

INTERNATIONAL JOURNAL of

CRAFTS and FOLK ARTS

Volume 3 2022



Published Annually by the Jinju Culture and Tourism Foundation

Publisher

Kyoo-il JO

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International Journal of Crafts and Folk Arts

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Published on December 31, 2022.

INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS

Volume 3, 2022

CONTENTS

Convergence and Collaboration between Creative Fields

Byung Hoon JEONG 5 Editor's Remarks

ARTICLES

Hee-sun KIM 7 Possibility of Convergence and Collaboration
among Creative Fields with Focus on
Jinju Crafts and Folk Arts

Giuseppe BIAGINI 29 Leveraging the Creative Knowledge of a
Community

Sylvia AMANN 47 Cross-Sectoral Collaboration in Culture and
Beyond

Eun-jin LEE, Jaehwi HAN, 63 Current Status of Jinju's Patterned Textile
Soohyun JANG and Doeun KIM Weaving Techniques

Vittorio SALMONI 89 New Ways for New UCCN Governance—
National Coordination and the New UCCN Rules:
Two Experiences of Fabriano Creative City

| | | |
|--|-----|---|
| | | DISCUSSION |
| Giuseppe BIAGINI/ Byung Hoon JEONG/ Ronny LOPPIES/ Witiya PITTUNGNAPOO/ Vittorio SALMONI | 95 | Problems and Solutions in the Implementation of the UNESCO Creative Cities Programme |
| | | NEWS & ACTIVITIES |
| | 121 | Al-Ahsa (Saudi Arabia); Bida (Nigeria); Gimhae (Korea); Kütahya (Turkey); Ouagadougou (Burkina Faso); Paducah (USA); Santa Fe (USA) |
| | | REVIEWS |
| Byung Hoon JEONG | 156 | Activities of Creative City Jinju at International Level |
| Lexie MILLIKAN | 167 | From Paducah to Jinju |
| | | CULTURAL HERITAGE |
| Costanza FERRARINI | 171 | Como at the Heart of the Italian Textile Valley |
| | | UCCN DOCUMENTS |
| | 176 | Conclusions of the UNESCO Creative Cities of Crafts & Folk Art Annual Meeting in Jinju, Republic of Korea |
| | 184 | Conclusions of the XIV Annual Conference of the UNESCO Creative Cities Network |
| | 188 | Rules Governing the Craft and Folk Art Subgroup of the UCCN |
| | 202 | Foro de Ciudades Creativas de Norteamérica |

Editor's Remarks

We are delighted to publish the third volume of the journal this year. Thanks to the cooperation and contributions of domestic and foreign editors, our journal can be published even during this difficult period of time.

At the UCCN Annual Meeting held in Santos, Brazil in July 2022, we received favorable comments from representatives from several creative cities about the *International Journal of Crafts and Folk Arts*. Mary Hammond, the coordinator of our Crafts and Folk Art Sub-network, introduced our journal as a flagship activity of sub-network cities during the plenary session.

The theme of our journal this year is “Convergence and Collaboration between Creative Fields.” The city of Jinju held an international academic forum with this theme, and the Crafts and Folk Art Sub-network Annual Meeting held in Jinju from 18 to 21 October also adopted the same theme. Papers published in this volume are manuscripts presented at these two meetings. We would like to sincerely thank all authors who participated in this volume.

The year 2024 will mark the 20th anniversary of the UNESCO Creative Cities Network. Therefore, the main topic of discussion in this issue is “Problems and Solutions in the Implementation of the UNESCO Creative Cities Programme.” It sheds light on the difficulties and solutions of creative city activities.

Nine cities contributed to the Creative Cities Activities, Reviews, and Cultural Heritage section. We express our thanks to the Focal Points and contributors in each city for their efforts.

At both the Santos meeting and the Jinju meeting, there was a discussion about making our journal the official medium of the crafts and folk art sub-

network. With the consent of the Coordinator Mary Hammond, we published documents including the conclusions of the Santos Conference and the Jinju Conference, the Declaration of North American Creative Cities Forum, and the Rules Governing the Craft and Folk Art Subgroup of the UCCN in this volume. As a result, our journal will strengthen its character as an official medium for the crafts and folk art cluster. We hope that this journal will continue to serve as a forum for sharing the knowledge, experiences and practices of UNESCO Creative Cities. We also hope our journal provides a theoretical and practical basis for creative city activities.

Finally, we would like to thank the UNESCO Creative Cities Network Secretariat and Jinju City for their continuing moral and financial support in publishing this journal.

Byung Hoon JEONG
Editor-in-Chief

Possibility of Convergence and Collaboration among Creative Fields with Focus on Jinju Crafts and Folk Arts

Hee-sun KIM*

Abstract

Jinju, a city of rich history and culture, has preserved and transmitted long traditions of folk arts, music, singing and dancing, and cultivated them as a living culture. Through the UNESCO Creative Cities Network (UCCN) activities, Jinju's crafts and folk arts are now confronted with the tasks to promote their advancement by utilizing the city's unique character and at the same time, cooperate with other cities across the world to demonstrate its creativity. Noting the crucial importance of "creativity," this paper seeks to explore possibilities of convergence and collaboration among creative fields, focusing on crafts and folk arts of Jinju. With main attention given to music and media arts as creative fields of potential convergence, it examines several related cases in Korea and suggests ideas on future possibilities. I hope that this discussion will help Jinju's creativity strengthen the global network among creative cities and lead to practical actions that are fed back into performance-exhibition-education-experience-international exchange.

Keywords: Jinju, UNESCO Creative Cities Network, UCCN Crafts and Folk Art, convergence and collaboration among creative fields

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I. Introduction

The UNESCO Creative Cities Network (UCCN), launched in 2004, places “cultural assets” and “creativity” at the heart of sustainable development of cities. It is a key objective to foster cultural industries based on their cultural assets and creativity, and promote development through cooperation among cities around the world. In other words, it aims to foster creative development of the cultural assets of cities and stimulate international exchange among them to raise the potentials of local economy and pursue urban development. Here, notably, “development” goes beyond the economy, and encompasses social, cultural, and environmental developments. It ultimately seeks for the enhancement of “cultural diversity,” as declared by UNESCO’s Global Alliance for Cultural Diversity. At the base of the UCCN project lies the paradigm to reflect on and cope with the hollowing out of small and middle-sized cities caused by industrialization and migration to large cities, and the side effects of reckless, imitative, and uniform urban planning. The emphasis on cultural assets and creativity means to overcome the industrial development models of the past through respect for tradition, and transform tradition into unique character of the cities, to promote “cultural diversity” of humanity (KNCU 2020; Nahm 2021; Lee and Park 2020).

Since 2004, UNESCO has designated creative cities in seven fields—literature, crafts and folk art, music, design, media arts, gastronomy, and film—and the UCCN seeks to strengthen cooperation among these cities. In Korea, eleven cities in seven fields have joined the Network from 2010 to 2022. In the field of crafts and folk art, since Icheon was designated in 2004 as a member city of the UCCN for its specialty in ceramics, Jinju (2019) and Gimhae (2021) also joined the Network. Globally, 59 cities in total have been named in this field to date, including 6 in Africa, 7 in the Arab States, 21 in Asia and the Pacific, 15 in Europe and North America, and 10 in Latin America and the Caribbean.¹

Icheon, which joined the UCCN in the field of crafts and folk art,

1. <http://map.unesco.or.kr/creativecities/>.

focuses on crafts specialized in ceramics (KNCU 2020; Chung S. 2018). In comparison, Jinju takes “folk arts,” preserving a long-standing tradition of music, song, dance, and drama, as the main focus of creativity. To take some examples, *Jinju Samcheonpo Nongak* (Farmers’ Performance of Jinju-Samcheonpo) is a “local” art that became the first folk art to be designated as National Intangible Cultural Heritage of Korea in 1966. *Jinju Ogwangdae* (Mask Dance Drama of Jinju) and *Sotdaejaengi Nori* (Itinerant Troupe Performance) are representative theatric performances of Korea. *Sin Gwan-yong Style Gayageum Sanjo*, a representative locally-transmitted *sanjo* (instrumental solo), has its own inheritance lineage distinguished from the central region-based *sanjo*. In addition, *Jinju Geommu* (Sword Dance of Jinju), which was designated as National Intangible Cultural Heritage in 1967, and *Jinju Pogurangmu* (Ball-throwing Dance of Jinju), which was designated as Gyeongsangnam-do Intangible Cultural Heritage, illustrate the history of cultural interaction between the royal court and local areas. *Jinju Hallyangmu* (Dance of Prodigal Nobleman) and *Jinju Gyobang Gutgeorichum* (*Gutgeori* Dance of Jinju Gyobang) retain the essence of local folk arts. Designated as central and local cultural assets early on, these folk arts of Jinju have deep historical roots and the local people take pride in them, which is a distinct feature of the city. Furthermore, in crafts, three traditional techniques of craft making (wood furniture, metal ornaments for furniture, and decorative knives) have been inherited in the city. In short, Jinju is an unusual city having rich traditions in both crafts and folk arts.

The UCCN member cities are called upon to promote “noncompetitive cooperation” with each other and “share development experiences” as well as foster “creative industries” based on their cultural assets and creativity (KNCU 2020, 93–95). It is also emphasized for them to promote creative industries through public-private collaboration and support cultural industries’ entry into the international market. Education and training for the nurturing of creative talents is also an imperative for the creation of a “sustainable future.” In other words, the UCCN presents various tasks to the member cities and asks them to act on the tasks with a mission to share the goals of international community and promote the development of human society.

Noting the importance attached to creativity by the UCCN, this study seeks to explore the possibilities of convergence and collaboration of creative fields with focus on Jinju's crafts and folk arts. Paying main attention to music and media arts as creative fields of potential convergence, it examines relevant cases in which Korean traditional arts have been presented as music performances or displays using media arts. It also suggests important ideas on new possibilities and strategies to make the most of them. I hope that this discussion will help Jinju's creativity strengthen the global network among the creative cities and be followed up with practical actions to be fed back into performance-exhibition-education-experience-international exchange.

II. Collaboration between Jinju Crafts and Folk Arts and Creative Fields: Focusing on Music and Media Arts

In this section, I would like to go over several music and media art performances as exemplary creative fields that Jinju's crafts and folk arts may consider as possible fields of collaboration for convergence.

With the emergence of the global performance art market in the second half of the 1990s arose opportunities for a wide spectrum of local music to meet people worldwide. Also, the social networking systems (SNS), such as YouTube, facilitate real-time communication with local music (Kim H. 2016). As music is a key field of the project for the designation of a "City of Culture," the importance of utilizing local music industry is being emphasized. On the other hand, media arts, which emerged with the development of digital technology, are expanding to virtual reality (VR), augmented reality (AR), immersive media, interactive media, etc. (Kang 2022). Media arts have gradually moved beyond commercial areas, e.g., entertainment and advertising, and are building a new paradigm as they are frequently used in education and arts. Also, various media art projects transform the urban landscape and offer new possibilities for integrating art and daily life with increased application to exhibitions and

performances (Chung H. 2012; Jeong and Kim 2016). Recently, museums and libraries around the world are expanding their scope by providing vivid exhibitions using media art and new exhibition techniques to transform into future museums, as well as by developing various interactive educational programmes and linking them to international exchanges (Choi 2019; Kim E. 2008; Kim and Kwon 2020; Sin 2022; Won 2019; Lee and Kang 2022).

Recognizing these developments in recent days and with Jinju crafts and folk arts in mind, I would like to examine recent representative performances in Korea which are coupled with various media art technologies for stage production of Korean traditional arts. They include: the opening ceremony performances of the Pyeongchang 2018 Winter Olympics; *Taepyeongseongsido* (Painting of the City of Supreme Peace), an immersive content performance; *Saenggakhaneun son* (The Thinking Hands), stage rendition of intangible heritage; and *Jangdan-ui minjok: Baudeogi teuraenseupomeo* (The People of Rhythm: Baudeogi Transformers), a performance featuring the theme of Namsadang, a troupe of itinerant entertainers. In addition, I will introduce some cases attempted at the National Museum of Korea, the Cultural Heritage Administration, the National Gugak Center, and the Gugak Museum that converge traditional arts and artifacts with technology and link such convergence with exhibitions and education contents.

1. Performances Converging Korean Traditional Arts with Technology

The opening ceremony of the Pyeongchang Winter Olympics in 2018 is an exemplary case of blending Korean history and arts with cutting-edge technology. The choreography of the performances revolved around the idea of "harmony and convergence" of the traditional and the contemporary, Korea and the world, and analog and digital. In particular, local artistic assets were expressed in universal sentiments and interpretations and effectively presented by media arts. Here "local" refers to "Korea" in the global context and "Gangwon-do Province" in the national, while the local character of the two overlapped in the representation. The opening ceremony, entitled

“Peace in Motion,” consisted of “The Land of Peace,” “The Light from the Beginning,” “*Arirang*: The River of Time,” “All for the Future,” and “Peace in Motion.” The Pyeongchang Olympic Stadium was built exclusively for the opening and closing ceremonies of the Olympic and Paralympic Winter Games. The main stage is a circular shape with a diameter of 72 meters and an area of 4,096m², located in the middle of the stadium. Though this stadium is small in size compared to the Summer Olympic Stadium, it was designed to offer a stage suitable for media arts, with over 300 lux of light emitted from sixty 30,000 ANSI laser projectors. Therefore, the opening ceremony performances could use projection mapping as the key contextual element, enabling the visualization of metaphor and imagination without physical stage setting. Performers on stage performed with minimal props in the backdrop of projection-mapping images with no need to change the physical stage setting. The performance started with the sound of peace resonating from the ringing of the bronze bell of Sangwonsa temple. On-stage projection mapping presented visual images of the sound of the bell reverberating in the air. They were followed by *janggo* drum performance and *janggo* dance, which in turn changed to a *taegeuk* formation (Mok 2018a, 2018b).

The narrative of the opening ceremony began with a time travel of five children embarking on a quest for peace. Holographic displays of representative cultural heritage of Korea appeared in the air: the *Cheonsang yeolcha bunyajido* (The Chart of the Constellations and the Regions), the Turtle Ship, the Gilt-bronze Incense Burner of Baekje, the Golden Crown of Silla, the *Hunminjeongeum* (Korean Alphabet), the Cheomseongdae (Astronomical Observatory), the Sundial, the *Goguryeo sasindo* (Goguryeo Mural Painting of Four Guardian Deities), etc. Specially-made puppets of Four Guardian Deities (the White Tiger, the Blue Dragon, the Red Phoenix, and the Black Tortoise-Serpent) in the holographic visuals of the painting were staged accompanied by performers. Then, costumed female dancers of ancient murals reenacted the fantasy portrayed in the tomb murals of antiquity. As Ungnyeo of the Dangun myth and the mythological half-man and half-bird danced together, light particles on the ground merged into one and changed to the celestial chart of *Cheonsang yeolcha bunyajido*, ending

the performance. The stars of the celestial chart were displayed with the use of the technology of augmented reality.

Part 1, “*Arirang*: The River of Time,” began with the song of *Jeongseon Arirang* by Kim Nam-gi, an artistic skill holder. As a raft appeared on stage, the image of a buckwheat field was presented in projection mapping. Waging through the turbulent modern history signified by the buckwheat field, the raft serenely flew along the history depicted by roars of joy and sorrow. The AR rendition of bright fireflies winged up in the air. Part 2, “All for the Future” started with the performance of the LED-lighted Gate to the Future and displayed various scenes of the future in holograms and ended with the Media Link, a large-scale LED light column, showing above the stage. Part 3, “Peace in Motion” began with candlelight and dove-shaped balloons and AR doves flew together into the sky. The five-ring Olympic flag created by 1,218 drones roaming in the space declared the opening of the Olympic Games in the dark sky of winter night. In the opening ceremony, traditional



Figure 1. The Pyeongchang Winter Olympic Games, Opening Ceremony.

performances were reenacted in the modern style using state-of-the-art technology such as projection mapping, transparent LED displays, automatic driving AI, AR, drones, large LED light columns, which further expanded the breadth of artistic imagination.

The City of Supreme Peace: Dreaming of a New Utopia (2020) is the National Museum of Korea's rendition of immersive content performance of cultural heritage. This performance was inspired by the *Taepyeongseongsido*, a painting of an eight-panel folding screen produced during the late eighteenth-century Joseon period. The painting depicts an ideal society dreamed of by the people of Joseon. Recreated moving images of the scenes portrayed in the old painting compose the main narrative of an ideal world. Three-dimensional projection mapping technology and interactive techniques are applied to create a stage of imagination transcending time and space. Holographic visuals of Korea's cultural assets such as moon jars float around in the air above the stage. They are also fused with modern and traditional music and mask dance. Cutting-edge technology is the key element in the representation of artistic imagination and traditional arts over and beyond the limits of physical stage setting. Combined with immersive visual technology and stage performance, appreciation of cultural heritage and relics is no longer static or two-dimensional, and they are "experienced



Figure 2. *The City of Supreme Peace: Dreaming of a New Utopia*, National Museum of Korea.

in a dynamic and vivid way.”²

While, in the two aforementioned performances, various genres of traditional arts (music, dance, play, painting, artifacts, etc.) are fused and interacted with the state-of-the-art ICT technology, the following two are the attempts of interpreting technical and artistic features of traditional arts in a new aesthetic and textual context.

First, the *Saenggakhaneun son: Heuk-gwa sil-ui chum* (The Thinking Hand: Dance of Earth and Thread) is a music and dance drama about craftsmen. It is the National Intangible Heritage Center's new style performance production of 2021. Expanding the conventional mode of staging traditional performances of master artisans and singers, the intangible cultural heritage holders, who create artworks mainly by hand, appear on stage in person and demonstrate their working process. In terms of the performance *per se*, presenting a stage of blending traditional and modern music, modern dance, and costume, it revealed a high degree of completeness. Especially, two National Intangible Cultural Heritage holders, Kim Jeong-ok (84 years old, ceramic making) and Kim Hae-sun (77 years old, knot making) come onto the stage and immerse themselves



Figure 3. *The Thinking Hand: Dance of Earth and Thread*, National Intangible Heritage Center.

2. "Dreaming of a Utopia ... the City of Supreme Peace Brought to Life by Cutting-edge Technology," *KBS News*, November 4, 2020; and "The City of Supreme Peace, First Rendition of Immersive Contents Performance," *YTN*, November 7, 2020.

in craft making, delivering a fresh new narrative differentiated from the conventional. By showing the idea that an artisan's craftsmanship is art by itself, "craft making" becomes a "performance." The art director Kim Hee-jung said, "I was deeply impressed by the process of making works by artisans I wanted to highlight their painstaking process and make it into a performance." She calls the performance a "realistic dance drama of craftsmanship." In the past, an artisan's "craftwork" was regarded just as an end product of an intangible cultural heritage holder, but this performance, which delineates on the working process, demonstrates the "life of artisans" and draws attention to the meaning of "transmission," thus moving the audience profoundly.³

Jangdan-ui minjok: Baudeogi teuraenseupomeo (The People of Rhythm: Baudeogi Transformers) (2022), a performance featuring the theme of Namsadang, a troupe of itinerant entertainers, was staged by the Gyeonggi Sinawi Orchestra and the Anseong Municipal Baudeogi Pungmuldan. This

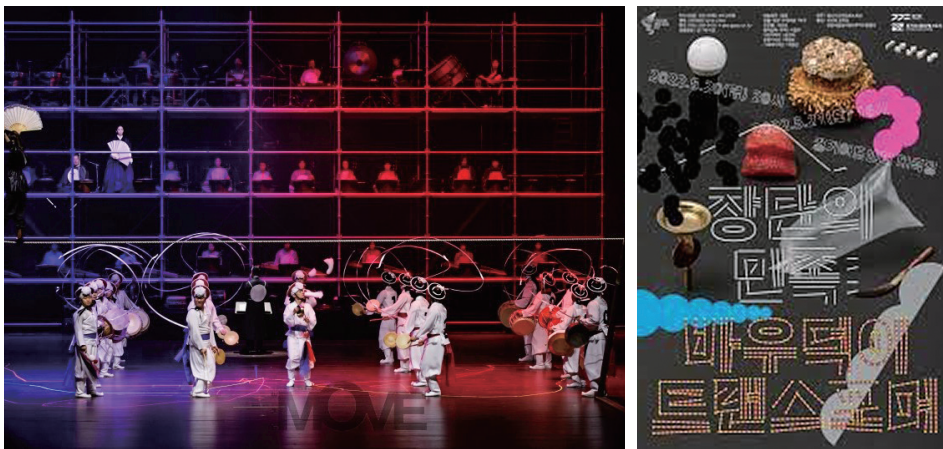


Figure 4. *The People of Rhythm: Baudeogi Transformers* by the Gyeonggi Sinawi Orchestra and the Anseong Municipal Baudeogi Pungmuldan.

