF THE UNESCO CREATIVE CITIES OF CRAFTS & FOLK ART ANNUAL MEETING IN JINJU, SOUTH KOREA

19-21 October 2022

CONCLUSIONS

Mary Hammond, Coordinator

The 2022 Annual Meeting of the UNESCO Creative Cities of Crafts & Folk Art was held in Jinju, Republic of Korea, 19-21 October 2022. Members attended the sub-network meeting in-person and virtually through Zoom. Attendance at the hybrid meeting totaled 51 participants (25 in-person and 26 online) from 31 of the 59 sub-network member cities (12 in-person and 19 online). There are 59 member cities in the sub-network. The meeting was a success with over 50% participation in the meeting.

We express our great appreciation to Jinju City for hosting the meeting. We thank you for the generosity and hospitality offered as well as the strong support and assistance in the preparation and organization of the hybrid Annual Meeting and related activities. Most especially, we thank Kyoo-il Jo, Mayor of Jinju City, and Professor Byung Hoon Jeong.

We thank each of the local staff for the tremendous work dedicated to the success of the Sub-Network Annual Meeting, as well as the speakers, moderators, and delegates for their active participation in the hybrid event. The esteemed

professionals, Professor Cho-Yeon Bak of Jinju University of Education and Professor Witiya Pittungnapoo, Architecture, Art & Design, Naresuan University, served as moderators for the annual meeting.

We were pleased to welcome ten new cities into the Creative Cities of Crafts & Folk Art Sub-Network in 2021. The Focal Point of each new city was invited to introduce their city during the annual meeting. Six of the ten new member cities were in attendance.

The keynote address, “Sustainable Development of Creative Cities beyond the Pandemic,” was presented by Professor Masayuki Sasaki, Osaka City University. Professor Sasaki is an international leader in the emerging field of Creative Cities and the Creative Economy. He also serves as an adviser of UNESCO Creative Cities Network in Japan. Professor Sasaki used the example of two mid-sized Japanese Creative Cities attempting to overcome the effects of the pandemic and explore the direction of sustainable development. Four trends were discussed:

1. These cities preserve a wide variety of traditional crafts and performing arts, while also seeking to develop future crafts by linking them with contemporary art and technology and have popularized the new concept of bio-cultural diversity.
2. Traditional castle town and townhouses have been preserved and converted into cozy hotels and restaurants, and young craftsmen and artists are moving into the district through the practice of creative tourism.
3. Creative tourism offers local residents and tourists contact with the unique art and nature of the region to gain authentic experiences that cannot be found anywhere else. There seems to be several implications for the sustainable development of Creative Cities in the Crafts and Folk Art.

Session 2 featured four speakers from within UNESCO Creative Cities of Crafts & Folk Art Sub-network and a Creative City of Music:

1. Peter Ives, Santa Fe (USA), spoke of “Convergence and Collaboration” in the city of Santa Fe. Mr. Ives shared the in-depth process of introspection as summarized in the *Culture Connects All* report, and how the city acknowledged

and embraced the importance of culture and creativity in its sustainability, the diversity of a multicultural community, and its economic future and prosperity. He explained the city's efforts to share its wealth of knowledge, especially in marketplace presentation and development, and continue in the role as leader in the promotion of cultural tourism.

2. Giuseppe Biagini, Carrara (Italy) and Creative Knowledge Foundation (Tucson, USA), spoke of “Leveraging the Creative Knowledge of a Community.” Mr. Biagini introduced the Creative Knowledge Foundation (CKF), dedicated to reinforcing the role of Creative Knowledge and the work of the “Creative People” in developing sustainable and resilient models of collaboration between members of seven creative clusters in the Creative Cities Network and inter-cluster projects. He presented case studies using the CKF model, “The Future ... is under your feet” to show how CKF can organize and manage projects for UCCN members using the example of “Breads of the Creative Cities” project.
3. Vittorio Salmoni, Focal Point, Fabriano (Italy), spoke on “New Ways for New UCCN Governance—National Coordination and the New UCCN Rules: Two Experiences of Fabriano Creative City.” Mr. Salmoni explained the transformation of the failing economy of Italian industrial cities to cities focused on creativity and culture in order to define the new development pattern. He shared the story of the thirteen Italian Creative Cities forming the National Coordination Group and cooperatively hosted the UCCN Annual Meeting in Fabriano with the project “Creative Italy—The Ideal City.” With the objectives of reinforcing the role of the Italian cities inside of UCCN, strengthening the relationship with the Italian Government, the Italian National Commission for UNESCO, and the Permanent Delegation of Italy to UNESCO and encouraging the exchange of information on initiatives and emerging opportunities within the clusters. The National Coordination Group pursues the objectives of increasing visibility of Italian cities, encouraging the participation of cross-cluster collaboration, building a hub for the creativity at the national level and creating a platform for interconnection between culture, development, and tourism. The National Coordination Group will propose collaboration initiatives between member cities and the thematic networks, and aim to coordinate activities between Creative Cities and UNESCO sites to develop products promoting heritage and creativity.
4. Ronny Loppies, Focal Point, Ambon (Indonesia), Creative City of Music, spoke