3. "Culture Inside—The National Intangible Heritage Center, *The Thinking Hand: Dance of Earth and Thread*," *Gugak TV*, December 6, 2021.

performance consists of five acts. Of special note in this piece is the way that divergent elements are put together for the production, as shown in "mixing and matching" Namsadang's elements—tightrope walking, dish spinning, puppet play, and pre-performance street procession—with those of the traditional music. As the tightrope-walking performance by Baudeogi, who was the only female lead performer of Anseong Namsadang troupe during the late Joseon period, is performed in the air, *sangmo* (hat with a long ribbon) spinning is presented with the usual percussion sound of farmer's music removed in a way to highlight their body movements, generating a dramatic transmedia effect as if we were watching a movie scene. By this choreography, the emotion of *heung* 興 (excitement), which is often aroused in a traditional percussion band's performance, is transformed into a new sensitivity alternating between the "pathos" of grief and the "eerie" feeling of anxiety. In dish spinning, the camera highlights the "performers" themselves rather than their "technical skills" by showing the performers' concentrated faces in close-up. While the tightrope walking is accompanied by *Obongsan Taryeong* (Song of Mt. Obongsan), a folk song of the Gyeonggi-do province, and the dish spinning by traditional vocal music, contemporary elements such as costume, stage art, light, visual images, and audience participation are fused. These fresh ideas sprinkled in the production twisted the existing language and aesthetics of traditional arts, allowing the audience to experience the awe of the "unforced" traditional arts and performers.

2. Convergence of Traditional Arts and Technology for Exhibition and Education Contents

Now, as exemplary cases of combining traditional arts and the latest technologies (media art, VR, AR) to make exhibition and education content, I would like to introduce the National Museum of Korea's immersive digital visual displays, the Cultural Heritage Administration's AR *Taepyeonghagireul* (For Peace of the World), the National Gugak Center's Gugak VR, and its Gugak Museum's interactive exhibits.

The National Museum of Korea opened four immersive digital galleries



Figure 5. Digital exhibition, National Museum of Korea.

in 2020. Immersive Digital Gallery 1 consists of two rooms with panoramic screens and interactive images. In the antechamber that leads to the main room, “Reflecting the Ideals of the Joseon Literati: *Chaekgado* (Scholar’s Accoutrements)” is displayed via interactive images. It is a participatory exhibit which allows visitors to fill a bookshelf with the items of their choice by using the provided tablet PC. Next, entering into the main room, one meets images projected on a massive panoramic screen (60 meters wide and 5 meters high). Five digital videos of the paintings in the museum’s collection are shown in rotation: “Endless Mountains and Rivers: A Prosperous World Unfolds in Nature”; “Climbing Mt. Geumgangsan”; “Royal Procession with the People”; “Journey of the Soul: Walking Through the Eternal Cycle of Birth, Death, and Rebirth”; and “Banquet of Taoist Immortals.”

Immersive Digital Gallery 2 is an area in which one can experience VR, AR, and 8K Ultra HD Media. Five immersive videos are on display: “Walk Through the Museum Garden”; “Conservation Center”; “Museum Storage”; “Reliquaries from Gameunsa Temple”; and “World Contained in Celadon.” The AR technology brings 3D virtual images into the real space. The “Bringing Old Paintings to Life” awakens animals and plants in old paintings via VR. Also, this area offers a journey into the time of the Joseon dynasty: “Portraits of Joseon Dynasty”; “Into the Day of Supreme Peace, the City of Supreme Peace”; “Into Genre Paintings”; and “Paintings of Ideal Life in Joseon Dynasty, Painting of a Lifetime.”

Immersive Digital Gallery 3 brings to life “Goguryeo Tomb Murals.” Recognized for remarkable architecture and lively mural paintings, they were listed as UNESCO World Intangible Cultural Heritage, but their location in China and North Korea makes access difficult. Immersive digital visualizations of hard-to-reach ancient murals projected on four surfaces (front wall, left and right sides, and ceiling) generate a feeling of being inside the tombs. The recreations of Anak Tomb No. 3, Deokheung-ri Tomb, and Gangseo Great Tomb give a detailed view of the structure of the tombs and the arrangements of murals, with an education effect.

“Lighting the Sky Pagoda,” created by projecting images on the exterior of the Ten-Story Stone Pagoda from Gyeongcheonsa Temple, uses the media facade, projection mapping, and AR technology. The images on the surface are designed to unfold stories of the carvings made on the pagoda’s foundation and ten-story main body, including Buddhist symbols, the Western Pure Land, *Xiyouji* 西遊記 (Journey to the West), Sakyamuni’s nirvana, Buddhist services, and the truth of Mahayana Buddhism. By installing the museum app on a mobile phone, viewers can appreciate the carvings and iconography via AR (National Museum of Korea).



Figure 6. “Goguryeo Tomb Murals,” National Museum of Korea.



Figure 7. “Lighting the Sky Pagoda,” National Museum of Korea.



Figure 8. *For Peace of the World*, Cultural Heritage Administration.

AR is also utilized in the Cultural Heritage Administration's visual contents *Taepyeonghagireul* (For Peace of the World), which was released in 2020 with the participation of Yang Seong-ok, a National Intangible Cultural Heritage holder of *Taepyeongmu* (Dance of Great Peace), and Ria Kim, a famous street dance choreographer. This volumetric video with 4K Ultra HD, for which the Administration collaborated with SK Telecom, showcases the convergence of cultural heritage with digital technology. Using a Jump AR app, one can experience intangible cultural heritage outside the museum or in a non-stage setting.

Also worth noting is the National Gugak Center's recent initiative of releasing 360° Gugak VR videos on various genres such as music, song, and dance. The Gugak VR videos released in 2020 have two strengths: the appreciation of traditional art performance without going to a concert hall and the vivid experience provided by 360° VR performance contents. The dynamic 3D experience which goes beyond a flat screen and the feeling of being on the spot maximize the pleasure of the experience. With the camerawork done in old palaces (Changdeokgung) and old houses (Han Gyu-seol's house) and in nature as well as performance halls of the National Gugak Center, they provide various "contexts of gugak performance." With the participation of many performance groups in the production—the National Gugak Center (Court Music Orchestra, Folk Music Group, and



Figure 9. "Gugak VR," National Gugak Center.

Dance Theater), the Namwon National Gugak Center, the Jindo National Gugak Center, and the Busan National Gugak Center—the repertoire boasts of thirty-seven performances, including court music, pungnyu music enjoyed the upper class, instrumental folk music, vocal music, dance, play, gut (shamanistic ritual), etc. (Kim and Park 2020).⁴

4. 1) Instrumental music: *Jongmyo Jeryeak* (Royal Ancestral Music in the Jongmyo Shrine), *Sujecheon*, *Yeongsan Hoesang*, *Cheonnyeon Manse*, *Daechwita*, *Sinawi*, *Kang Tae-hong Style Sanjo Ensemble*; 2) vocal music: *Kwaejina Ching Ching*, *Miryang Arirang*, *Jindo Arirang*, and *Changgeuk Chunhyangga* (The Story of Chunhyang); 3) dance: *Seungmu* (Buddhist Monk's Dance), *Buchaechum* (Fan Dance), *Sogochum* (Small Drum Dance), *Jangguchum* (Hourglass-shaped Drum Dance), *Cheoyongmu* (Dance of Cheoyong), *Jindo Drum Dance*, *Ganggangsullae* (Female Circle Dance), *Dongnae Crane Dance*, and *Jinju Sword Dance*; and 4) play: *Ssitkkingut* (Shamanistic Cleansing Ritual), *Pangut*, a communal and artistic performance of farmers' music, *Samulnori*, a form of farmers' music featuring four musicians, etc.

Meanwhile, the National Gugak Center's Gugak Museum implemented a renewal project to introduce interactive media and experience-oriented display and was reopened in 2020. It consists of five exhibit rooms, including media arts, 3D musical instruments, media walls that introduce how to play old musical scores, the hands-on experiences of musical instruments by touching screens, etc. The *Imin jinyeondobyeong*, a ten-panel screen describing the banquet held in Imin year (1902), is introduced using gigapixel images made jointly with Google and an interactive table. There is also an interactive table on which *gugak* instrument ensembles can be experienced.

Released in 2021, the two-part immersive visual content, "Royal Banquet, Connecting the Times of 120 Years," recreates the royal banquet that was originally held at Hamnyeongjeon hall of Deoksugung palace in 1902, through three-dimensional videos on three screens. This banquet was to celebrate King Gojong's entry into Guroso, a society of senior officials of the royal court who offered advice on state affairs, as depicted in the *Imin jinyeondobyeong* kept at the National Gugak Center. In addition, by



Figure 10. Experience exhibitions, Gugak Museum.

projecting beams and moving lights on the court instruments displayed in the Gugak Museum, this exhibition offers the audience a vivid audiovisual experience of them.

III. Suggestions for Collaboration of Creative Fields of Jinju Crafts and Folk Arts

Currently, Jinju is actively engaged in international, local, and UCCN network activities. Internationally, the city organizes the Jinju Traditional Crafts Biennale and the Jinju World Folk Arts Biennale every other year, and hosts Jinju Artists-in-Residence. Also, it holds international academic conferences of UNESCO creative cities and publishes the *International Journal of Crafts and Folk Arts*, which are excellent channels for sharing progress and achievements with a wide spectrum of people. On the local side, it has launched various initiatives to promote citizen participation in local arts and connect artists with citizens: Convergence Folk Art Performance Production Support project; Folk Art Dissemination project (1 person 1 dance); City and Culture Lab; Arts and Culture Delivery project; and the Traditional Crafts Startup Idea Contest. Network-wise, it participates in the UCCN meetings and workshops to closely communicate with other creative cities at home and abroad.

Jinju has identified four strategic agendas to fulfill its responsibilities as a Creative City based on the cultural assets: i) to develop creative industries which connect the city's cultural products with cultural industries; ii) to nurture creative talents; iii) to create a creative environment where culture is widely circulated among the public; and iv) to strengthen international exchange. Specifically, for the last, a great deal of attention needs to be paid to the areas where exchange is lacking, e.g., exchanges between arts, between citizens, and between artists, which pose challenges to Jinju as a Creative City.

Taking lessons from the aforementioned cases, I would like to make five suggestions that the city may consider in order to achieve and follow up

with the agendas. First, Jinju needs to produce “well-made” performance work making the most of its crafts and folk arts and pour efforts into its dissemination, both domestically and internationally. In particular, with the help of various performance technologies, innovative storytelling can be explored beyond the conventional. Nonetheless, what is most important to note is that “technology” *per se* should not be the goal; it should be able to impress the audience with high-quality works that contain authenticity and artistry in the historicity and traditionality of cultural heritage and tradition. Technology is supposed to serve as a device to amplify the attraction. The above examples show that crafts can also be the subject of performance. Therefore, both crafts and folk arts of Jinju can be used for an effective narrative of stage presentation.

Second, the city is urged to produce, with Jinju crafts and folk arts at the core, exhibition content which incorporates currently available diverse technologies and builds a foundation of collaboration with many museums in Korea and abroad. To come up with creative ideas on what is to be shown and delivered is of foremost importance. By making innovative and exciting exhibition content in consideration of currently available exhibition techniques, an important basis will be forged to transform crafts and folk arts into a creative cultural industry and move beyond “conservation” and “transmission.”

Third, the performance and exhibition content should be linked to education content. This concerns not only the development of individual programs for linkage, but also should involve the work to reprocess them into educational content at the same time. As well, education content needs to be designed so that it can be utilized at local as well as national and international levels.

Fourth, these activities are to be ultimately extended to international exchange. Stage production of crafts and performing arts of Jinju is encouraged to advance into the global performance market, and the exhibition and education content of domestic and international mobility will be an asset of Jinju, which will in turn help the city play a leading role in the UCCN. A new collaboration model such as this can be shared within the UCCN, thereby contributing to the promotion of “cultural diversity.”

Fifth, personnel for planning performance, exhibition, education, and international exchange should be nurtured through training programs, with the bigger picture of regarding them as core staff of the future; only then can “creativity” become an asset of Jinju. I conclude my discussion with the hopes that the results of creative cooperation will be fed back into performance-exhibition-education-experience-international exchange and lead to practical actions which are conducive to the advancement of the Creative City programme of Jinju.

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Leveraging the Creative Knowledge of a Community*

Giuseppe BIAGINI**

Abstract

The Creative Knowledge Foundation (CKF) is dedicated to reinforcing the role of Creative Knowledge and the work of "Creative People" in developing sustainable and resilient models of collaboration between members of one of the seven creative clusters recognized by UNESCO as well as across them (inter-cluster projects).

By presenting case studies that use the CKF framework—"The Future... is under your feet"—within the UNESCO Creative City Network, this paper shows how the CKF can organize and manage projects that can be understood by any community, regardless of age, religion, gender, ethnicity, social status, and target social cohesion objectives. Examples of current projects address universal concepts that are familiar to any community across any creative cluster, while the flexibility of the platform used allows for the creation of local and international variations of the projects to better suit the priorities and needs of the target community.

The "Hands at Work" (2017–ongoing), "Artisanal Cheese" (2019–ongoing), "Breads of the Creative Cities" projects (2018–ongoing) and their current variations will be used to give practical examples of the concepts expressed. Finally, we will highlight the initial phases of "Connecting Threads—Connecting Cultures," a collaborative proposal for a new cluster project.

Keywords: Creative Knowledge (CK), Creative Knowledge Platform, "The Future... is under your feet," inter-cluster projects, collaboration, social cohesion.

* This paper was presented at the UCCN Crafts and Folk Art Sub-network Annual Meeting held in Jinju from 19-21 October 2022.

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1. The Creative Knowledge Foundation¹

The Creative Knowledge Foundation is a US 501(c)(3) nonprofit organization that strives to reinforce the role of “Creative People”—the living keepers of the Traditional Knowledge of the world—in leveraging the collective intelligence of a community refined over centuries, if not millennia, by behaviors and location-specific methodologies. With the term Creative Knowledge (CK) we refer to the “... contemporary evolution of traditional knowledge-based practices that have adjusted to the rules of nature and have learned how to work with it and not against it...”

In the light of the changes that contemporary societies are experiencing with climate change and increases in urban density, CK Systems can provide innovative and sustainable solutions to the contemporary world.

The Creative Knowledge Foundation is therefore committed to protect CK Systems and help Creative People (e.g. farmers, cooks and chefs, artisans, artists, etc.) to thrive in their original communities and at the same time provide positive examples of sustainable communities.

This paper will initially present the model and the software tools that we use to create UCCN projects and then will present examples to highlight specific advantages and objectives that can be reached with the model and the tools.

2. The Model “The Future... is under your feet” and the Creative Knowledge Platform

To achieve and implement its mission, the Creative Knowledge Foundation has defined a software platform—the Creative Knowledge Platform (CKP)—as well

1. As of September 16, 2022, the International Traditional Knowledge Institute Foundation (ITKIF) has changed its name to Creative Knowledge Foundation to reinforce the role of Creative Knowledge within its mission statement. See <https://creativeknowledge.foundation/> for more details.

as the project format “The Future... is under your feet” (THEFUTURE)².

2.1. The Model “The Future ... is under your feet”

THEFUTURE studies territorial development strategies and proposes concrete actions aimed at promoting the social and the economic development of territories and local communities. The framework is inspired by the concepts expressed by the “Faro Convention” (2005),³ by the “Ventotene Digital Manifesto” (2017–2021)⁴ and by the UN2030 Sustainable Development Goals (SDGs).⁵

Goals of the framework are to:

- Promote “digital culture” by using software tools to preserve, document and transmit local cultural heritage to future generations.
- Identify sustainable and inclusive best practices to make communities resilient.
- Promote the participation of all levels of government, civil society, academia, creative people in the co-production of sustainable and resilient development models.

The framework is divided into four main milestones:

- STEP 1—Mapping the territory to document the traditional and creative assets of a territory by mapping the custodians of the local knowledge and

2. The CKF and the Benefit Company KOOR, Milan, Italy have jointly developed the Creative Knowledge Platform (CKP) and the framework “The Future... is under your feet.” More details about this latter framework can be found at <https://ilfuturosottoituoipiedi.org/en/who-we-are/>.

3. For the full text of the “Faro Convention” (2005): [//www.coe.int/en/web/culture-and-heritage/faro-convention](http://www.coe.int/en/web/culture-and-heritage/faro-convention).

4. For the full text of the “Ventotene Digital Manifesto” (2017-2021): <https://www.diculther.it/blog/2021/09/15/manifesto-ventotene-digitale-loccasione-digitale-per-la-cultura-e-leuropa/>.

5. <https://sdgs.un.org/goals>.

the locations where their work is performed, and to raise awareness of the need to protect local heritage.

- **STEP 2—Heri-telling (local heritage + storytelling)** to promote the territory and the unique local heritage by developing a web-based project—with local, national, and international scope—that collects stories directly from the creative people (who) and describes their activities (what) and the context in which the creative assets have been developing and evolving (where).
- **STEP 3—Education and training on local Creative Knowledge.** This step involves educational entities and the custodians of the local creativity to engage new generations of aspiring creatives into an intergenerational dialogue. Typically, the objective of this step is to activate interactive learning methodologies combined with the use of digital communication languages (learning-by-doing, hackathons, role playing, etc.).
- **STEP 4—Co-creation of resilient and sustainable models for local development.** This specific step solicits proposals from creative people, civil society, academia and local government to be undertaken in the territory. The proposed actions must satisfy the expectations of the territory (bottom-up approach), respond to the priorities uncovered during the initial 3 steps of the model, and be in line with the SDGs.

STEP 2 and STEP 3 of the framework require the use of the Creative Knowledge Platform to be fully executed.

2.2. The Creative Knowledge Platform

The Creative Knowledge Platform (CKP) is a web app that guides users on how to analyze a territory, how to highlight its unique creative assets, how to build a database of multimedia content (text, video, images, audio recordings) in one “digital library hub,” how to engage the practitioners of a local Creative Knowledge in telling their stories and how to lay the foundations for more sustainable economies that meet the needs of a community in a more equitable manner and keep them thriving in its

original territory.

The CKP activates and manages projects by preparing a collaborative web space where users can upload information about a specific subject matter remotely. The data collected is reviewed and published online by the owner of the project (project leader) using the platform’s publishing workflow, as described in Fig. 1.

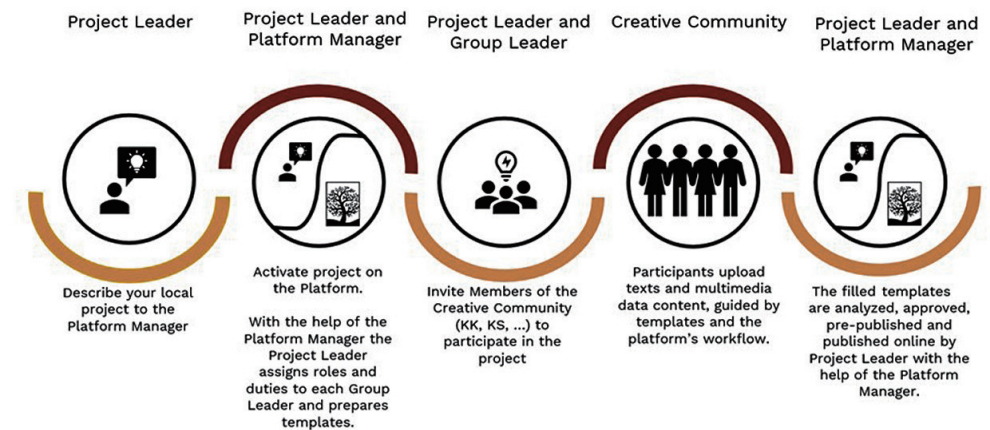


Figure 1. CKP's workflow and project management

CKP provides users the following outputs and tools:

- A Digital Library to house the multimedia content (stories, images, video, etc.).
- QR Codes to link a participant profile in the CKP to dedicated websites and social media accounts.
- Tools to produce interactive e-booklets and books.
- Geo-tagged and web-based interactive maps that link the geospatial data collected to territories and people.
- Knowledge Keepers' location and local points of interest (Around me).
- Tools to create and monitor hackathons built to make users and professionals discuss specific topics of interest for the territory.

3. Applying the THEFUTURE and the CKP

In what follows we will analyze three active projects where we have applied THEFUTURE and used the CKP tools to benefit cities and territories that are part of the UNESCO Creative City Network (UCCN).

The examples have been selected to show key takeaways that are in line with the objectives of the UNESCO Creative Cities (UCCs):

- 1) Contribute to the development of hubs of creativities and innovation, broaden opportunities for creatives and professionals in the target cultural sectors, and facilitate a community to discover and to appreciate its unique cultural assets (project “Hands at Work,” developed by CKF in partnership with Carrara UNESCO Creative City of Crafts and Folk Art).
- 2) Integrate culture and creativity into local development strategies and plans (project “Artisanal Cheese,” developed by CKF in partnership with Bergamo UNESCO Creative City of Gastronomy).
- 3) Provide practical ideas on how to participate in the life of a community and leverage its collective intelligence (project “Breads of the Creative Cities,” developed by CKF in partnership with Tucson UNESCO Creative City of Gastronomy).