on “Cross-Network Creativity Collaboration.” Mr. Loppies shared the similarities in the culture of the city that becomes the strength of Creative Cities of Music and Creative Cities of Crafts & Folk Art to build long-term cooperation. He spoke of “CraFAM+,” a program consisting of Conference and Cultural Performance as demonstrated by Jinju City through the World Folk Arts Biennale 2022 event. He stressed the importance of development of Creative Cities in small islands and helping those less fortunate.

We also share our admiration and gratefulness for the organization and implementation of the successful Jinju World Folk Arts Biennale, whose theme of “Diversity, Foundation of Creativity,” highlighted the sharing of experiences and good practices between the participating member cities of the Creative Cities Network, artists, and stakeholders. The Biennale also provided artists a platform for exchange and collaboration as well as the opportunity to share cultural activities in rural or other less served areas.

By our presence and participation in the Annual Meeting and the Biennale, we reaffirm our commitment to supporting and promoting UNESCO’s principles in fostering international cooperation between the Sub-Networks to achieve the goals of the United Nations 2030 Agenda for Sustainable Development.

ANNUAL MEETING ACCOMPLISHMENTS

The Annual Meeting of the Creative Cities of Crafts & Folk Art built a strong consensus around the following:

1. Promoting the theme of the Sub-network Annual Meeting: Convergence and Collaboration between Creative Fields.
2. Accepting the Conclusions of the XIV UCCN Annual Conference held in Santos, Brazil, July 2022 (Attachment 1).
3. Committing to the sustainable development of Creative Cities beyond the COVID-19 pandemic.
4. Working with the Mayors and governing bodies of the member cities to promote

leveraging the creative knowledge of a community.

5. Inspiring cross-network collaboration.
6. Recognizing the need for governance rules for the orderly conduct of business within the growing Crafts and Folk Art sub-network.
7. Supporting the creation of sub-network Standing Committees (permanent committees) and Ad Hoc Committees (temporary committees appointed for a specific task), including:
 - a. Coordination Committee to improve communications through regional coordinators for each of the five continental regions as defined on the UNESCO Creative Cities website. Five cities volunteered to serve as regional coordinators. (Standing Committee)
 - 1) Africa – Nakuru (Kenya)
 - 2) Arab States – Al Asha (Saudi Arabia)
 - 3) Asia & the Pacific – Jinju (Republic of Korea)
 - 4) Europe & North America – Barcelos (Portugal)
 - 5) Latin America & Caribbean – João Pessoa (Brazil)
 - b. Scientific Committee to propose, coordinate, and evaluate joint projects. (Standing Committee)
 - c. Governance Committee to define Governance and Protocols needed to be a strong sub-network regarding election and duties of Coordinator and Deputy Coordinator, annual meetings, and special meetings, define quorum and voting, as well as duties of the Focals of the member cities. (Ad Hoc Committee) (Attachment 2).
 - d. Membership Committee to assist with the assimilation of new members with the creation of a New Member Welcome Packet. (Ad Hoc Committee)
 - e. Website Committee to research creating a sub-network website and to present a recommendation to the sub-network. (Ad Hoc Committee)
 - f. Annual Meeting Committee to assist the member city where the next annual meeting of the sub-network will take place in organizing and promoting the annual meeting; the member city where the next annual meeting will take place will chair this committee and has the responsibility for strong leadership of the committee. (Ad Hoc

Committee)

8. Pledging support of the UCCN projects “Breads of the Creative Cities” and, the new project, “Textiles/Fibers of the Creative Cities.”
9. Endorsing the Declaration adopted by North American Creative Cities Forum in Querétaro, Mexico, August 2022 (cf. p. 202).

LOOKING FORWARD:

2023 Sub-Network Annual Meeting, Limoges, France—Note the change in plans

Now, we begin to plan for the Crafts and Folk Art Sub-network Annual Meeting, which is currently set for 23–25 March 2023, in Limoges, France. That meeting is four months away. To facilitate this process, I request the host city identify members to serve on the 2023 Limoges Annual Meeting Ad Hoc Committee as soon as possible. Having worked closely with Jinju on the planning and coordination of the 2022 hybrid annual meeting, I also request Jinju identify one person to serve on this Committee to provide guidance on timing and planning. The Coordinator and Deputy Coordinator will serve as ex-officio members of the Committee and shall help enlist additional participants as necessary.

The greatest result of the 2022 sub-network annual meeting is the drafting and proposing of the rules of governance, which are to be enacted during the 2023 sub-network annual meeting in Limoges. These proposed rules of governance will strengthen the Creative Cities of Crafts & Folk Art and guide us through growth in the coming years.

Note: The Coordinator was notified on 22 November 2022 that the City of Limoges (France) will be unable to host the 2023 Sub-Network Annual Meeting.

2023 XV UNESCO Creative Cities Annual Conference, Istanbul, Turkey

The 2023 Annual Conference of the UNESCO Creative Cities Network will be hosted by the city of Istanbul (Turkey) with the theme “Future-Proof Cities.” As Coordinator for the C&FA sub-network, I will be maintaining ongoing communication with UNESCO on the planning for this important meeting. As information is received, it will be distributed through the Coordination Committee. Please mark your calendars and begin the planning involved in attending the annual meeting. If you have thoughts and recommendations on the annual meeting, please send them to me so I may share with UNESCO.

UCCN Upcoming Issues

UNESCO is currently assessing the impact of the Creative Cities program. In 2024, the UCCN will be 20 years old, creating an opportunity to look back, evaluate the impacts of the program and determine the best pathways forward. Some of you have likely measured the impact of your participation in the UCCN; that information will be very valuable in this process. I am reminded of the old saying—“you cannot manage, what you cannot measure.” Please keep in mind that we are likely to be called upon to measure the impacts of the UCCN, and that the more fully you have such processes in hand, the better we can support the UCCN.

ATTACHMENT 1 Santos Conclusions (cf. pp. 184–187)

ATTACHMENT 2 Governance Rules

The attached RULES GOVERNING THE CRAFT AND FOLK ART SUBGROUP OF THE UCCN will be enacted after ratification at the next sub-network meeting (cf. pp. 188–201).

ATTACHMENT 3 Photo and Video Links

Once again, we thank Jinju City for their work to make the Sub-Network Annual Meeting a success. The meeting would not have been possible without their commitment. We applaud the success of the Jinju World Folk Arts Biennale and express our appreciation for Jinju City bringing together many creative musicians and dancers to learn from one another and share their intangible cultural heritage. Please enjoy the photos and video links provided by Jinju City.

[\[Photo Archive\] 2022 UCCN Crafts and Folk Art Sub-Network Annual Meeting](#)

http://creativecityjinju.kr/bbs/board.php?bo_table=shorttermproject&wr_id=6

[\[Video Link\] 2022 UCCN Crafts and Folk Art Sub-Network Annual Meeting\(Day 1\)](#)

http://creativecityjinju.kr/bbs/board.php?bo_table=shorttermproject&wr_id=5

[\[Video Link\] 2022 UCCN Crafts and Folk Art Sub-Network Annual Meeting\(Day 2\)](#)

http://creativecityjinju.kr/bbs/board.php?bo_table=shorttermproject&wr_id=4

[\[Video Link\] 2022 UCCN Crafts and Folk Art Sub-Network Annual Meeting\(Day 3\)](#)

http://creativecityjinju.kr/bbs/board.php?bo_table=shorttermproject&wr_id=3

[\[Video Link\] 2022 Jinju World Folk Art Biennale](#)

http://creativecityjinju.kr/bbs/board.php?bo_table=shorttermproject&wr_id=2