3.1. “Hands at Work” and the “Carrara Declaration”

The collaboration with the Municipality of Carrara began in 2017, when the CKF prepared the dossier for Carrara to become a UNESCO Creative City of the Crafts and Folk Art and the first step of THEFUTURE framework (“Mapping the territory”) was completed with a presentation of a successful dossier to UNESCO and the printing of the first bilingual edition of the book *Hands at Work: Carrara Marble*.⁶

In 2020, Carrara UCC, in collaboration with the CKF and with the

6. ISBN 978-88-8341-679-8 (2017). A preview of the book is available at <https://www.dropbox.com/s/p0tia1ckdvytst1/Carra-Marble-Preview.pdf?dl=0>.



support of various local cultural entities, has decided to activate Step 2 of THEFUTURE framework (“Heri-Telling”) by announcing the prequel phase of the project “Hands at Work” and the preparation of nine videos and a documentary that describes the work of local artists and artisans and an itinerary to visit them.⁷ The other two phases (local and international) of the project have the objective to map all the artists and artisans who presently live in Carrara and work using Carrara marble.⁸

Using the website built with the Creative Knowledge Platform and dedicated to “Hands at Work,” Carrara UCC and local non-profit organizations, active citizens and educational entities are helping local artists and artisans to tell their stories, describe their work, discuss the challenges they face every day, and share the opportunities offered by the unique cultural assets available in Carrara.⁹

The project “Hands at Work” has stimulated further investigation within the creative community and in 2021 the city has decided to activate Step 4 of

7. At the link <https://fb.watch/8OjqGy6sV9/> there is a preview of the full documentary prepared by the Carrara nonprofit association APS Oltre – Studi Aperti.

8. <https://ckp.creativeknowledge.foundation/view-projects/18:20/en>.

9. <https://ckp.creativeknowledge.foundation/view-projects/18:20/en?section=members>.

THEFUTURE (“Co-creation of resilient and sustainable models”) by engaging a local working group composed of artists and artisans (both experts and beginners), educational institutions (Accademia di Belle Arti, Istituto Gentileschi), civil society and local unions (Confartigianato, Confederazione Nazionale dell’Artigianato, Camera di Commercio, Club UNESCO Carrara, Istituto Valorizzazione Castelli, Gli Stati Generali del Patrimonio, APS Oltre), local foundations (Fondazione Cassa di Risparmio di Carrara, Fondazione Marmo), active citizens and entrepreneurs to focus on an in-depth analysis of the role of artists and artisans in the sustainable development of the city of Carrara.

From this collective discussion, conducted using a bottom-up methodology, the outcome was the “Carrara Declaration” that was presented during the “Creativity Forum” of Carrara (September 2021) and adopted by the participating Italian UCCs of Crafts and Folk Art.¹⁰

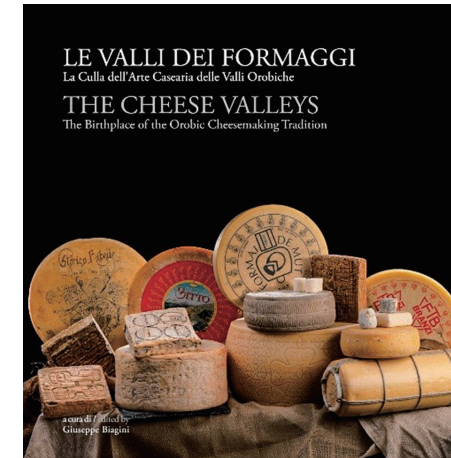
The next step is to share the content of the declaration to the other members of the UNESCO Creative City of Crafts and Folk Art.

The application of the CKF’s framework and platform prompted Carrara’s government, civil society, academia, non-profits, and active citizens to:

- Be aware of the role of artists and artisans in the sustainable development of the city;
- Integrate creativity into local development strategies and policies (formal adoption of the “Carrara Charter on Art and Crafts” as a driver of urban sustainable development and the “Carrara Declaration” on the role of artists and artisans);
- Co-design further actions with local stakeholders to carry out the adopted policies and strategies. One example is the project “Carrara si-cura”¹¹ that encourages artists and artisans to live and work in the historical city center, both adding new creative spaces (showrooms, laboratories, etc.) and

10. <https://en.unesco.org/creative-cities/events/carrara-reunites-italian-creative-cities-creativity-forum> and https://m.facebook.com/story.php?story_fbid=pfbid086fQP6AtakSozG7EDV15qzgitKmBVTkjmKxtmQkQuaWBGMYV9fi45ZahyH3TMz3Ul&id=100603965306246.

11. https://web.comune.carrara.ms.it/archivio10_notizie-e-comunicati_0_4136.html.



increasing the safety of the area with added community participation in the life of the historical city center (events).

3.2. “Artisanal Cheese”

As it happened with Carrara, the collaboration between the Municipality of Bergamo and the CKF began in 2018 when the city decided to apply to the UCCN (Gastronomy cluster).

Considering the size of the area involved in the application, which included the Orobie Valleys, a mountain range spread over three provinces (Bergamo, Lecco and Sondrio), the CKF immediately set up a strategy and an operational committee to “Map the Territory,” prepare the dossier and use the CKP to collect the information to publish the book *The Cheese Valleys—The Birthplace of the Orobie Cheesemaking Tradition*.¹²

Local experts prepared the chapters dedicated to the historical context and the unique characteristics of the Orobie Valleys’ landscape, while

12. SBN 978-1-7346136-1-2 (2019). A preview of the book is available at <https://www.dropbox.com/s/coiuid2gsi2a1c/Preview%20Book%20%2B%20Ferdy%20Digitale.pdf?dl=0>.

knowledge keepers were interviewed and their considerations were recorded on why “... cheese is not a mere mixture of ingredients... or a set of tastes and flavors. Cheese making is instead an anthropological and cultural heritage, made of people, expertise and traditional practices that includes the continuous activity of men and animals, which have marked the time and the lives of the peoples of the Orobic Valleys years after years.”

In October 2019, Bergamo was nominated UNESCO Creative City of Gastronomy, and the Municipality of Bergamo, the Associazione San Matteo and the CKF initiated work on the projects proposed by the cheese community in the application, which included: 1) storytelling of the members of the local cheese value-chain (Step 2—“Heri-Telling”), 2) specialized education courses (Step 3—“Education and training on local Creative Knowledge”), and 3) the preparation of an application to define an agricultural district to support the unique local agricultural practices (Step 4—“Co-creation of resilient and sustainable models”).

The project “Artisanal Cheese”¹³ was activated and one sample of each of the unique artisanal cheeses of the area was described.

Particular attention has been dedicated to preparing specialized education courses to make sure that the traditional gastronomical knowledge of the region is documented and transmitted to the next generation. For this reason, in collaboration with a local vocational school (the Azienda Bergamasca Formazione, ABF), CKF, and the Benefit Company KOOR a new specialized course—“Technician for the enhancement of products in the dairy supply chain”—has been developed. The course aims to educate technicians about the unique local knowledge related to the dairy production processes, and to support enterprises in:

- Developing new and traditional high-quality dairy products.
- Branding and leveraging the history and uniqueness of the local dairy products.
- Defining promotional strategies in line with the local tourist offerings.
- Using innovative (social media-based) promotion tools.

13. <https://www.artisanalcheese.org/>.

Another Step 3 project was developed by activating hackathons with local schools. The first event involved thirty-five students who were challenged to propose resilient ideas in support of two areas of the Orobic Valleys (Valle Seriana e Laghi Bergamaschi) in the post-covid recovery phase. The participants, grouped in multidisciplinary teams, discussed ideas, developed SWOT analyses of the territory and prepared business plans for new start-ups to make the area more resilient.¹⁴

The most challenging objective of the dossier is to establish a formal “Agricultural District of Bergamo and the Orobic Valleys” to protect the territorial identity and support the development of agricultural and food businesses. The district will be characterized by artisanal products that are consistent with the uniqueness of the Orobic Valleys and are of significant cultural and social value. The district project is a natural extension of the “Artisanal Cheese” project and the full application of the model (Step 1 to Step 4 are needed to substantiate the request to the central government).

3.3. “Breads of the Creative Cities”

“Breads of the Creative Cities” (BoCC) addresses the most challenging of the objectives of THEFUTURE and the CKP. BoCC is an attempt to fully leverage the Creative Knowledge not just of a homogeneous community (the one belonging to a single UCC), but of the ones belonging to the whole UCCN, with people characterized by different UNESCO-recognized creative clusters (Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts, Music) and regardless of age, religion, gender, ethnicity and social status. Unlike the other examples, BoCC sets the goal of establishing an inter-cluster dialogue as its first objective. The second target, developed after several years of interaction with the participating UCCs, is the definition of “social cohesion” best practices, as we will see in what follows.

14. See a video of the event at <https://youtu.be/0xvYdnk9cWQ>.

Since 2018¹⁵ the Creative Knowledge Foundation and Tucson, UNESCO Creative City of Gastronomy, have organized and supported the first (and only) UCCN all-inclusive inter-cluster project, now in its fourth edition.¹⁶

Probably the reason for its success derives from the fact that BoCC is inclusive by definition and simple to understand by any participating UCC, and the word that we use to describe the project probably makes it evident: "... bread is a symbol of fecundity and miracle, generosity and sharing... bread fulfills a specific function in social and culinary culture by providing nourishment and sustenance, and its methods of preparation and associated traditions are as diverse as the world itself." After the first edition of the project, the organizers decided to extend the definition of "bread" to include "any local staple food that uses a local flour and plays a culturally significant role in the heritage of a community," thus making participation in the project as universal as possible.¹⁷

Another important keyword that identifies the project is flexibility: the project format is adaptable to represent UCCs' unique community characteristics, the ingredients used, and the techniques applied to making the "bread."

BoCC has been evolving over the years from a simple project that required the description of the UCC participating, a description of the cultural significance of the local "bread," the story of at least one baker, and the presentation of one bread recipe, to a more complex project. Since the 2022 edition we have taken under consideration the whole bread value chain: the farmer who selects the appropriate seeds for maintaining the traditional ingredient, the miller who grinds the grain into the required flour and the

15. The project originates from the "Days of Bread" event held in Krakow, Poland, during the UCCN XII Annual Meeting (2018).

16. "Bread of the Creative Cities" is inspired by the 2001 UNESCO Universal Declaration on Cultural Diversity which states that "Respect for the diversity of cultures, tolerance, dialogue and cooperation, in a climate of mutual trust and understanding are among the best guarantees of international peace and security."

17. Many UCCs see "bread" as a product not typical of their culture, so the need to extend the definition and include all the uses of the basic ingredient of bread, that is flour, and accept any kind of flour (fruit-based, fish-based, grain-based, etc.) and any kind of preparation technique.



baker who interprets the tradition and makes it relevant to contemporary tastes and local tradition. The first major evolution of the project took place in 2019 during the XIII UCCN Annual Meeting in Fabriano, Italy, when the organizers were able to discuss with several UCCN members at a dedicated roundtable the significance of the BoCC project and what possible evolution we could give it. At the roundtable we received suggestions on how to be more inclusive and how to address relevant issues for the participants, including: addressing challenges that local bakers must resolve to stay in business; bringing bakers, millers and farmers into direct conversation with the BoCC organizers to receive full recognition for their work; and addressing social issues that are a priority to the participating UCC.

The result was the establishment of the "Bread Meeting" concept which requires that a member of the BoCC organization pays a visit to the bread-making community and acknowledges the work of the baker, the miller and the farmer with a certificate jointly issued by the CKF and the hosting UCC. The visit offers the opportunity for a direct interview of the baker, miller and farmer, and, when possible, to discuss issues on how to maintain active the local bread traditions. In 2019, several UCCs were visited in Italy (Alba, Bologna, Carrara, Fabriano), Mexico (Puebla, San Cristobal de las Casas),

Poland (Krakow), Turkey (Gaziantep), United States (Paducah, Tucson) using this approach.

The third recommendation from the XIII UCCN roundtable—to address social issues that are a priority of the participating UCCs—was more evident in the third edition of BoCC presented in Santos, Brazil, during the XIV UCCN (2022). Three social issues were presented and three different best practices to address them were suggested:

- 1) The city of Santos prepared a set of video interviews presenting students of “Fundo de Solidariedade,” a local non-profit dedicated to help unemployed women learn how to provide basic food for themselves and how to open their own bakery with the knowledge acquired at the school.¹⁸
- 2) The city of Gaziantep, Turkey, presented the case of how BoCC helped the local project of reintroducing the ancient “havrani wheat” into the local production cycle by giving international visibility to the farmer that the city had selected to cultivate the grain.¹⁹
- 3) The city of Denia, Spain, indicated that BoCC has offered the stimulus to create new local initiatives to restore ancient traditions that “play a culturally significant role in the heritage of a community.”

CKF and Tucson UCC are now preparing for the fourth edition of the project, which will be presented in Istanbul during the XV UCCN (2023). New highlights of the BoCC edition include:

- 1) The city of Istanbul, Turkey, wants to prepare a collaborative project with the seven Turkish UCCs and map the different techniques and significance of each local bread. One baker, one miller and one farmer from each of the participating cities will be invited to Istanbul to prepare their bread and offer it for sharing during the BoCC Roundtable. During the roundtable a topic of discussion will be “how breaking bread together can become a way

18. <https://www.youtube.com/watch?v=54WTKUHZBuc&feature=youtu.be> and <https://www.youtube.com/watch?v=b5S3Xr032I8>.

19. <https://www.youtube.com/watch?v=rKV1XoaF5rA>.

of building social cohesion.”

- 2) The city of Puebla, Mexico, wants to produce a manual on how to revive the ancient practice of stamping bread baked in communal ovens, and transform the concept into an opportunity to create a certification program to recognize bakers of each UCC that keep traditional breads alive.
- 3) The city of Jinju, Republic of Korea, wants to study its bread value chain characterized by a unique heritage grain, recently reactivated, and describe how the local community has been able to support farmers and millers in the process.

With the presentation of the BoCC editions we have indirectly highlighted how the project can be used to completely adopt the 4 Steps of THE FUTURE. Namely, BoCC uses the first concept of the framework by suggesting the participating UCC to study what is the significant cultural food made with a local flour (“Mapping the territory”), then we ask to interview members of the local bread value chain (“Heri-telling”), paying special attention to describing the local educational institutions dedicated to preserving the bread tradition (“Education and training on local Creative Knowledge”). Applying Step 4 of THE FUTURE has not been suggested until the current 2023 edition of the project, when we are asking new and previously registered BoCC members to describe the local resilient and sustainable model used to keep the bread tradition alive (“Co-creation of resilient and sustainable models”). During the XV UCCN the most successful models will be discussed and presented.

3.4. “Connecting Threads—Connecting Cultures”²⁰

Building on the experience of “Breads of the Creative Cities,” the CKF wants to activate a new Crafts and Folk Art (CaFA) cluster project, tentatively called “Connecting Threads—Connecting Cultures” (CTCC), with a group of CaFA

20. To fulfill the objective of defining a participatory project, the final title will be decided by the UCCs that take the lead on the sub-topics of the project.

UCCs that have demonstrated immediate interest in discussing how threads, fibers and textiles are an integral part of their creative community and history. Initial supporters are Como (Italy), Nassau (The Bahamas), Paducah (USA) and Santa Fe (USA).

CTCC follows the same basic idea of BoCC, since it addresses a universal need of humankind, that is, covering one's body to protect it and obtain a sense of comfort. Threads, fibers, and textiles are combined into clothing that are a powerful representation of a culture or of a status of the wearer. Just as "bread" in BoCC is a representation of the culture of a community, so are "threads, fibers, and textiles." Like "bread," the use, transformation and preparation of "threads, fibers, and textiles" are "as diverse as the world itself."

Each participating UCC should address a specific aspect of the general subject matter. So far, we have received the manifestation of interest from:

- Como UCC to discuss how fashion can be considered a cultural heritage that is defined by tradition and creativity, craft dexterity, and practical use.
- Nassau UCC to discuss how straw has engaged and connected people (local and international) regardless of race, gender or age and has contributed to the social and economic development of many communities around the world.

To complete the initial working group, we would like to obtain the participation of UCCs that address the issues of "natural dyes for coloring threads, fibers and textiles" and of how to approach the "re-use of threads, fibers and textiles."

4. Conclusion

In this paper we have presented several examples of how THEFUTURE and the CKP can be considered a successful template for defining and managing projects that contribute to the interaction between cities and peoples, the discovery and appreciation of often-marginalized cultural assets

of a community, and the broadening of opportunities for creatives and professionals in a target cultural sector. We have tried to demonstrate how THEFUTURE offers opportunities to integrate culture and creativity into local development strategies and plans while at the same time preserving local traditions, increasingly endangered by homogenization on a global level.

The examples cover a variety of communities, regardless of age, religion, gender, ethnicity and social status, thus adopting in full the objectives and mission of the UNESCO Creative City Network programme.

Cross-Sectoral Collaboration in Culture and Beyond

Sylvia AMANN*

Abstract

Cross-sectoral collaboration in culture, crafts and creative industries is more widely referenced since the COVID-19 pandemic. When addressing the topic of collaboration, some key features have to be analysed in the first step—especially answering the question of why new policies or actions in culture should (re-)focus on cross-sectoral collaboration.

The current period, mainly dominated by crisis narratives including in the areas of culture, crafts and creative industries, should be understood in another manner. In fact, a crisis would only be the moment of disruptive rapid change, so the debate on permanent transformation would be the more accurate one. In order to design future culture (policy) frameworks, positive transformation narratives are required with culture being an enabler of positive change.

Further investment is also required to understand a wider range of transformation contexts of which the pandemic is only one example. Cross-sectoral frameworks might generate positive effects like job generation or negative spillovers like energy shortages. Cultural action is not cross-sectoral by choice but embedded in a wider ecosystem which goes beyond the cultural sphere.

The main question is how to improve cross-sectoral collaboration in and with culture. Some main areas of consideration have to be addressed including the actors of collaboration, the related governance settings and methodologies. The cross-sectoral topic of climate change, cities and culture provides a related illustrative example.

Keywords: Cross-sectoral, pandemic, narratives, transformation, culture policy, creative industries, crafts, climate change, cities, European Union

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The (post-)pandemic phase as well as other major (global) disruptions at the beginning of the 2020s are perceived as being disruptive by a wide range of stakeholders in the cultural and creative sectors and a related discourse of crisis is dominating in the area of policies and cultural organisations.

In the European Union, the Member States have reacted on the negative impacts of the pandemic which experienced the creative industries, crafts and cultural venues by the means of considerable emergency support programmes (IDEA Consult et al. 2021).

While these support actions were crucially needed and without a real alternative in order to ensure the survival of the sectors including related employment, these programmes also bound a considerable number of human resources and diverted the (cultural) policy options and concentration from other pressing topics like the ecological transformation of and with the cultural sectors.

From Crisis and Emergency to Transformation Readiness

One of the related lessons learnt for future-proof cultural policies is to better prepare for potential crisis-scenarios in advance, in order to prevent emergency situations including considerable collateral damage. A first related scenario would be to use emergency frameworks at the same time as moments for innovation by developing related support instruments.

However, when analysing the longer-term policy and support frameworks in the European Union in year two of the pandemic, a considerable number of (policy) challenges persisted: “The shift from emergency programme to innovation relaunch programme is slow, with considerable hesitation on the part of policy makers.” Furthermore, “large parts of non-cultural decision makers still lack a deeper understanding of the crucial benefits that the cultural and creative sectors provide to the (post-pandemic) European societies and economies.” In addition, “huge territorial differences in the use of innovation support instruments as crisis response measures were further accentuated inside the EU.” On the positive side it can be observed that large budgets could be mobilised, experimental settings were tested and, in

some countries, private foundations continued to engage in CCS innovation funding (Amann et al. 2021, 4-5).

Beyond Static Ecosystems and Frameworks

A second scenario in order to avoid disruptive effects is to change the viewpoint on the pandemic and other areas of (global) concern. If (cultural) policy makers and stakeholders perceive the context of their actions as being dynamic based on the notion of permanent transformation, the cultural and creative ecosystems could be better prepared for all kinds of (potential) future developments.

At the level of the European Union, a major foresight exercise has provided information on those priority topics and future transformation scenarios which are most probable to be faced and to be prepared for (European Union 2021). These range from climate change to endangered democratic systems, the digital revolution and new geopolitical frameworks. All these developments have impacts on culture, crafts and creative industries, and can generate challenges as well as new opportunities.

The framework of permanent change requires a broader attention of policy makers and actors in the field of culture in order to have an early warning related to potential disruptive negative effects and to plan for mitigation actions on the one side. On the other side, these transformations also open (new) opportunities for cultural actors, including the potential of co-designing (positive, better) futures. Addressing these scenarios will require cross-sectoral cooperation as they all concern culture and other thematic areas.

Cross-sectoral Cooperation as a Necessity and Not a Choice

Developing these new cross-sectoral policies can also be built on previously successful initiatives like the implementation of creative industries policies and action plans. A policy focus with a large uptake on the whole globe.

Based on priorities of the past 20 years, the narrative of the creative industries fits perfectly the needs of a global and mainly urban society that is able to use considerable resources for a high-quality lifestyle.

The creative industries were able to provide unique experiences with their special design, crafts, architecture and fashion, constructing the (concept of the) creative city, a place for global trendsetters as well as masses of (cultural) tourists. The creative industries were also already addressing a cross-sectoral logic, societal issues like new work styles (remote, co-working, digital) as well as the innovation of the digital sector (games, apps) as one example and many others more.

The creative industries generated considerable economic impact, growth as well as jobs. In the European Union, the cultural and creative sectors counted for 7.6 million jobs in 2019 with an increase of 700,000 between 2013 and 2019 (Alvarez et al. 2021).

Creative Industries—A Cross-sectoral Reference Example

The concept of the creative industries is deeply cross-sectoral, whether it is at the level of policy making involving, for example, both the ministry of economy and the ministry of culture, or at the territorial level when co-developing creative quarters in the cities.

While priorities and value-sets might change considerably in the upcoming years, the concept of cross-sectoral cooperation will remain valid and should gain considerable importance in order to well address the future transformation scenarios. Related to the cultural and creative sectors (as any other field of activity), the interaction with other thematic fields can be in different directions comprising inbound and outbound effects as well as positive or negative impacts.

Therefore, positive change is another important notion related to cross-sectoral cultural policies and implies the attempt to arrive at a definition. We can, for example, distinguish planned and emergent changes, episodic or continuous ones (Dunphy 1996; Munduate and Gravenhorst 2003; Weick and Quinn 1999; Nonås 2005). The notion of positive is based on the

prevailing value-sets of those in charge of making decisions (e. g. economic development versus nature protection). In the case of cross-sectoral cultural policies, one of the related main actors will be cultural ministers, cultural councilors as well as the cultural administration at the different levels of governance. In addition, addressing the (desired, undesired) change can or cannot be part of the competences of these stakeholders. A cross-sectoral policy or initiative will per definition include partners from other thematic areas and a related collaboration ecosystem needs to be operational.

An Ecosystemic Approach of Collaborative Governance, Institutions and Individuals

A collaborative ecosystem will involve the governance, organisations and administrations as well as individuals, and should be based on methods of collaboration like participative processes and open access to information. Installing a collaborative governance requires a change of mindsets as most of the policies are still developed and implemented in thematic silos. Furthermore, cross-sectoral strategies and action plans are required.

Many organisations and administrations in the field of culture are—so far—only weakly connected to their counterparts in other sectors, and organisational missions are most often not developed in a wider thematic context. Individuals acting as bridge builders between different sectors are rather the exception than the rule, and compensation systems (financial, recognition) are not focusing on cross-sectoral cooperation. This leads to the fact that cross-sectoral cultural projects or research is often much more difficult to be financed, implemented, and published.

An Enabling Framework to Cope with Negative Impact and Potential for Positive Change

We can come to the first conclusion that cross-sectoral cooperation is crucial for addressing a dynamic framework of transformation which is

impacting and impacted by the cultural and creative sectors. Many future scenarios are well analysed and the cultural and creative sectors can start to prepare for the related potential negative impacts as well as enhance their role as enablers of positive change. The narrative of crisis and the related emergency actions should be overcome and a longer-term perspective (re-) established.

In order to be able to better address future transformation, the ecosystem of the cultural and creative sectors needs to become collaborative which implies a modernisation of governance, public and private institutions as well as new skills and motivations for the individuals working in these sectors based on a societal agreement on the features of positive change and related (updated) value-sets. We need a new collaborative policy of transformation.

Collaborative Cultural (Policies of) Transformation and Climate Change

This new concept of collaborative policies of transformation can be well-illustrated with the major future transformation(s) by the climate change as well as related impacts on culture and cities. Such policy implies the need of collaborating between those in charge of culture and those in charge of the wide range of different thematic areas related to the ecological transformation and climate change.

Furthermore, it must be understood that cities count for around 70 percent of all CO² emissions and consequently, urban areas will need to considerably contribute to climate change mitigation actions. In view of the 2030 targets and the required achievement of considerable reduction of CO² emissions, urgent action is needed in these cross-sectoral frameworks.

Conflicting Value-Sets Related to Climate Change and Other Objectives

In the first step, we have to understand the underlying value-sets for a collaborative transformation to a “green” culture which also includes the craft sectors and cultural actors in the cities.

The ecological cultural policy goes beyond a ‘classic’ innovation policy. This implies unpopular debates as new policies would have to be clear about which activities still justify the (possibly intensive) use of resources for society and/or the economy. The even more serious question behind this is what activities—including cultural and artistic activities—should no longer justify the intensive use of resources and thus possibly no longer benefit from public cultural funding or even be restricted in terms of regulatory policy. This becomes particularly clear with regard to international cultural exchange, and also with one of the central questions of who should still be allowed to fly to the Far East or Africa for cultural cooperation or which cultural workers should come to Europe for which activities from non-European countries? (Amann 2021, 2).

This context implies a reflection that is related to cultural rights and cultural participation, but refers also to the wider context of mobility policy by the States and cities and which kind of mobilities societies and related policy will still allow in the future and at which price.

Cultural Policy Is Also Deeply Affected by these Transformations of Values

A similar discussion can also be held with regard to new cultural buildings, to cite a second example. Which cultural buildings justify the further sealing of (cultivable) soil? In this regard, it could also be argued that architecture, in the sense of ecological buildings, especially in cultural buildings, could clearly show how resource-minimizing building projects

are implemented. The EU initiative New European Bauhaus (European Commission 2021) follows this line of arguments. These, however, are not yet a value-based frame of reference, and neither sufficiently debated and defined for the society as a whole, nor for the economy as a whole, nor for a future ecological cultural ecosystem (Amann 2021, 3).

This second example is also closely related to cultural policies of cities and related future scenarios on the cultural development of quarters and the more rural parts often surrounding the city center. It implies overarching topics like access to culture and climate justice, balanced cultural territorial development, and public transport.

The two examples show not only the interconnectivity of culture with a wide range of other thematic areas in the field of climate change, but also the conflicting options which are very often implied with this transformation agenda and for which related value systems play an important role. This raises the question of how to start the cross-sectoral endeavour of making the culture and craft sectors more ecological and which areas to be addressed.

The Building Blocks of an Ecological Transformation of the Cultural Ecosystems¹

Ecological transformation is a transversal agenda for the whole cultural sector as for any other thematic area in society and economy. It has implications far beyond the management of cultural venues and the way of how festivals or crafts fairs are organised. Therefore, the notion of ecological transformation of a whole cultural ecosystem is important and should be prioritized over alternative notions like ecological management.

The stakeholders in the cultural ecosystem comprise first those at the governance level, defining their policy agendas and priorities as well as the available budget based on their value system and political orientations.

1. See Sylvia Amann (2022).

Further players in the ecosystem are the administrations (like the city cultural department) and cultural institutions whose missions and implementation plans define their priorities. In addition, each individual in the cultural ecosystem can propose, implement, co-finance, recommend or disseminate actions which are oriented towards a better ecological framework in their professional and private contexts.

We are all actors of (positive) change and when working in culture and at the same time addressing climate change in a city, we are well-advised to work cross-sectoral with those being active for CO² reduction in our city—namely the departments in charge of climate change mitigation strategies, energy and water supply, sustainable economic and urban development, tourism, etc.

All Can Be Actors of Ecological Change for the Better

These actors of change (meant in a cross-sectoral understanding) should act together on three different intervention areas comprising the state-of-the-art ecological modernisation, the ecological transformation of the cultural ecosystems, and the contribution to the updated narratives of change.

The state-of-the-art ecological modernisation, based on the technical opportunities and for which science and common practice have already provided a proof of concept, is the starting point for a substantial transformation in view of climate change. Related to the craft sectors, this could imply a support programme for changing the method of heating craftsmen's and craftswomen's workshops, from fuel-based to wood-based alternatives. Such support programmes for exchanging the heating systems are already available from those departments in charge of ecological transformation and environmental issues, but not (yet) very often used for cultural infrastructures.

The related challenges—from a European perspective—might rather concern the lack of companies with sufficient workforce and components—for example, the available photovoltaic panels that are related to the disruptions in global value chains in the years 2021–2022. Furthermore, the

ecological interventions in protected buildings might raise further concerns and specific questions in view of diverging protection objectives: While the protection of the built cultural heritage for future generations is part of cultural sustainability, the ecological sustainability can only be achieved by exchanging the systems that cause CO² emissions. The latter could imply substantial interventions in the protected building structures which are undesirable collaterals.

Again, from a European perspective, favourable frameworks for the ecological transition comprise also the considerable financial support available in the European Union for these endeavours in view of the implementation of the European Green Deal including in the area of culture.

A System-Change Is Required to Ensure Full CO² Reduction

While exchanging the heating system in a cultural building is a more technical question which normally does not interfere (considerably) with the overall missions and strategies of an organisation, the ecological transformation of policies and organisations is a broader concept which goes far beyond some technical adaptations.

Such CO² reduction strategies for whole systems such as the working fields covered from a cultural ministry or a whole cultural organisation are much more complex. We have to understand that CO² emissions are caused by literally all actions which are taken. As a consequence, ecological transformation is a transversal task that already begins from the very decision to start this cross-sectoral process.

This fact relates to the overarching political objectives and underlying values. A minister of culture or political parties can be convinced that ecological transformation is a necessity, but the political leaders could also defend other opinions. An organisational modernisation process (NEMO 2021), in a State museum for example, in order to develop a new mission statement could include or not the transversal topic of ecological engagement, depending on the positions and power of those defending these topics. Furthermore, private actors in the cultural ecosystem might also have

very different concepts and convictions related to the need of ecological transformation.

How to achieve an ecological transformation process of the cultural ecosystem in cities is a similar question. It requires political commitment and at least a group of engaged stakeholders to start the related transformation processes. Once a decision is made, related strategies and action plans have to be elaborated. These plans can only be developed in a meaningful manner when working cross-sectoral (Inforelais 2021).

This need for cross-sectoral strategies and action plans can be illustrated with the change of mobility patterns of the employees and the audiences in the cultural field. This implies the need of accessible public transport that requires cooperation from the department of transport and the facility managers of cultural venues in order to build for example parking slots for bikes, and the need for the marketing and tourism department to inform about the new accessibility opportunities for local and international guests. Furthermore, the human resources department might be able to generate monetary and non-monetary incentives in order to motivate the staff to use public transport or might be ready to make modifications related to working hours to adapt to the schedules of buses. As such, many elements of cross-sectoral cooperation and common initiatives can be imagined.

Furthermore, a whole set of rules and regulations might need adaptation, in order to cope with CO² reduction targets—for example, to avoid public support for those activities causing too much emissions. This, for instance, implies a reflection on the public support programmes for culture in view of ecological needs. In addition, rules and regulations might be part of the competence of a city that is aiming to transform its cultural ecosystem to be more ecological and climate friendly. Some rules might be rather decided on other governance levels, such as at the State level. In any case, building up an ecological cultural system is a systemic change, including technology, organisational innovation, as well as change of individual behaviours.

A Cultural Change for Sustainable Development

Changing ways of doing is a deeply cultural endeavour. The protection of the climate requires a considerable change of how we are doing things, which attitudes are admired and estimated by our peers and in the society as a whole, and the reasons why our friends maybe like us. The underlying value-sets of Western societies are very often based on a strong dichotomy between nature and culture. If human-beings feeling apart, the answer to identified challenges will be different than in a context where human-nature relationship is different.

Nature is often set in opposition to culture or the other way around, invoking the ideal of intact nature, which must not be further destroyed (or shaped) by human interventions and activities. Interesting further considerations by the French philosopher Baptiste Morizot include the self-image of humans, who in turn should understand themselves as an integral part of nature. A “we” (again) would emerge from the opposition between man and nature (Morizot 2020). Furthermore, the understanding should be developed that the very largest green spaces that surround us are not untouched nature but man-made cultural landscapes—and have been for thousands of years. This applies, for example, to the European mountain pastures as well as the overgrown cattle pastures, where some of the most famous African national parks were created (Pearce 2016; Amann 2021).

Art, culture, the creative industries and crafts have the potential to help contemporary societies to reflect their position and their current value-set(s), to challenge current attitudes, and to provide playgrounds for experimenting alternatives ways of doing in safe spaces. The French initiative COAL, for example, “mobilizes artists and cultural actors on societal and environmental issues and supports the emergence of a culture of ecology through its actions such as the COAL Art & Environment Prize, curation of exhibitions, consultancy services for institutions and communities, European cooperation, and the animation of conferences, workshops and resource website.”² Cross-sectoral cooperation is fundamental in order to find new

2. <http://www.projetcoal.org/coal/en/le-prix-coal-art-et-environnement/>.

answers to new challenges in culture, crafts and beyond. European policies have a strong focus on these questions.

The European Union Policies and Agendas Reflecting Cross-sectoral Challenges

With the Green Deal,³ the European Union (EU) aims to address the climate change challenges in a broad transversal approach. A related initiative is the New European Bauhaus,⁴ with the objective to find ways for a just transition involving the citizens in a participative approach, the wider range of stakeholders from different sectors like building and architecture to interlink (again) functionality and aesthetics as well as ecological sustainability. Major related projects concern also the roles of cities for transformation to the better.

Beyond ecological questions, the European Union continues the efforts to modernise the cultural and creative sectors with the large and multiannual initiative of the Knowledge and Innovation Community for the Cultural and Creative Industries and Sectors, which is linked to the EU research programme Horizon.⁵ The triple helix approach involving research, corporations and the public sector will allow for broad Europe-wide engagement to develop the full potential of creative innovation and the most upgraded skill-sets.

Further in the area of cities, the EU Urban Innovative Actions Programme provides a framework for experimental innovations in the areas of culture and heritage. The Greek city of Halandri⁶ implements a cross-sectoral multi-annual project related to the overarching concepts of water and heritage commons involving the citizens, as the creative sectors and water management companies are linked to an ancient aqueduct that goes far

3. https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal_en.

4. https://new-european-bauhaus.europa.eu/index_en.

5. <https://eit.europa.eu/eit-community/eit-culture-creativity>.

6. <https://uia-initiative.eu/en/uia-cities/halandri>.

beyond the pure renovation of heritage sites.

These and many other examples are illustrative of the wide range of cross-sectoral challenges which are addressed with forward looking policies and actions involving stakeholders and implementers from very diverse backgrounds. Collaborative policies and practices addressing future transformation scenarios have the potential to generate the most meaningful impacts.

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Current Status of Jinju's Patterned Textile Weaving Techniques*

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Abstract

As Korea's most representative city for silk production, Jinju is the city where restoration and replication of Korean traditional patterned textiles are possible. This study examines the history of Jinju Silk and the weaving process of Jinju's textiles. The research method includes literature reviews and oral statements. Jinju Silk production began around 1910 aided by the city's excellent silk production capacity and technical skills as well as local advantages to supply raw materials for silk. After the Korean War (1950-1953), silk factories were equipped with modern facilities, and the silk industry enjoyed its boom based on high productivity. Since the 1990s, however, the number of silk companies has decreased with a decline in demand for silk. Since the 2000s, much effort and support has been devoted to revitalizing Jinju's silk industry. Jinju's textile weaving processes are divided into: fabric analysis and design; pattern card installation; weaving preparation; and weaving. Though each weaving process requires various technicians, only the elderly technicians remain at present. It is hoped that this study will recognize the importance of Jinju Silk again and lay the foundation for basic resources for the conservation and succession of the weaving techniques of Jinju's traditional patterned textiles.

Keywords: Jinju Silk, modern and contemporary Korean woven fabrics, traditional Korean crafts, Korean patterned textiles, textile crafts

* This paper is based on the results of the Jinju Traditional Cultural Heritage Excavation Project, which was conducted with the support of the Samgwang Cultural Research Foundation and the Jinju Culture and Tourism Foundation in 2021.

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I. Introduction

Located in Gyeongsangnam-do province, Jinju City is one of the leading silk production areas in Korea. It is also the city where it is possible to restore and replicate Korean traditional patterned textiles. Jinju Silk has over 100 years of history and there are silk weaving technicians with several decades of experiences. Their skills, know-how, and experience have enabled the production of Korean traditional patterned textiles.

Traditional Korean textiles are not only the main material of costume relics, but also are used in the restoration and replication of national cultural heritage such as the mounting of the king's portrait and the cover of the *Uigwe* (The Royal Protocols of the Joseon Dynasty) as well as various fields of relics such as paintings, ancient books, diplomatic documents, and folding screens. Additionally, the pattern of textiles, along with their structure and characteristics, can be one of the main factors in evaluating the period of textile relics. The patterns found in cloth also show the aesthetical sense of the Korean people (NRICH 2006, 11).

Unfortunately, the silk industry in Korea has shrunk since the 1990s and the number of textile factories in Jinju has drastically declined. Consequently, many skilled silk technicians left the site. In addition, the restoration and replication of textile relics focused on the forms of clothing rather than investigating the textile itself until the early 2000 (Kim J. 2011, 2). As a result, little attention was paid to the techniques to weave Korean traditional textiles. This led to the failure to systematically inherit the weaving techniques or skills of traditional patterned textiles, including traditional hand-weaving looms in Korea.

On the other hand, neighboring countries such as China and Japan have preserved traditional hand-weaving looms and skills for weaving patterned textiles, and they still weave traditional textiles by using handlooms and weaving techniques (Lee et al. 2021, 13). These hand-woven textiles are not only used for restoring and replicating the relics, but also for producing artworks, decorative items and souvenirs, strengthening the locality of the region.

At present, most of the technicians engaged in Jinju Silk are 50 years

and over, and there is no training of new technicians at all. As Jinju Silk technicians mastered their skills through apprenticeship, there are no systemized methods to transmit silk fabric weaving skills. To preserve and pass down Korean traditional textile techniques in Jinju and to strengthen the city's locality, basic materials on Jinju Silk weaving techniques are needed.

This study aims to examine Jinju's traditional textile weaving techniques. The findings of the study can be used as one of the basic materials to reproduce Jinju's traditional weaving technique and secure the information on modern and contemporary Korean silk production. In addition, they can be used as a source to specialize the Jinju Silk Museum, which is scheduled to open in 2023.

This study was conducted based on literature review and oral statements. First, the history of Jinju Silk and its changes were investigated by examining articles and literature in modern and contemporary newspapers. Also, a preliminary survey was conducted on Jinju Silk technicians based on weaving theories. After that, the researchers of this study visited the silk factories and conducted in-depth interviews to understand the techniques needed for each weaving process that could not be identified from articles and literature. In particular, interviews with some technicians who participated in the restoration and replication of national cultural heritage helped us focus on the weaving process of traditional textile.

II. History of Jinju Silk

1. 1910s–Pre-Liberation of 1945

In the 1910s, Japan promulgated Japanese Government-General's Ordinance for Company Establishment and regulated mining, commerce, industry, and agriculture (CHCCJ 1995, 406) and strongly encouraged sericulture, especially in Korea (Yamaguchi 1910, 538-539; quoted in CHCCJ 1995, 406). This was due to the fact that the land and climatic conditions of Korea were suitable

for cultivating mulberry trees which are the only food source for silkworms (Yokota 2019, 42). Sericulture was one of the important items of exploitation during Japanese occupation. In Korea, Jinju had excellent climatic conditions and geographical location for sericulture, making it a target of exploitation (GJTIC 1986, 23). From the mid-1920s to the late 1930s when sericulture was encouraged, the number of silkworm farms and the production of silkworm cocoons in Jinju also increased steadily (Jinju CCI 2006, 259).

Jinju had the advantage of demand and supply of raw materials for silk as well as excellent technology and productivity. Around 1910, approximately 150 households were weaving silk by using hand-weaving looms in a village in Sancheong-gun, a county in Jinju (GJTIC 1986, 24). According to an article by *Gyeongnam Ilbo* in 1910, silk fabrics produced in Mukgok-ri of Danseong-myeon, Sancheong-gun were of high quality.

Based on these advantageous conditions, Jinju quickly began to establish a modern production system. It seems that Jinju started factory-type weaving by using modern looms after the establishment of Dongyang Yeomjik Co.. In 1925, Daegu Dongyang Yeomjik, the only weaving company in Gyeongsangbuk-do province, opened its branch in Jinju and the annual revenue from this new branch was quite high.¹ In 1931, Jinju was selected as the first weaving training center in the province.² The research materials show that Jinju had already become a favorable area for textile production in the 1920s and 1930s.

2. Post-Liberation–1960s

After Liberation of 1945, Jinju's silk industry began to grow into a modern industry. For example, Dongyang Yeomjik in Jinju used the power loom when producing woven fabrics (Kim E. 1992, 25). In 1946, Joil Gyeonjik produced its own silk fabric called *nyuttong* (bright-colored, soft silk fabric

1. "The Development of Daegu Dongyang Yeomjik Co.," *Chosun Ilbo*, January 5, 1926, p. 8.
2. "Jinju Citizens' Representatives Meet to Select a Weaving Training Center," *Dong-A Ilbo*, April 9, 1931, p. 5.

that does not wrinkle easily), which had been imported from Japan, with modern equipment (Lee et al. 2021, 27). Joil Gyeonjik's *nyuttong* was the first silk fabric to be produced by a domestic company (Kim E. 1992, 25).

In the 1950s, the *nyuttong* fabric produced by Dongyang Yeomjik received the Presidential Award at the "Third National Domestic Product Exhibition."³ *Nyuttong* produced in Jinju was recognized for its excellent quality and was called "Jinju Nyuttong" (Lee et al. 2021, 28). In the late 1950s, as seen in Fig. 1, buildings and facilities destroyed by the Korean War began to be reconstructed and equipped with modern facilities.⁴

In 1962, an expo was held and, as shown in Fig. 2, the Jacquard loom was displayed as a special product of Gyeongsangnam-do province.⁵ Consequently, the textile industry using power looms and Jacquard looms grew into a

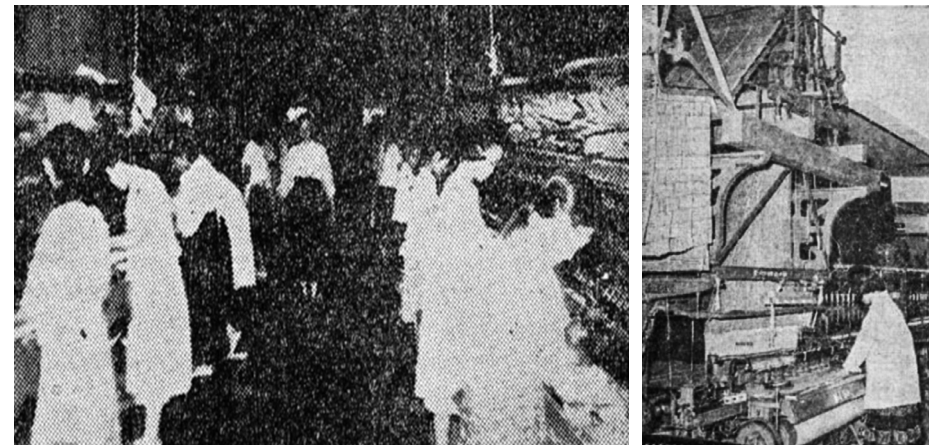


Figure 1. Jinju factory in operation, *Chosun Ilbo*, August 22, 1959 (left).

Figure 2. Loom displayed in an expo held in Gyeongsangnam-do province, *Dong-A Ilbo*, May 9, 1962 (right).

3. "Award Ceremony Was Held as a Big Event Yesterday," *Dong-A Ilbo*, November 12, 1954, p. 2.
4. "Joint Ancestral Ritual Held Before Jinju Factories Begin Operation," *Chosun Ilbo*, August 22, 1959, p. 4.
5. "Expo News," *Dong-A Ilbo*, May 9, 1962, p. 2.

modern industry throughout Gyeongsangnam-do region including Jinju, and Jinju produced high-quality textiles aided by these modern facilities and technology.

3. 1970s–1980s

Jinju Silk industry boomed in the 1970s and 1980s. The government-led economic development plan was implemented in the 1960s, and as a result, textile products accounted for about 30 percent of total exports in the 1970s.⁶ Until the 1970s, textile factories including Jinju Silk producers were a cottage industry scattered throughout the city (Jinju CCI 2006, 914). In the 1970s, however, these factories either merged with existing factories or separated depending on their production process in order to produce the products more efficiently. In 1977, Hanguk Saengsa Co. founded Jinju Yeonsa Inc. with 26 small and medium-sized silk fabric manufacturers in Jinju.⁷ In 1978, silk companies that had been scattered in several areas moved to the newly-established Sangpyeong Industrial Complex and began to improve factory facilities (Jinju CCI 2006, 921).

In 1982, Jinju Silk was selected as the special product at the 1988 Seoul Olympics and received favorable reviews from foreign visitors. In 1988, the Korea Silk Research Institute was established to boost the development of new technology, which had been considered insufficient to support the potentiality of Jinju Silk, and to foster skilled technicians (Jinju CCI 2006, 490). In the late 1980s, Jinju became a leading silk producer, accounting for 80 percent of the total domestic silk production.⁸

6. Na Su-ji, "The Textile Industry, Which Contributed Greatly to Exports in the 1970s, Was 'Stigmatized' as a Declining Industry in 1997 . . . First Trade Deficit in 2016," *Korea Economic Daily*, July 16, 2019. <https://www.hankyung.com/economy/article/2019071683471>.

7. "Hanguk Saengsa Co. Plans to Construct a Factory for Thrown Silk by the End of This Year," *Maeil Business Newspaper*, April 13, 1977, p. 4.

8. "New Map of Korea (34), Jinju," *Kyungghyang Shinmun*, September 1, 1987, p. 13.

4. 1990s–2000s

From the late 1980s, a vicious cycle of abolition of the customs drawback system, increase in labor and raw material costs, and decrease in domestic and overseas demand and exports led to the stagnation of Jinju Silk production.⁹ In the 1990s, a lot of efforts were made to revitalize Jinju Silk. In 1998, the Small and Medium Businesses Administration (SMBA) designated Jinju Silk as a trade that represents specialized industry in Gyeongsangnam-do and started to support its finance, technology, marketing, exhibition, and sales.¹⁰ Representatives of textile companies along with the Gyeongnam Jinju Textile Industry Cooperative decided to use a co-brand to revitalize Jinju Silk.¹¹ For the domestic market, the brand was named "Jinjugira," which means the finest silk, and the brand for the overseas market was "Silkian," meaning silk citizens (Lee et al. 2021, 32).

In 2004, Jinju Silk was selected as one of the "Regional Innovation System" (RIS) projects and received support to promote the silk industry, including its technological development, human resource development, and marketing (Kim and Lee 2012, 393). Jinju began to create the Jinju Silk Valley from 2005 and established a silk industry production system by attracting silk manufacturers, Korea Silk Research Institute, and Silk Industry Innovation Center (Lee et al. 2021, 32).

5. 2010 and Onwards

Since the 2000s, continuous efforts have been made to revitalize Korean craft culture. In 2008, a hand-weaving Jacquard draw loom was produced in Jinju, which made it possible to promote the "Repair and Maintenance Project of

9. "According to the Gyeongnam Jinju Silk Cooperative, Silk Manufacturers Are Facing a Bankruptcy Crisis," *Maeil Business Newspaper*, December 16, 1988, p. 7.

10. Park Jong-seong, "SMBA Fosters Specialized Industries in 9 Areas," *Kyungghyang Shinmun*, September 2, 1998, p. 12.

11. Ji Seong-ho, "'Silkian' Selected as the Co-brand of Jinju Silk," *Yonhap News*, October 13, 1997, <https://n.news.naver.com/mnews/article/001/0004190984?sid=102>.

Clothes Worn by King Gwanghaegun, His Queen Consort, and a Court Lady.” As there were no remaining traditional hand-weaving loom artifacts in Korea, this project had to refer to traditional looms and techniques in China and Japan.

In 2011, a study was published to suggest the direction for traditional textile replication by comparing the difference between hand weaving and machine weaving. According to this study, as a great deal of physical power is required to weave textiles with traditional hand-weaving looms, traditional patterned textiles were replicated by using a hand-weaving Jacquard loom instead (Kim J. 2011).¹²

In 2019, Jinju City was designated as a UNESCO’s Creative City of Crafts and Folk Art, based on cultural heritage of Jinju such as wood craft, traditional dance, traditional music, and silk industry. In 2021, the Jinju Silk Fair was held at the same time as the Jinju Traditional Crafts Biennale, and a variety of events incorporating crafts and silk were presented.¹³ The Jinju Silk Museum is scheduled to be built in 2023 to preserve the historical and cultural values of Jinju Silk.¹⁴ As such, Jinju is endeavoring to attract various projects, supports and institutions to revitalize Jinju Silk.

12. The shedding motion requires so much power that it can only weave about 90 centimeters a day with the strength of an adult male, so there is a limit to weaving fabric only with human power. However, using machine power rather than human power does not affect the fabric hand.

13. Yu Yong-sik, “The Jinju Traditional Crafts Biennale Closes,” *News Gyeongnam*, November 24, 2021, <http://www.newsgn.com/317387>.

14. Kang Jin-tae, “The Construction of the Jinju Silk Museum Gains Momentum,” *Kyungnam Shinmun*, November 11, 2020, <http://www.knnews.co.kr/news/articleView.php?idxno=1337552>.

III. Weaving Process and Techniques of Patterned Textiles in Jinju

1. Fabric Analysis and Design

1.1. Fabric Analysis

Jinju’s patterned textiles are produced through the processes of fabric analysis and design, pattern card installation, weaving preparation, and weaving, as seen in Fig. 3. In order to weave traditional patterned textiles, the first thing is to investigate and analyze the woven fabrics to obtain information necessary for textile design. The necessary information includes: the type of fibers; the twist direction, thickness, density, structure, and weaving method of yarns; the shape and size of patterns, etc.

The textile cultural properties can be easily damaged by physical and chemical causes due to their nature of organic materials. Therefore, weaving technicians gather information on textiles from relics data investigated by researchers or institutions in charge of relics rather than examining the relics directly. When the actual observation by a weaving technician is needed, the relics can be examined after being placed under a glass plate that can prevent contact with the surrounding environment.

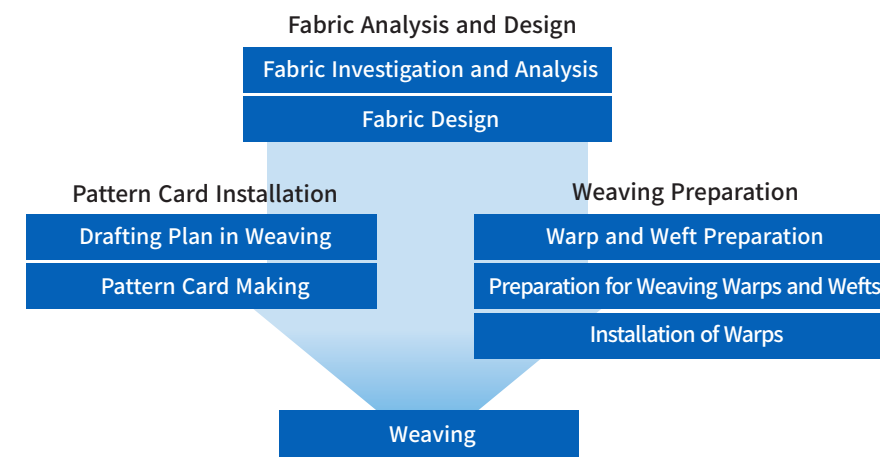


Figure 3. Weaving processes of Jinju’s patterned textiles

The twist direction, thickness, density, structure and weaving method of the yarn of textile relics are mostly identified with microscopic photographs. If the yarn is twisted, it is necessary to identify whether the direction is a “right hand” twist (S) or a “left hand” twist (Z). The yarn thickness is also estimated by examining the microscopic photographs of the relics to make samples of similar thickness. Then, the sample with the closest thickness is selected by comparing the samples with the photographs. The density of a yarn is measured by counting the number of warp and weft yarns with the pick glass with the size of 1 x 1 inch. In the case of the fabric structure, the weaving method is analyzed after identifying the ground weave and pattern weave through photographs.

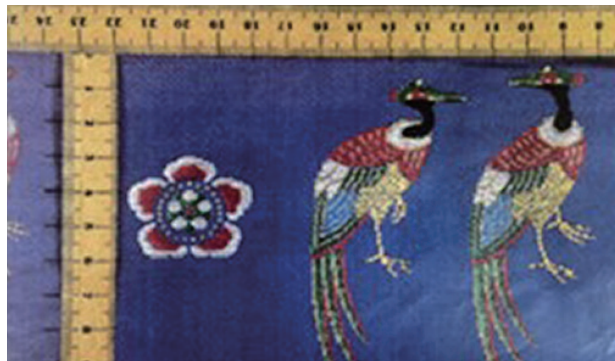


Figure 4. Pheasant-patterned ceremonial robe of the consort of Imperial Prince Yeong (photo by author, 2021).

As for the shape and size of patterns, as shown in Fig. 4, place two rulers vertically and take a picture, and then measure the size of the patterns using photographs. Unlike modern fabrics, the size of all patterns in traditional patterned textiles and the spacing between patterns need to be measured one by one. Since the traditional textiles are mainly woven with a handloom, the size and spacing of each pattern are irregular due to differences in the weaver’s strength and speed.

1.2. Fabric Design

Fabric design plans the weaving and sets the loom based on the results obtained from the fabric analysis. The weaving plan involves filling out the design sheet using the information on the fabrics, production volume, and setting values of the loom. The fabric production is calculated by the target production and the required amount of yarn. The setting values of the loom include the width of woven fabrics and the total number of warp yarns.

Once the design sheet is filled out, the hand-weaving Jacquard draw loom is set for weaving. The setting process begins by hanging harness cords on the Jacquard device, passing them through the comber board, and then connecting the heald (or the heddle) to the harnesses that has passed through the board. It is a very delicate process that requires a lot of time and money.

Textile design is done by a fabric designer who considers various conditions of the loom when designing the fabric to be woven. If the loom is not suitable for the fabric design, the designer consults with the general technician, who is responsible for the entire weaving process, to modify the design according to the conditions of the loom. However, there are occasions where the loom facilities are changed depending on the fabric design. So that the general technician should proceed with the fabric analysis and design process together with the designer.

In this way, a fabric designer is an indispensable technician for weaving textiles. In particular, unlike modern textiles, it is difficult to analyze traditional textiles due to their dense and compound weave. Therefore, designers who have only dealt with modern textiles cannot analyze traditional textiles.

2. Pattern Card Installation

2.1. Drafting Plan in Weaving

Once the fabric analysis and design are completed, the weaving draft is drawn based on the data. It illustrates woven marks of interlacing warps and



Figure 5. Weaving draft with patterns drawn on design paper (photo by author, 2021).

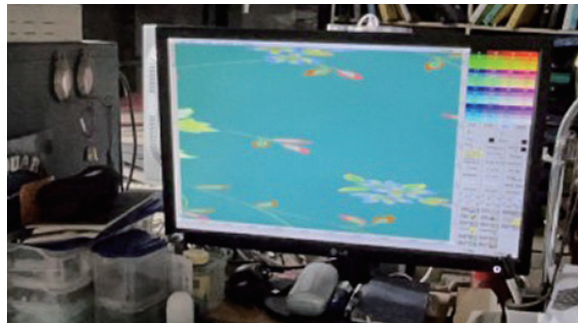


Figure 6. Design using a computer program (photo by author, 2021).

wefts, that is patterns, on design paper. The design paper, which is often called *ttakjongi* in Jinju, is a piece of paper on which squares are drawn like graph paper.

There are two ways to create a weaving draft: one is to draw it directly by hand on design paper (Fig. 5) and the other is to use a computer program. In Jinju, the weaving draft was drawn by hand until the 1990s, but the computer program has been used as shown in Fig. 6 since the introduction of a design computer program in the late 1990s. This program is also used when textile relics are replicated.

2.2. Pattern Card Making

A pattern card is a paper board with holes punched in accordance with the design and is used in the hand-weaving Jacquard draw loom. The holes control the up and down motions of warp yarns. The “punching” refers to the process of making holes on a paper board according to the design using a punching machine as shown in Fig. 7.

The perforated pattern cards are connected together in order. This process is called “lacing” and a lacing machine is used (Fig. 8). Figure 9 shows the completed laced pattern card. The number of pattern cards is the same as the number of weft yarns needed for one repeat of a weave.



Figure 7. Jacquard card punching machine (photo by author, 2021).



Figure 8. Jacquard card lacing machine (photo by author, 2021).



Figure 9. Laced pattern card (photo by author, 2021).

The looms that were used until the early 1990s were non-digitized ones, so the up and down motions of the warps were controlled by the pattern card. However, since the late 1990s, the pattern card has been replaced by digital storage devices such as diskettes and USBs with the usage of digitized looms.

Even today, weaving the fabrics with the hand-weaving Jacquard draw loom is only possible with pattern cards, not digital storage devices. Nonetheless, as most of facilities for weaving have been digitized, fabric designers and equipment that can make the pattern cards have gradually disappeared. Currently, there is only one weaving company that can produce the pattern cards in Jinju.

3. Weaving Preparation

3.1. Warp and Weft Preparation

After the fabric analysis and design, the fabric designer prepares a design and technicians make preparations for weaving. The preparation of warp and weft yarns means preparing warps and wefts that are suitable for the analyzed woven fabrics. The first stage is to prepare yarns for fabric formation. The yarns that are in the form of a hank are usually stiff and impure. Therefore, the yarns are soaked in a softener solution to remove the impurities and increase flexibility. This process is called *haji*. The surface of yarns that have passed through this process becomes so smooth and flexible that yarn breakage does not occur easily.

The yarns that have passed through the process are still in the form of a hank, but this hank-type of yarns cannot be used in the next process. So, the yarns need to be wound onto a bobbin. This process is called “winding.”

After this winding process, the process of twisting is applied to the yarns wound on the bobbin. The twisted yarns often tend to return to its original state. Therefore, the “setting” process is necessary in order to firmly set the twist. The twist of yarns is fixed by putting the twisted yarns in the setting machine and applying high temperature and pressure.

Once the setting process is done, the yarns are made into hanks again

for scouring and dyeing. The hanks of yarns that have been scoured and dyed go through the winding process again before they are wound on the bobbin.

As such, the preparation of warps and wefts is completed after going through many processes. Before and after the 1990s, there were technicians who were dedicated to each process of winding, scouring and dyeing. However, in recent years, only one or two technicians are in charge of multiple phases of yarn preparation process.

In Jinju, yarns are mainly imported from China, even when textile relics are replicated. In 2008, Haeinsa temple and Hapcheon-gun county initiated the “Repair and Maintenance Project of Clothes Worn by King Gwanghaegun, His Queen Consort, and a Court Lady.” In this project the domestically-produced yarns were preferred but it was not possible to produce the yarns that were similar to the fineness of the fiber used to weave the relic. Thus, the yarns made by a semi-manual method in China were used (Haeinsa and Hapcheon-gun 2008, 69) and currently, imported yarns are mainly used in Korea.

The mechanical equipment is used regardless of the usage of textiles during the warp and weft preparation process. This is because the type of equipment in this process has little effect on the fabric appearance or hand. Therefore, regardless of whether they are traditional or modern textiles, the warp and weft preparation process is carried out in the same way.

3.2. Preparation for Weaving Warps and Wefts

The preparation for weaving warps and wefts is the process that enables weaving by mounting the warp and weft yarns on a weaving machine. This process is divided into “quill winding” and “warping.”

1) Quill Winding

“Quill winding” is a process of winding the weft yarns on a quill or pirn. In Jinju, the quill is called *kkuri*. The wefts are wound by the manual winding machine as shown in Fig. 10, and the quill that is filled with the wefts is inserted inside a shuttle.



Figure 10. Manual winding machine (photo by author, 2021).

Up until the 1990s, there were technicians (*kkurigong*) who were responsible for winding quills in the Jinju Silk industry. At the time, this was the work assigned to new technicians who first joined the factories. However, as there are currently no skilled technicians left, the technicians who are responsible for the warp and weft preparation take on the role of *kkurigong*.

2) Warping

“Warping” is a process of winding the warp yarns on a warp beam. In Jinju, sectional warping (*kkokji jeonggyeong*) is used. Sectional warping is applied to fabrics with different colored warp yarns. This warping method is suitable for multi-product small batch production (Yi et al. 2018, 5) and is often applied in the replication of textile relics. Sectional warping is performed using an equipment shown in Fig. 11. It is divided into three processes: the “primary” process involves connecting yarns to the warping machine; “warping” is the process where the yarns on the warping machine are wound on a drum; and “beaming” is the last process in which the yarns are transferred from the drum onto the warp beam.

① Primary process

In the primary process, the warp yarns are mounted on the sectional

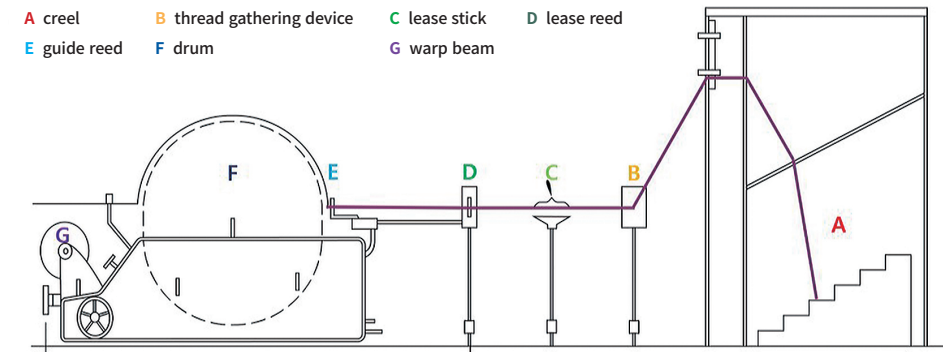


Figure 11. Overall view of sectional warping machine used in Jinju

warping machine. At first, the bobbins on which warps are wound are placed on a creel (A) as seen in Fig. 11. The creel is a stand that holds the warp yarns. In Jinju, the creel is usually arranged in the form of stairs, as shown in Fig. 12. The stair-creel is easy to install and the tension on the yarn is low, so it is suitable for working with a thin yarn. It is also often used in weaving traditional textiles.

The warping technician inserts the yarns placed on the stair-creel into the thread gathering device (B), lease stick (C), lease reed (D), and guide

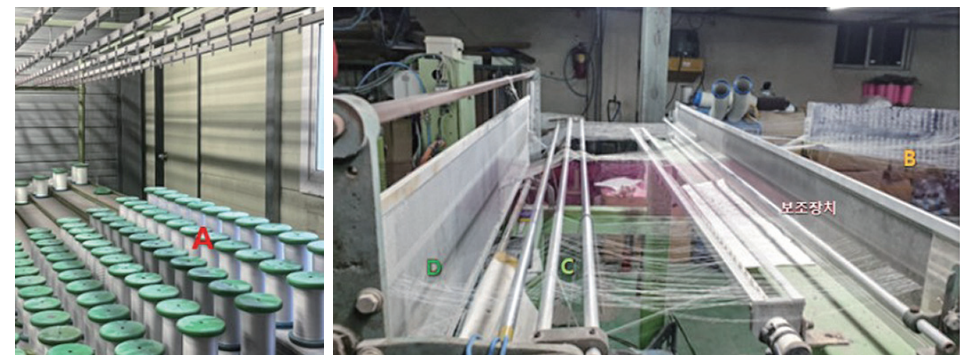


Figure 12. Stair-creel (A) (photo by author, 2021).

Figure 13. Thread gathering device (B), auxiliary device, lease stick (C) and lease reed (D) (photo by author, 2021).

reed (E) (Fig. 13) one by one. At this time, depending on the equipment of a company, an auxiliary device may be used between the thread gathering device and lease stick. It takes a lot of time to thread a large number of yarns into multiple devices. In order to simplify this process, the following work is proceeded in Jinju: it is to change into a new yarn by connecting together a new thread without cutting the yarn that have already been inserted into the warping device.

The warp yarns that have undergone the previous process are tapered at one end in the guide reed (E). This end is referred to as *kkokji* and is also called *moseum* in other places. The number of yarns of one end is the same as the number of bobbins placed on the creel.

② Warping

Warping is a process in which yarns are wound on the drum (F). First, after holding the yarns inserted into the guide reed in one hand, separate them from each other (top and bottom) through the lease reed (D). Then, tie them to make a knot and hang it on the protruding part of the drum. After that, as shown in Fig. 14, rotate the drum while feeling the yarn tension with a hand and wind yarns up to the predetermined length. When wound to the predetermined length, the warps are cut and knotted to fix on the drum. This process is repeated until the total number and the width of the required



Figure 14. Winding after identifying the yarn tension (photo by author, 2021) (left).

Figure 15. Preventing static electricity by using the hand (photo by author, 2021) (right).

warps are obtained.

Warping technicians use their hands to handle yarns during the warping process for two reasons. First is to detect the changes in tension of warp yarns. Since the changes in tension are the major cause of fabric defects, the warping technician must detect any slight changes in tension. Second is to get rid of static electricity generated during the warping process. The static electricity causes irregularities in the spacing of the yarn. Therefore, the warping technician touches the yarns that are gathered in the guide reed (E) to remove static electricity, as shown in Fig. 15. A humidifier is also used at times to eliminate static electricity more efficiently.

The warping process requires the sensitivity and know-how of technicians and vertical lines may appear on the surface of the woven fabrics if warping is not done accurately. Therefore, warping is overseen by highly skilled technicians.

③ Beaming

Beaming is a process of unwinding the yarn from the warping drum (F) and rewinding it on the warp beam (G) (Fig. 16). At first, the warp beam is installed onto the warping machine, and then the knots of tapered ends, which were fixed on the drum in the previous stage, are untied and fixed onto the warp beam. A branched cloth called *gasimpo* that is cut into strips

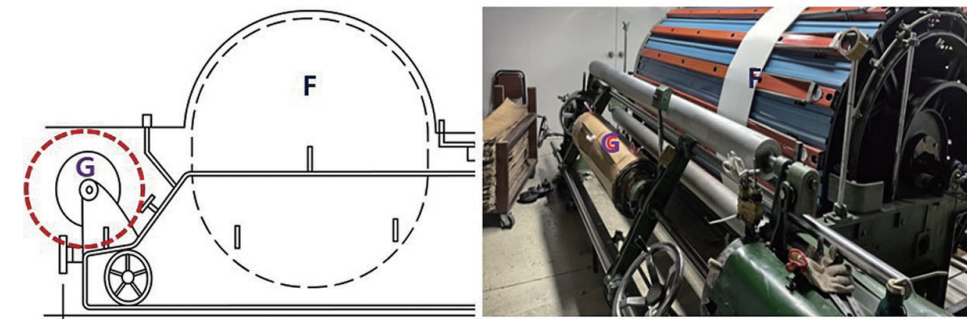


Figure 16. Warping drum (F) and warp beam (G) during the beaming process (photo by author, 2021).

is attached to the warp beam. A knot is tied at the end of each strip of *gasimpo* and the ends are fixed on the warp beam. Once the ends are fixed to the warp beam, transfer the warps wound on the drum to the warp beam by starting the warping machine. During this process, a cardboard is inserted between the warp beam and warp yarns. This cardboard allows warp yarns to be wound at the same interval and at the same tension.

3.3. Installation of Warp Yarns

Warp installation is to install a warp beam wound with warp yarns on the loom after the warping process. The process where a new warp needs to be placed on the loom is called “drawing-in,” and the process where the warp yarn is already placed on the loom is called “tying-in.” Both processes must be done by hand and cannot be replaced by machines.

1) Drawing-in

“Drawing-in” refers to the process of passing the warp yarn wound on the warper beam through the heald and reed of loom one by one. This work requires a lot of time and effort because the warp yarn must be threaded one at a time and in order. In Jinju, the drawing-in process is regarded as a part of the fabric design process. At present, this work is outsourced to reduce time and cost.

2) Tying-in

“Tying-in” refers to the process of tying the ends of a new warp to the corresponding ends of the old warp hanging on the loom in a knot. This process can save time and cost because the warps do not need to be passed through the heald and reed one by one like the drawing-in process.

In Jinju, the tying-in process is usually done by making knots by hand.¹⁵ The size of the knots should be small enough to go through the reed smoothly. Hand tying-in is done by a team of two technicians. For tying-in,

15. Weaving traditional Korean clothes with silk yarn is done mainly by hand. As there are many fabric manufacturers for traditional clothes in Jinju, the hand tying-in is often used.



Figure 17. Hand tying-in (photo by author, 2021).

the order of warp yarns on the loom must be the same as that of new warp yarns to be loaded on the loom. As shown in Fig. 17, hand tying-in is done by pulling a yarn on each side one at a time and rubbing it between fingers to connect it naturally.

As hand tying-in cannot be replaced by a machine, this work requires a high level of delicate concentration from a tying-in technician. In the 1990s, some of these technicians were engaged not only in tying-in, but also drawing-in and *surikomi*.¹⁶

4. Weaving

Weaving is to move up and down warp yarns installed on the loom during the previous processes to make the shuttle race, pass weft yarns through the shuttle race, and then beat the wefts with the reed. When the weaving is repeated, fabric is made.

During weaving, problems such as warp yarn breakage or fabric faults may occur. If the warp is broken during weaving, a weaving technician (*jiksu*) ties the broken warp to a “joined yarn” as shown in Fig. 18, and the joined yarn is temporarily tied to the harness cord to fix on the loom. The broken

16. *Surikomi* is the work of connecting the heald and harnesses. Harnesses are the cords that connect the upper part of the loom and the heald so that the heald threaded with patterned warps can be operated.

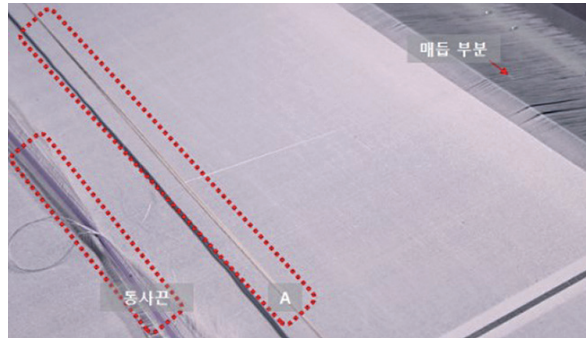


Figure 18. Joined yarn tied to the harness cord (photo by author, 2021).

warp is then connected by weaving up to the part knotted between the broken warp and the joined yarn.

When there are faults or defects in the fabric during weaving, the weaving technician remove them by “knitting.” This process unweaves the weft yarns where faults have appeared with a stick called *heumdae* (Figs. 19 and 20) and then to connect naturally the part before the faults and the newly woven part. *Heumdae* is used to unweave the weft yarn during



Figure 19. *Heumdae* is used to unweave the weft yarn (photo by author, 2021).



Figure 20. *Heumdae* made out of various materials (photo by author, 2021).

weaving and the weaving technician usually makes it by trimming wood or plastic. Since a weft yarn has to be unwoven one by one, the end should be pointed.

IV. Conclusion

Located in Gyeongsangnam-do province, Jinju is a city well-known for its silk production and Jinju Silk embodies the city's history and culture. In the 1980s, Jinju Silk was so popular that it accounted for more than 80 percent of domestic silk production. Jinju Silk is one of the most representative industries of Jinju even to this day, to the extent that Jinju continues to promote the revitalization of silk industry by supporting various events and initiatives such as Jinju Silk Fair, silk fashion shows, and technology development for silk.

Since the 1910s, Jinju has been in an advantageous position to supply silk raw materials due to its vigorous sericulture. At the time, people in a village in Jinju produced woven fabrics with hand-weaving looms. After Liberation, Jinju's silk companies began to produce high-quality textiles with modern facilities. The 1970s was a thriving period for Jinju Silk. In order to increase the productivity, silk factories were either conglomerated or divided into different process of weaving. Support was provided for the development of new technologies and training of skilled technicians throughout the 1980s. Though the domestic economic situation went through a dark period in the 1990s, Jinju Silk producers developed co-brands such as Jinjugira and Silkian and pioneered a new market in order to revitalize the Jinju Silk sales. In the 2000s, Jinju began to play a role as a silk industry cluster by establishing Jinju Silk Valley, the Korea Silk Research Institute and the Silk Industry Innovation Center.

Weaving processes of Jinju's patterned textiles are divided into fabric analysis and design, pattern card installation, weaving preparation, and weaving. Fabric analysis and design involves investigating the fabric to be weaved, planning the weaving according to the results of the investigation

and setting up the loom. When restoring and replicating the costume relics, it is impossible to design without technicians of Jinju included in the design process.

After the fabric analysis and design is completed, a pattern card is installed and preparation for weaving begins. A fabric designer draws the weaving draft, makes the pattern card and installs it. Up until the early 1990s, the weaving draft was drawn by hand but now computer programs are used to create it. The number of fabric designers has also decreased significantly, and there is currently only one company in Jinju that can produce the pattern card for the hand-weaving Jacquard draw loom.

In the process of weaving preparation, the warp and weft yarns are prepared through multiple steps such as winding, twisting, scouring, dyeing, etc. These yarns go through the processes of quill winding and warping so that they can be mounted on the loom. Next, the warp yarns are wound on the warping machine before being wound on a drum once again. The yarns wound on the drum are transferred to the warp beam. After this warping process, the warp yarns are connected to the loom. Once a series of preparation processes are completed, a weaving technician beats a reed to weave the fabric.

Jinju Silk technicians have accumulated knowledge and skills on textiles through their long experience and this has enabled traditional textile weaving in Jinju. This study has shown that the expertise and experience of the technicians remaining in Jinju are irreplaceable and valuable resources. However, despite the fact that the weaving techniques of Jinju's patterned textiles have been often learned through oral statements or individual apprenticeship rather than systemic transmission, there has been little attention paid to weaving techniques and technicians. Therefore, if the weaving techniques are not recorded and new technicians are not trained, the weaving techniques of Jinju's patterned textiles will be in danger of disappearing.

Intangible cultural heritage (ICH) represents a living culture and tradition where the customs, knowledge and skills of a community are transmitted from person to person and from generation to generation. Due to rapid urbanization, globalization and lack of interest, many ICHs continue

to disappear. Mechanization, industrialization, and mass production in particular threaten the transmission of traditional techniques of textile crafts. As Jinju Silk is also one of traditional Korean textile crafts, weaving techniques need to be protected and preserved. It is hoped that this study will serve as an opportunity to reconsider the value and importance of Jinju Silk and contribute to strengthening the locality as a Creative City of Jinju.

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New Ways for New UCCN Governance— National Coordination and the New UCCN Rules: Two Experiences of Fabriano Creative City*

Vittorio SALMONI**

Introduction

Fabriano, city of paper and of manufacturing production, and one of the most important industrial districts in Europe for applied mechanics, has been a member of the UNESCO Creative Cities Network (UCCN) since 2013. A few years before that, the town was faced with a profound production crisis associated with the global financial crisis that radically transformed its economic, social and urban stability. Fabriano, together with Turin, Genoa and few other Italian cities, experienced the epochal shift from an industrial economy to a different shape and to a different organisation. After this shift, the town focused on creativity and culture in order to define its new development pattern.

1. Creative Cities National Coordination Group

The 13 Italian Creative Cities, namely Alba, Bergamo, Biella, Bologna, Carrara, Como, Fabriano, Milano, Modena Parma, Pesaro, Rome and Turin, set up the National Coordination Group, driven by a protocol of intentions which was signed, at the beginning, in Fabriano by the Mayors of five cities

* This paper was presented at the UCCN Crafts and Folk Art Sub-network Annual Meeting held in Jinju from 19-21 October 2022.

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in 2016, just before the Annual Meeting in Östersund, Sweden. In the initial phase, the Coordination Group was led by the town of Bologna.

Together with the other Italian cities, Fabriano expressed its wish to host the 2019 UCCN Annual Conference with the project “Creative Italy: La Città Ideale—the Ideal City.”

The vision of creative city that the Coordination Group is aiming to promote is the one described in the UCCN mission statement and, in particular, is focused on the strategic role that creativity itself plays in the sustainable development of cities: culture and innovation are key tools for economic, social and territorial development.

The objectives set by the National Coordination Group consist of reinforcing the role of the Italian UCCN cities inside the UCCN itself; 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 in the different UCCN thematic clusters.

Moreover, the National Coordination Group is pursuing the objective of increasing the visibility of Italian cities and encouraging the participation of cities in clusters that are different from those of the cities of the National Coordination Group, in addition to the objective of developing other forms of collaboration between the cities of the UCCN, building a hub for the creativity at a national level and setting up a platform for reflection on the interconnection between culture, development and tourism.

Finally, the National Coordination Group proposes collaboration initiatives between the member cities, as well as through other thematic networks, both on a national and on an international level, coordinating the activities inside the Creative Cities and the UNESCO sites in order to develop projects aimed at promoting our heritage and the creativity. The Coordination Group gives its support to the research “Culture for Sustainable City” in connection with the projects of the Italian Government for Habitat III, and to the “Sustainable Development Agenda 2030.”

2. The Research

The ISTAO (Institute Adriano Olivetti), the INU (Italian National Institute of Urban Planning), the Fondazione Aristide Merioni, many universities, the Polytechnic School UNIPA and the International Architecture Exhibition all participate in the research activities initiated by Fabriano and other Italian cities.

In particular, the Italian Stand at the two last edition of Biennale di Venezia, Architecture 2021 and Art 2022 centered the exhibition on a “vision of art and architecture to the service of the community” that is originated by “the idea of a city seen as a shared work of art.” In the near future, architects will have to endorse the mission of making architecture compatible with the principles of social inclusion, participation, health, integration, and legality. In this context, the concept of suburbs assumes a different value: it will have not only an urbanistic but also social and mental values, in regard to the cultural marginality of the idea of living in a place. In the advanced world, a new part of the town is being developed and this is a place which has been built by the new citizens that in the future will live there. This part of the town is the result of massive migration movements, deeply integrated to the existing urban centre. New tools, new languages and new relations are needed to build this part of the town. The “Incremental Urbanism,” at the same time, integrated the cities of origin to equip them with essential services and infrastructures in order to encourage the development and the settlement of its inhabitants.

Therefore, the ideal of “designing for the common goal” stands out: this is an imperative seen as urgent at a global level, as has been shown during the International Architecture Exhibition and the Bi-City Biennale of Urbanism\Architecture in Shenzhen, China (2015 UABB).

3. The Themes

We selected two goals out of the 17 “Sustainable Development Goals and

Targets” and the contribution of the Italian creative cities will be based on them.

1) Goal 8: *Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.*

A new and important line of economic development of the territory and of Italian cities is the result of collaboration between the traditional manufacturing sector and the cultural and creative sector. It is well-known that the Italian industrialization is mainly based on manufacturing companies and the Marche Region, in particular, was the first in Italy and one of the first in Europe to have a high density of companies of this type.

In recent years, the evolution of markets has introduced profound changes in the regional production sector and therefore new analyses of the local economic development have been necessary. In addition to that, the typical structural weaknesses of the manufacturing sector are well-known. This sector is essentially made up of small and very small companies which operate in “mature” sectors and which are not really keen on investing in research and development. As they are not keen on developing business relations with other actors of the production chain, the few business relations they do have are based on strict subcontracting agreements.

Nevertheless, the companies that have overcome difficulties better than others in the market are those that have undergone a paradigm shift. Such a shift involves the activation of development paths based on their capability to innovate products, processes, and organisational structures. These companies are also focused on quality, innovation, and creativity as well as on the big potential offered by the ICT, while having close links with the region, promoting local knowledge and protecting the environment and the production sites. Thanks to the advanced technologies and to the makers, work has come back into the towns and also into the most beautiful historic villages in Italy.

Therefore, the question of the relationship between industry and creativity and between manufacturing and culture arises.

The innovation towards the creative driver and the development of

culture are not only encouraged by the patronage of a company, but also by the general awareness that “the company” is connected to the identity of a territory and its cultural heritage, both tangible and intangible, which has been established over time. The companies that implemented this idea have been able to integrate these factors that make up the cultural capital of a territory into their design content, into a strong and recognisable brand name, and into their capabilities to incorporate their products with values, lifestyles, history and tradition.

In other words, these companies have been able to re-appropriate all of these competitive factors associated with the “Made in Italy” brand, which is in demand in the markets of both developed and emerging countries, according to the principle that the success of the entrepreneurial sector—and therefore the success of the economic sector—is simply impossible without the social progress of its community.

This theme is closely related to the main principles on which the UNESCO network is based.

2) Goal 11: *Make cities and human settlements inclusive, safe, resilient and sustainable*

It is essential to look at the elements that characterize the epochal shift from the post-industrial city to the creative city. Fabriano is an important case study in Italy of this phenomenon, also for the research “Culture for Sustainable City,” focused on how innovation affects new policies for sustainable urban development, in preparation for the Habitat III 2016 conference.

This is the case of Bologna Creative City with “IncrediBOL!,” a regional-level pilot project started in 2010 which concerns public and private partners that are given resources and places for free use for local creative and cultural initiatives. This project achieved the objective of promoting the development of jobs and local creative industries and, at the same time, reached the goal of transforming them into a driving force for development, urban regeneration and territorial marketing.

Moreover, Bologna is also a collaborative city, according to what has

been established in the “Regolamento sulla collaborazione tra la città e i cittadini per la cura e la rigenerazione di beni comuni urbani” (“Guidelines on the collaboration between the cities and the citizens for the protection and regeneration of urban common goods”) in 2014, which aimed at supporting and enhancing autonomous citizen initiatives to achieve the objectives of general interest. In light of this project, citizens and the administration share ideas and objectives, interventions of regeneration of urban, tangible, intangible and digital common goods that are considered functional to the individual and the collective well-being. Up to now, 220 interventions of this type have been completed.

In the Italian creative cities, new policies for sustainable urban development are implemented. They are more and more oriented to proactive and not only merely reactive initiatives.

The experiences of many creative cities that have already taken the generational leap from the first phase, purely aimed at attracting knowledge workers, to the second phase in which the town generates creativity, economic development and new partnerships between the public and the private sector, show that the creative economy is an active force for urban regeneration, acting upon the vital factors of the city, on its identity and human capital, and on new manufacturing and training structures.

This is the reason why the definition of “Creative fab city” and “Creative City 3.0” has been created as these cities are based on the 3 Cs: Culture, Communication and Cooperation.

The scenario of the global crisis and the changes in urban policies in the age of the transition force us to design and manage new cities and new, more creative life cycles, enabling cities to act as engines for new urban policies and making it possible for us to overcome the current crisis. We envision cities that make creative use of renewable energy and means of transport, that change the way public spaces are used, once again becoming manufacturing centres and not merely centres that provide services.

We want to become cities that encourage a new alliance between digital and physical dimensions, between informed decision-makers and active citizens.



Problems and Solutions in the Implementation of the UNESCO Creative Cities Programme

[Discussants]



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Introduction

UNESCO proposed the establishment of the Creative Cities Network in 2004. At that time, so-called “globalization” was spreading throughout the world. It was an attempt to unify the economies, societies and cultures of the world according to the standardized criteria of developed countries. UNESCO’s position was that cultures should not be unified. The point is that the creation of new cultures is possible only when various cultures contact, interact, collide and exchange with one another. In short, it is cultural diversity that is at the very foundation of cultural creativity.

UNESCO then proposed to develop various cultural industries based on the cultural assets and creativity of each city and to promote international exchanges and cooperation at the city level. It further proposed creating network of cities all over the world based on mutual recognition and cooperation beyond competition. The result was the creation of the UNESCO Creative Cities Network (UCCN). The UCCN selects new member cities every two years in seven fields such as crafts and folk art, music, design, media arts, literature, film and gastronomy. As of 2022, the UCCN has a total of 295 cities in 93 countries (59 cities in 42 countries in the field of Crafts and Folk Art) in membership.

In 2015, UNESCO announced the UN 2030 Agenda for Sustainable Development Goals (SDGs). The UCCN has since been requested by UNESCO to serve as a platform for international cooperation and innovation to achieve the SDGs. UNESCO also recommended UCCN to share knowledge, experiences and practices among creative cities to respond to the global challenges and to build resilience against climate change in the post-COVID-19 pandemic. Furthermore, the UCCN seeks to expand culture’s contribution to the recovery from the COVID-19 pandemic and the role of cultural industries in future development of its member cities through cooperation and collaboration that goes beyond specific creative fields. The UCCN supports the UNESCO’s fundamental values of diversity, solidarity and multilateralism.

Inspired by the fundamental values and missions proposed by UNESCO, many cities around the world seek to join the UCCN. They take culture along

with society, economy and environment as one of the four pillars of urban development. After becoming members, they utilize the UCCN to facilitate international exchanges and share knowledge, experiences and best practices with other members. The member cities also agree that their designation as UNESCO Creative Cities contributes to raising their credit ratings. In addition, they can enhance sustainable development through international cooperation as a member of this worldwide network. Therefore, each city seeks to develop based on their cultural assets and creativity by undertaking international-level projects and local-level programmes which they propose to UNESCO at the time of application for UCCN membership.

In reality, however, the UCCN programme is facing a number of difficulties in realizing UNESCO’s values and pursuing sustainable development through culture. First of all, it is not easy to keep city decision-makers engaged in culture and creativity. There are many cases in which on-going projects are stopped or postponed when city mayors or other parts of governance are replaced or changed. Further, due to lack of funding, it is not unusual to fail in implementing a programme as it was originally planned. The implementation of UNESCO’s missions for cultural diversity, social inclusion and reduced inequality is not a simple task. Even if cultural policies and projects led by culture and creativity are adopted, it takes a considerable amount of time for them to foster cultural industries in local areas. It is also not easy to interest local citizens and younger generations to participate in UCCN programmes. It also requires a lot of experience and effort to exchange with other creative cities and expand crosscutting projects or joint initiatives.

How will we pursue sustainable development on the basis of cultural assets and creativity as creative cities while also overcoming these obstacles? The current issue of the Journal presents a number of discussions with a panel of experts from some cities who have a long experience in UCCN activities.

A. General Questions

1. Creative cities may encounter various problems or difficulties in implementing the UNESCO Creative Cities Network (UCCN) programme—for example, lack of support and cooperation from local governments, obstacles in securing budgets, lack of promotion among citizens, insufficient participation of citizens, and difficulties in fostering cultural industry. What are the most serious issues your city is currently facing, and how are you coping with them?

Witiya PITTUNGNAPOO: After becoming a member of the UCCN in 2019, Sukhothai has been faced with various challenges. Firstly, there was a lack of continued support due to changes in administrative positions based on political elections which has impacted not only on budget allocation for implementing the UCCN mission, but also international and networking engagement. Therefore, it is important for a focal point to work periodically with newly elected leaders at local government level to achieve mutual understanding and clear communication. Interestingly, the creation of co-focal points led by Naresuan University (Higher Education Institution: HEI in the Lower Northern Region of Thailand) is an initiative and good practice of Sukhothai UCCN that works voluntarily to support the focal point and push Sukhothai UCCN to achieve its targeted sustainable development. The co-focal point of Sukhothai has played significant roles such as integrating HEI missions (teaching, researching, engaging the public and community, and promoting culturally-based activities) and leveraging funding opportunities with the UCCN mission through national and international collaboration.

Ronny LOPPIES: The most serious problem in the development of a creative city in Ambon City of Music is the budgeting system. As a small city, Ambon's limited natural resources greatly affect the city's income. The city's very small income makes it impossible to execute all existing UNESCO Creative Cities Network (UCCN) programmes managed by the Ambon Music

Office (AMO) which have been programmed in 25 strategic steps. Existing budget resources must be distributed among 49 government projects, which already have a long list of priorities. Coupled with the impact of COVID-19, Ambon must trim and reallocate these competing budgets from time to time. The problem becomes even more complicated when the local government's commitment has not focused on placing cultural creativity as a driving force for the movement of cities for future development and using the Sustainable Development Goals (SDGs) as a list of solutions. Sporadic and partial execution greatly affects existing programmes including budget utilization.

The strategy developed by AMO is to create an innovation programme that is collaborative and has multiple impacts focusing on "Sound" (music) and "Green" (environment) [hereinafter referred to as Sound of Green (SoG)]. SoG is based on the development of music tourism and forest city and refers to the list of solutions for SDG 11. This programme is implemented in collaboration with various target stakeholders. Therefore, the multiplier impact on various sectors from various stakeholders is used as a strong collaborative and coordinating activity to drive and implement the SoG programme because it is also connected with stakeholders who function as budget institutions (aggregators). This relationship is referred to as "hexahelix actors" (academics, business, community, government, media and aggregators).

Giuseppe BIAGINI: 1) Short-term vs Long-term vision: The biggest problem that we have encountered in our collaboration with the UCCs (UNESCO Creative Cities) is the lack of coordination between the local government and the creative community. Many times, this is due not so much to a lack of budget for local projects, but to the different timing and language that a politician, a creative people and a citizen have on describing objectives and measuring results. Politicians tend to have short-term views and often do not want to commit to cultural-based projects. Creatives and citizens want to see short-term results to test the effects and potential of a pilot project and at the same time want long-term continuity on initiatives that offer initial positive results to the community. As such, this dialogue is often very difficult.

2) Bottom-up Approach: The second challenge is to envision projects

that have a bottom-up approach that are, by their own nature, inclusive and open to all the members of the community. Most times even well-thought-out projects do not attract enough participation of that part of the local community that most need to leverage a UNESCO Creative City nomination. It is often the different velocity that the project proposer and the project beneficiaries have in obtaining results that drive the project manager to attract and help those members of the community who already have a success story to tell, instead of guiding people that have nouvelle ideas and are just starting up.

Byung Hoon JEONG: The biggest problem that has been facing our city Jinju is the lack of publicity for citizens. Although three years have already passed since Jinju was designated as a Creative City by UNESCO in 2019, many citizens still do not know this. We have set up billboards along highways around the city that clearly show “Creative City, Jinju” and have placed “UNESCO Creative City” signs on major public facilities including community centers. We have also publicized that programmes organized at the local or international level are those of UNESCO Creative Cities Network (UCCN). Nevertheless, we have noted that many citizens are still unaware of Jinju’s status as a Creative City. Lack of public participation is also pointed out whenever we have an evaluation meeting after each programme. This can be attributed mainly to the fact that people have very few opportunities to get together due to the COVID-19 pandemic since 2020, while most of the programmes were cancelled or discontinued and organized online, instead. We will request cooperation from local media in the future. Event promotion utilizing various social media is also important, considering that people nowadays tend not to pay attention to things unrelated to themselves or their own interests. We will seek ways to deliver leaflets containing information on UCCN programmes directly to every home. We will also try to publish as much news as possible about creative cities in periodicals published by the city. While the administrative and financial support for UCCN programmes in Jinju have been relatively well supported by the local government, I think that it is necessary to establish a long-term plan to foster the cultural industry.

Vittorio SALMONI: As the youngest UNESCO designation, Italian Creative Cities are still struggling to build their standing with administrative and cultural institutions at the national level, which would allow for a greater level of support, funding and project-building.

2. *The UCCN programme has ideological goals such as cultural rights, cultural diversity, social inclusion, and reduced inequalities. Which of these do you think is the most difficult for your city to achieve through the UCCN programme? What strategies and actions can be taken to effectively address them?*

JEONG: The UCCN is known as a flagship platform to realize the UN 2030 Agenda for Sustainable Development Goals and advocates such fundamental values as diversity, solidarity and multilateralism. With its recent focus on social inclusion, it also emphasizes bridging cultural gaps and inequalities among citizens. Jinju is making many efforts to support and realize such values. In addition, our city is trying to introduce cultural policies to promote the cultural rights of citizens which has emerged as an important issue recently. As demonstrated by the theme, “Diversity: Foundation of Creativity,” of the Jinju World Folk Arts Biennale organized by the city this year, we have developed and implemented programmes that realize cultural diversity. In an effort to promote social inclusion and reduce inequality, we are carrying out the “Arts and Culture Delivery” project, according to which arts and culture groups are sent to perform in culturally vulnerable areas. Besides, we are implementing “One Person, One Talent” project to promote people’s cultural rights.

The two problems which we are still having difficulty in addressing are social inclusion and reduced inequality. First of all, as most cultural infrastructures are concentrated in the city center, those in rural areas have difficulty with access. Therefore, it is necessary to establish cultural facilities

with proximity and access for all in mind. This requires considerable funding and a long-term plan. With regard to the issue of gender inequality, there are formidable difficulties to deal with. In Jinju, gender inequality exists in various social and cultural areas. By examining and analyzing cases of other cities around the world that have solved such problems well, we hope to create programmes that are suitable to our city.

LOPPIES: Economic inequality is a major factor and a difficult problem to solve. High economic inequality creates six other gaps: 1) environmental, 2) social, 3) cultural, 4) political, 5) spatial and 6) educational. Ambon is included in the category of cities that have high levels of poverty and unemployment. The gap between the rich and poor is very high as evidenced by the calculation of the Gini coefficient from 2017–2021 of 0.58, 0.57, 0.56, 0.55 and 0.56, respectively. These figures are higher than the national Gini coefficient. The COVID-19 pandemic has increased the poverty rate in Ambon. Quoting data from the Central Statistics Agency (BPS), in 2021, the poverty rate will reach 23,670 people (or 5.02 percent of Ambon's total population of 347,288 people). The impact of the COVID-19 pandemic slowed Ambon's economic growth from 5.78% to -1.95%. Apart from that, the COVID-19 pandemic has also created many difficulties for the Ambon city government in alleviating poverty because the development budget was refocused. Innovating public services is a breakthrough strategy carried out by AMO to overcome the gap in the form of original, new and unique innovations by relying on music as the main locomotive for strengthening the community's creative economy which drives the growth of other sub-sectors. This innovation turned out to be able to encourage community economic growth and employment opportunities because it was rooted in creative ideas and concepts which could survive and adapt during the COVID-19 pandemic. The innovation target is spread over 5 sub-districts focused on 10 Music Tourism Attractions. There was a significant increase in the local music creative industry which leveraged the number of music creative economy actors by 47.8 percent, resulting in an increase of 96.36 percent in non-music creative economy actors (2019–2021).

PITTUNGNAPOO: Sukhothai regards SDG 10 (Reduce Inequalities) as one of its main targets. Therefore, the city aims to reduce inequality while also increasing social inclusion for all regardless of gender, income, age, education or ability. One of Sukhothai UCCN missions is to create learning opportunities for all local crafts-creators and entrepreneurs to develop their skills and capacities in design adaptation for their products and businesses in a new digital market. However, not many learning initiatives can be implemented in all of Sukhothai's 9 districts due to budgetary constraints. Moreover, it has become more difficult to organize creative-based economic activities in and around Sukhothai due to the COVID-19 pandemic. Therefore, a hybrid learning platform is a strategic approach: certain workshop and learning activities were adapted into both onsite and online events to ensure local crafts-makers access and to enable them to join such activities from remote areas. However, it is important to ensure each district can provide learning IOT (Internet of Things) to ensure that all interested people are able to participate.

SALMONI: Prolonged economic crises in Italy have disproportionately hit the crafts, creative and cultural sectors, making it difficult to engage meaningfully with entrepreneurs and build effective projects with the private sector.

BIAGINI: Through all the candidature processes in which we have participated, we have established clear rules for including all the different categories of creatives in the community and we have explicitly required that all entities supporting a candidature project set up two local committees:

- 1) A Strategic Committee that should focus on creating a four-year local development plan in the dossier that leverages the principal cultural asset(s) of the candidate city and guaranteeing that it becomes part of the city development plan; and
- 2) An Operational Committee that engages the local government, civil society, academia, non-profits and the creative community from the early phases of project development to share progress and receive feedbacks

and suggestions.

The objective is to engage and listen to all local stakeholders regardless of age, gender, religion affiliation and social and educational status, and to engage as many as possible external supporters that recognize the candidate city's cultural asset(s). Typically, the two committees merge into the organization that either has a consultative role with the city department that manages the nomination or becomes part of the Creative City Promotion Committee (a public-private collaborative organization) or an external cultural organization with full delegation of responsibility to manage the nomination. In the absence of the local committees described above, the candidature process, even if successful with UNESCO, might not be successful within its community and consequently may not generate enough momentum to organize and fund the (up to) six projects that are outlined in the dossier. The nomination is not effective when citizens (creatives or not) do not understand the real value of the obtained recognition and the potential long-term benefits to the community. Cities that have not used an approach like the one described above can still activate and engage the community after the nomination and detail the (up to) six projects with the contribution of newly set-up committees that coordinate with the organization managing the nomination.

B. Sustainable Development and Creative City

3. *What were the urgent challenges that your city hoped to solve by becoming a Creative City? Did your city's designation as a Creative City actually help to tackle such challenges?*

BIAGINI: Of the many cases analyzed, let me consider two that can represent a general trend within the UCCN:

1) Case 1: Carrara UCC Crafts and Folk Art (Italy, 2017)

Carrara has a 2000-year tradition in the excavation and transformation of marble, going back to Roman times. This unique local expertise in the artisanal and artistic transformation of marble into works of art has been declining over the years for lack of social recognition and economic sustainability of local creatives. The candidature and two of the signature activities implemented during the first four years since the UNESCO nomination have been addressing both challenges.

Project 1: "Hands at Work" is an online project managed by the city that calls on Carrara's artists and artisans to describe how their work is the current expression of the Genius Loci. The project already has plans for a local, national and international phase.

Project 2: The bottom-up approach to formalize the "Declaration of Carrara on the Role of Artists and Artisans" as a driver of sustainable development of a community required the involvement of local government, civil society, academia, non-profits and the creative community to uncover the challenges faced by local creatives and discuss together the opportunities that the nomination offered to the community. The mid- to long-term results of the project have been summarized in six priorities that are passed on to the recently nominated new City Administration and included in their mid- to long-term planning. In this example, even if Carrara had not completely and thoroughly involved all the beneficiaries of the nomination while preparing the candidature dossier in 2017, it had a fully-immersive conversation with all the stakeholders and included their requests into the city's mid- to long-term development plan.

2) Case 2: Bergamo UCC Gastronomy (Italy, 2019)

Bergamo and the Orobie Valleys' 1000-year history of artisanal cheese making is not based on a mere mixture of ingredients and flavors but is a complex and splendid example of circular and sustainable economy, which favors the conservation of natural habitats and balances the relationship between an urban and a non-urban economy. Before the UCC nomination and the activation of local committees to investigate and address local challenges, all the members of the artisanal cheese value chain, from the shepherders to

the cheese makers, were not recognized as local treasures and the number of people dedicated to cheese production was dwindling by the year. The candidature process was an opportunity to reverse this negative trend and reevaluate the professionalism involved in the artisanal cheese making process, as well as to create a specialized Agricultural District (supported by the Central Government with specific financial resources) and transform the unique habitat to attract cultural tourism along the cheese value chain, stretching from the high mountain pastures of the Orobic Mountains to Bergamo Alta's historical city center. The city is promoting the achievements of the "Artisanal Cheese" project both locally and internationally. In this example, all the stakeholders from Bergamo were involved from the beginning and contributed to the definition of the six priorities of the city, thus resulting in a common project that benefits the city and its surroundings.

SALMONI: Italy has long incorporated urban regeneration policies with the two drivers of culture and environmental protection. This has prepared Italian Creative Cities to approach regeneration policies in a scalar, multi-linear way, using holistic approaches that are particularly suited for engagement with the wider UCCN community, and to make better use of the assets and contacts provided by UCCN.

JEONG: The rationale behind our city's aspiration to be a UNESCO Creative City is that there are three urgent challenges that it confronts. The first is the hollowing-out of the old city center. As public institutions move to newly developed innovation cities and new residential areas are built around the city, the old city center is becoming increasingly abandoned. Secondly, there is the problem of how to bridge the economic and cultural gaps between urban and rural areas. Lastly, with the belated onset of industrialization, the identity of Jinju as a historical and cultural city is being damaged.

Ever since Jinju joined the UCCN, citizens' cultural activities have grown remarkably and cultural organizations, as well as cultural events, have been increasing in number. We believe that these phenomena are greatly contributing to recovering the identity of Jinju as a historical and cultural

city. Nevertheless, we do expect this bridging of cultural gaps between urban and rural areas as well as the hollowing-out of the old city center to take a lot more time and effort.

4. *Creative city is defined as "a city that seeks to promote its sustainable development based on cultural assets and creativity." It is widely acknowledged that becoming a Creative City helps promoting creative industries, fostering creative talents, producing a creative environment, enhancing international exchanges, and reducing inequalities. Which of these is the most important objective for your city, and do you think becoming a Creative City has contributed to achieving it?*

LOPPIES: Becoming a creative city has increased Ambon's visibility at the local, national and international level for its rich musical culture which is a driving force for promoting community welfare and helping the government execute various socio-cultural, economic, environmental and educational agenda. The vision of the creative city of music as a tool for peace has been able to bind various social relations between races, ethnicities and religions to collaborate together and get rid of various gaps. Starting with the equality of arts and culture between communities, it has shown the power of the creative city of music to continue networking at the local, national and international levels. This is followed up through the involvement of music and non-music creative actors in 10 DTW music tours by recruiting musicians as music teachers with contract status in five elementary schools and five junior high schools and facilitating musicians at national and international virtual events. As a creative city, Ambon has implemented creativity and is able to: 1) analyze the creative economic potential of each sub-district based on the largest type of business in Ambon City starting from music, culinary arts and others; and 2) analyze the readiness of the Ambon City's ecosystem starting from marketing (61.54%), financial

institutions (82.24%), product ideas (34.56%), certification (28.68%), scientific ventures (47.19%), assistance (63.94%), promotion (47.61%), training center (33.47%), research center and development center (35.72%). Ambon City leverages the networking with UCCN creative cities (295 cities as of 2022) at the national level, which helps several cities or districts in Indonesia become UCCN members. Internationally, UCCN has collaborated between creative music cities and across UCCN creative cities in exporting musicians and traditional music and providing input to other UCCN members.

PITTUNGNAPOO: Since becoming a member of UCCN in 2019, Sukhothai created and implemented the five-year Action Plan of Sukhothai UCCN for crafts and folk art (2021–2025) in line with its commitment to push the UCCN mission into practice. The most important aim of Sukhothai in joining UCCN is to promote its crafts and creative sector to drive the urban development mechanism in achieving SDGs (SDG 1: No Poverty; SDG 8: Decent Work and Economic Growth; SDG 9: Industry, Innovation and Infrastructure; SDG 10: Reduce Inequalities), particularly “SDG 11: Sustainable Cities and Communities” for a more sustainable future. Enhancement in private, public, people partnership is one of our crucial mechanisms to ensure everyone become engaged with the UCCN mission.

SALMONI: Through a holistic approach, Italian Creative Cities have thus far equilibrated these different creative drivers by building on integrated sustainable development. Creative policies have been mainstreamed in various sectors of administration: SDG 17, Partnership, was most widely affected by Fabriano’s partnership with UCCN. Membership and in particular, the 2019 UCCN Annual Conference, have allowed Fabriano to regain and further strengthen its international position after years of economic crisis.

C. Governance for the Implementation of the UCCN Programme and the Local Government

5. *Governance for the implementation of the UCCN programme can be formulated in various ways. Local governments may have a dedicated department to take full responsibility of the programme or consign it to an outside cultural organization. They may also establish a public-private collaborative body, such as the Creative City Promotion Committee. Please elaborate on your city’s governance model for promoting the UCCN programme. What are some problems or difficulties that arise from the model, and how has your city addressed them?*

SALMONI: Fabriano has chosen a governance model based on public-private cooperation: day-to-day management of operations is tasked to external stakeholders such as private foundations, which manage the Focal Point position and organize a permanent office. The City Government drafts strategic guidelines and evaluates results. After a period of difficult coordination between the local and central governments, Fabriano is again working with great harmony and organizational capacity.

JEONG: Jinju has worked hard on the problem of how to establish governance for the implementation of the UCCN programmes. When it was designated as a Creative City, there was Creative City Team with two officers in charge of the programmes in the local government. A large part of the programmes were then consigned as part of government-subsidized project to a non-profit private organization, the Jinju Creative Industries Promotion Association. The policies and projects for the UCCN programmes were drawn up by the Creative City Steering Committee, a consultative body. However, this governance system faced many difficulties because a private organization can only receive funding for project costs, not for operational and personnel expenses from the local government. For this reason, when the Jinju Culture and Tourism Foundation was established in our city, the

Creative City Promotion Bureau was included as a part of the Foundation to be entrusted with most of UCCN programmes.

But two problems have arisen from this. First, the role of the Creative City Steering Committee comprising of the public and private sector has diminished while the private sector has played a large part in our UCCN programmes, which is the very strength of our city. Furthermore, after all the UCCN programmes were consigned to the Foundation, the local government abolished its Creative City Team along with its officers. The upshot is that the rigidity of the Foundation as a government-supervised institution has revealed itself to be inappropriate for the creativity and flexibility of the UCCN programmes. In addition, the cultural programmes undertaken by the Foundation have shown no difference from those of other local areas. Therefore, we have decided to take some of the UCCN programmes back again to the local government. The problem of governance is still a big pending issue for us.

BIAGINI: Let us address the question by reviewing the approach followed by Tucson UCC Gastronomy (USA, 2015).

Tucson based its candidature project on a complex anthropological and archeological thesis that the local gastronomy represents 3,500 years of continuous agricultural and human evolution in a semi-arid territory with the contribution of numerous immigrants that over the centuries and until now are making Tucson their new home. The city of Tucson was not organized to both prepare the dossier and manage the needs of the communities that are connected to this unique creative knowledge. Thus, the management of the nomination was immediately assigned to a dedicated ad-hoc non-profit organization that included members of the local government, civil society, academia, non-profits and representatives of many different creative communities that make up the unique gastronomy of Tucson (Tohono o'Odham nation and other local native Mexican, Chinese, and European people to name a few). The relationship between the non-profit and the city is very loose with little direct involvement of the city in the decision process. The result is that the non-profit has great latitude in setting goals and objectives on how to benefit the creative community, but little

direct support from the city to finance the proposed projects. To improve this relationship, there should be a set of qualitative and quantitative measurements of key performance indicators that allow both the city and the non-profit to communicate using terminology that eases reciprocal understanding and aligns missions and policies. Years since the nomination, the city is still not the primary source of funding for the non-profit and only few policy alignments have been achieved. The model used by Tucson UCC, while not perfect, is showing great potential to reach the best long-term results for the creatives, since it is not limited to one political vision that manages the city every five years and it is strengthened by a combination of stakeholders who are not pressured by just short-term results.

LOPPIES: The governance of the implementation of the UCCN programme in Ambon is carried out by the Ambon Music Office (AMO) which was formed by the Ambon city government to carry out various programmes and promote the UCCN programme. AMO is directly responsible to the Mayor of Ambon. The main task of AMO is to formulate strategies, implement music cities, build networks locally, nationally and internationally, and prepare documents for UNESCO's evaluation every four years. In carrying out its duties, AMO is based on 25 strategic steps related to music education, music community, music regulation and music business. Difficulties that greatly affect AMO's performance are budget execution and synergy with various regional apparatus organizations within the scope of the Ambon city government because not all of them focus on the development of creative cities as their ultimate goal. Musical creativity is still not considered as an important factor in increasing regional income. The commitment to carry out movements in the city is still not oriented towards musical creativity as a creative economic force that promotes the welfare of urban communities. Moving forward, AMO should include the UCCN programme in the Ambon City's long-term work plan. It also carries out collaborations with the central government (the ministry of tourism and creative economy; the ministries of education, culture, research and technology), the Indonesia Creative Cities Network (ICCN) and UCCN members internationally.

D. Citizen Participation and Promotion

6. *In a creative city, participation by the citizens, along with the city's cultural assets, is considered to be a crucial factor in promoting the UCCN programme. In order to encourage their participation, the programme's main contents and outcomes should be reported and feedbacked to the citizens. In your city, do you find that the citizens' interest and participation in the programme are at a satisfactory level? If not, what do you think are the main causes and what measures can be implemented to address them?*

JEONG: As mentioned before, how to attract people's participation is one of the biggest problems. The level of citizens' interest and participation in UCCN programmes is not satisfactory at all. The dissemination of folk dances which we have carried out as part of the UCCN programmes for the past four years has somewhat gained its footing. About 1,000 citizens learn the Jinju traditional dances a year. These citizens, at the very least, are aware of Jinju as a Creative City and uphold and enjoy cultural assets in daily life. However, participation was insufficient in the Traditional Crafts Biennale and the World Folk Arts Biennale held this and last year. We can point to insufficient publicity as the main reason for that. Fundamentally, however, the idea of pursuing sustainable development of the city through culture and creativity does not seem to be firmly entrenched in people's minds. We want to learn from cases of other creative cities that have had more success.

SALMONI: Fabriano reached its highest citizen participation in its path to the 2019 Annual Conference, which was organized through many public meetings, open competitions and associations' proposals for events and themes. Although there was less active involvement since the onset of the COVID-19 pandemic, it is again on the rise thanks to the Creative City's direct involvement in post-earthquake reconstruction. Both on- and offline communication will be improved to better raise awareness on UCCN policies

and opportunities.

LOPPIES: Community interest and participation is quite high. This successful participation is possible because the people of Ambon City are already culturally inclined to making music and singing. However, meeting the needs of the community is very dependent on having a sufficient budget to mobilize community participation. Therefore, the strategy is to change the community's mindset to consider music as not only a natural ability but also something more methodological and professional that has an impact on improving the community's economy. The local compulsory music curriculum programme in 10 pilot project schools aims to strengthen community participation for better community welfare. The impact is the creation of Creative Capital involving the participation of the local creative community including children and parents of all genders: 5,300 non-musical creative economy actors, 133 singers, 36 guitar players, 56 keyboard players, 29 bass players, 15 drum players, 4 saxophone players, 6 arrangers, 55 composers, 45 rappers and 100 Hip-Hop groups. There are 780 choirs, 17 Hawaiian bands, 45 bands, 23 *sawat/hadrat* groups, 1 bamboo-wind orchestra, 15 *totobuang* groups, 1 violin ensemble, 49 studios, and 80 Brass Bands and 120 Academics. Creative Capital increased by 46.26 percent. Construction of a Creative Arena in the form of 1 International Pro Recording Studio on the UNPATTI campus; 8 medium studios and 25 home studios that produce a total of 850 regional pop songs nationally; 1 Ethnic Music Performance room on the IAIN Campus. Creative Spaces that are directly related to musicians and the community have increased by 60.47 percent.

E. Creative Cities Network and International Exchange

7. *Cities join the UNESCO Creative City Network to share their knowledge, experiences, and practices with other creative cities in the same sub-network. Do you think that becoming a member of the UCCN has contributed to promoting international exchange and sharing knowledge and experiences as expected? If not, what do you think are the main causes?*

PITTUNGNAPOO: As a member of UCCN for crafts and folk art, Sukhothai has had the great opportunity to learn and share good practices in integrating SDGs into urban development through the creative sector. Moreover, there are certain initiatives to support Sukhothai in achieving the UCCN mission as stated in its application. Additionally, participating in the review of monitoring reports from other sub-network members of the UCCN for crafts and folk art has provided insightful experiences in learning how each city has worked on its own creative area across other creative fields to contribute to the achievement of the SDGs. Importantly, a creation of international collaboration either as knowledge and research or technical and innovation is transferred to enhance capacity-building among creative cities is expected contribution from being the member of UCCN in a more sustainable future.

SALMONI: Fabriano has reached important international cooperation milestones thanks to UCCN. After a difficult period of isolation due to the 2009 economic crisis, UCCN has allowed Fabriano to build strong contacts, owing also to prolonged engagement with intra- and inter-cluster initiatives reaching its peak in the 2019 Annual Conference. UCCN has also led better to capacity-building, joint projects, and scientific research. Italian Creative Cities are joined in a network which was established two years ago and is currently coordinated by Fabriano as a focal point for meetings and exchanging contacts, solutions, and best practices as well as an interlocutor

for the National Commission, which has appreciated the existence of such an organization.

JEONG: As one of the UCCN programmes, our city has published the *International Journal of Crafts and Folk Arts* (IJCF) since 2020. In the 14th UCCN Annual Conference held in Santos, Brazil in 2022, the Journal received much attention from the Sub-network of Crafts and Folk Art and was introduced to the UCCN meeting. The objective of the Journal is to share knowledge, experiences and practices among the UCCN member cities, many of which have actively participated. We hope that this Journal will serve as a medium for exchanges and cooperation among our sub-network members and, further, between and among other creative fields. We positively review our projects like the 2022 World Folk Arts Biennale and the Artist-in-Residence. Seven UCCN member cities participated in the Biennale and artists from three cities were invited according to the latter project. If Jinju had not joined the UCCN, these international programmes would not be possible at such a level. We believe that not only Jinju's residents, but artists of the UCCN member cities as well realized cultural diversity as the foundation of creativity.

F. Difficulties in Specifying a Creative Field and Collaborating with Other Institutions

8. *Each creative city has a membership to a sub-network of the UCCN. In other words, each city is based on a particular creative field. Please share your views on whether the chosen creative field becomes an obstacle to a balanced development alongside other creative fields within your city or exchanges with creative cities in other fields?*

SALMONI: No, the Crafts and Folk Art Cluster has the most members and is also very proactive. It has also experimented with governance innovation and projects that can be of inspiration for a wider reorganization of UCCN.

JEONG: The very theme of the UCCN Crafts and Folk Art Sub-network Annual Meeting held in Jinju this year was “Convergence and Collaboration between Creative Fields.” The conclusions of the XIV UCCN Annual Conference in Santos also emphasized the need “to reinforce its endeavors to seek opportunities for intersectoral and crosscutting collaboration through events, exchange projects and joint initiatives across different creative fields.” While admitting that we were able to join the UCCN sub-network thanks to the many cultural assets which we have in the field of crafts and folk art, it would leave much to be desired if we pursued development in this field only. In order to develop the field of crafts and folk art itself, we have to exchange and collaborate with creative cities of other fields including music, film, literature, design, gastronomy and media arts. Emphasizing just a specific field would in fact inhibit its development. Unfortunately, however, the reality is that such exchanges rarely happen. In this respect, we are convinced that the role of the National Commission for UNESCO in each Member State and the UCCN Secretariat should be strengthened in the future. In particular, we would like to request further strengthening mutual introductions and linking programmes of various creative cities. In addition, we hope that best practices of collaboration and convergence will

be presented in upcoming UCCN annual meetings.

PITTUNGNAPOO: Having experience in coaching cities in Thailand (Sukhothai UCCN 2019, Phetchaburi UCCN 2021, and Nan) to choose concerned creative fields before applying to be UCCN members has provided me with insights on appropriate decision-making. There are certain criteria which may be helpful for other cities to consider in achieving mutual agreements which are:

Phase 1: Before selecting the concerned creative field, each city may be faced with a dilemma for decision-making concerning the creative area it should go for. I suggest looking both backward and forward. The former concerns its own cultural context and whether the selected creative field is unique enough to make the city different from others. The latter is to see whether the selected creative field can broaden the city’s potential to achieve its targeted development goals.

Phase 2: During the review process after the creative field was selected, it is important to understand that each city has different priorities to tackle based on each targeted development goal. Therefore, further discussion across the public and private partners is a crucial process in ensuring that the selected creative field will be promoted and employed as a key UCCN urban mechanism to address the city’s problems and future challenges. Significantly, the expected contributions of the selected creative area of development should generate a high impact on a great number of people rather than benefits for a limited group of residents.

Phase 3: After selecting a particular creative field, to avoid any misperceptions, to achieve participation from all and to ensure no ones will be left behind, it is important to communicate with the public and stakeholders to understand how the city will work on the selected creative fields along with another six creative fields. This does not mean only the selected creative fields will be promoted; but the city will also, where necessary, support creativity across other creative fields in order to achieve its targeted sustainable goals.

9. Please describe how your city's educational institutions, arts and cultural organizations, and the media participate in the UCCN programme. If you think that the linkage and cooperation among these organizations is insufficient, what are the causes and what measures can be implemented to address them?

BIAGINI: I want to address this question by analyzing two completely different clusters: Crafts and Folk Art (Carrara) and Gastronomy (Tucson), firstly in Italy where educational institutions are mainly regulated, funded, and have programming set by the central government with a strong focus on “academic knowledge,” and secondly the case of the USA where government regulation, financing and programming are often adapted and supplemented by foundations that are dedicated to support specific local needs of “practical knowledge.”

1) Case 1: Central Government's Strong Involvement in Education

The creative community of Carrara has clearly identified in the Carrara Declaration changes that they perceive are necessary to establish profitable collaboration with local educational institutions, but the central government's control over curricula leave little room for specialized training needed by local artisans and even the industrial sector. Even the two specialized technical public schools in the area can dedicate only a small percentage of their time to the unique practical skills that are needed to train the next generation of local artists/artisans, therefore the new graduates cannot find immediate employment in the local enterprises. The local Academia di Belle Arti (a university equivalent art school) offers highly specialized courses for which the basic knowledge acquired at the local technical schools is not a sufficient preparatory training, so very few students continue their education training after the technical school and search instead immediately a low paying local job. The result is a dysfunctional educational system that does not help in transferring local knowledge to the next generation and a complex, long and often unpaid apprenticeship period is required to keep

the local creative knowledge alive, thus discouraging the new generations from pursuing career opportunities in the stonework sector. The community consultation, whose recommendations are summarized in the Declaration of Carrara, gave indications on how to address and possibly resolve this issue and the city is recently starting to act on the recommendations. In Carrara, a small town of approximately 35,000 people, local media has a limited impact on national and international audiences, so they do not constitute an important source of collaboration. Only large corporations, rarely local artists/artisans, attract the attention of national/international media. Other cultural organizations like local foundations provide great support both by creating grant opportunities for individual creatives and by financing local events and fairs. Recently, the City Manager has established rules for continuous collaboration and consulting that paved the way to defining a common vision between the objective of the local foundations and that of the creative city.

2) Case 2: Foundation's Strong Involvement in Education

The creative community of Tucson (that is, farmers, ranchers, gatherers, all the way to food transformers and chefs) receive a more focused education than the creative people from Carrara. In the USA as opposed to what happens in Italy, technical school curricula are geared toward practical learning and can be adapted to specific needs (e.g., arid land environment) with the support of funding provided by local foundations/donors, interaction between technical schools, colleges and universities that give students a sufficient knowledge base to start working in the local market immediately after they finish their academic education cycle. Low wages associated with the jobs along the gastronomy value chain might be the only negative impact on keeping the local knowledge transferred to the new generations, rather than a lack of immediate paid job opportunities. In Tucson the local media suffers of the same limitation of Carrara's local media, but specialized local blogs/publications are more vigilant on local events and the creative community, creating awareness within the community. Also, the local tourism office is dedicated to attracting the attention of national and international media, including film/documentary

producers to document and promote the unique local gastronomy scene. The nomination has been a windfall for Tucson's tourism office budget: since it happened there is less need to acquire paid advertising space and many media outlets are giving free space to Tucson to talk about events happening in this first UNESCO Creative City of Gastronomy in the USA. The above are the fruits of a wise organization of the non-profit entity that manages the nomination, which requires that the board of directors select its members from local education entities, the local tourism office and local non-profits well aware of the needs of the community.

SALMONI: Since their close involvement in the 2019 UCCN Annual Conference, local cultural associations have increasingly engaged with the Creative City projects. This participation is even shared with micro-associations and micro-projects.

The Craftsman House Project in the Artisan Al-Ahsa's Market



There is a significant amount of historical heritage and ancient Arab culture in Saudi Arabia. The Kingdom of Saudi Arabia is world renowned for its many thriving industries and arts scenes, which still provide an independent form of art and are utilized in tourism activities. The eastern region in particular attracts a large number of both domestic and international visitors each year owing to the participation of Al-Ahsa in international events and festivals in the field of crafts and folk art.

Various handcraft businesses and products are distinguished by their use of simple tools, raw materials, locally available natural resources, and innate skills that have been passed down from one generation to the next.



Using the best local raw materials, exploiting and adapting them in industries and handicrafts, which are seen as an authentic inheritance from the ancestors since ancient times, and through crafts, communities can maintain their cultural identity, national origin, and social inheritance. The charming nature of Al-Ahsa, which was characterized by its ancient history and the palm trees surrounding it, provides the tools of their professions.



Al-Ahsa has a surprisingly wide variety of manufacturing and artisanal establishments. Learning these trades is the reason that students have migrated to Al-Ahsa from around the Arabian Peninsula as well as the Gulf.

The families of Al-Ahsa are known for passing on their expertise in the famed Bisht industry, which has now extended over the globe. That's why the Saudi government is keen to lend a hand in the field of handicrafts, be it academic or professional, recreational or cultural. The development of persons who already have abilities through training programs to enhance them and increase and maintain productivity is another heritage-related activity.

Recent events of 2022 will be highlighted in this article. There is an initiative of The House of Craftsmen, located in the Al-Ahsa's Craftsmen Market, which provides for and supports the city's many talented artists in the field of handicrafts. Anyone interested in learning a craft, charity workers, people receiving social assistance, and orphans are the intended recipients.

Considering that the Hofuf craftsmen market, which spans an area of 12,000 square meters and contains 98 shops, can be found in the middle of the historic Hofuf, the Hofuf craftsmen market was founded to further the participation of Al-Ahsa in UNESCO's Creative Cities Network for the sake



of preserving the city's rich cultural heritage and traditional arts and crafts. In addition, it has a private academy where skilled artisans pass on their knowledge to the next generation.

The Craftsmen House project offers a variety of 8-month-long courses, such as those in pottery, woodworking, gypsum, and knitwear.

Its outputs advance a number of desired outcomes, including the development of the House of Craftsmen through the training and empowering of craftsmen in the Al-Ahsa Governorate, the opening of retail outlets to showcase said products, the launch of a variety of related events and



activities, and the refinement and promotion of said products.

All participants must be between the ages of 21 and 45 and must be able to commit to the program full-time (8 hours a day of training and work).

The most substantial advantages of participating in the program include receiving professional training from some of the industry's best-known educators, as well as financial compensation, social insurance, access to training workshops in the field of design, and the provision of high-quality designs by the project's designers.

His Royal Highness Crown Prince Mohammed bin Salman Al Saud established the "Vision of the Kingdom of Saudi Arabia 2030" and he has placed a strong emphasis on establishing the Kingdom's cultural prominence on a regional, national, and international scale. This is especially true of the cultural achievements that serve as a bedrock for the future and preserve the Kingdom's history, heritage, antiquities, and cultural development.

The team of Creative City in
Al-Ahsa Municipality

Bida, NIGERIA

Bida City of Crafts and Folk Art



Bida is an ancient city located in Nigeria, recognized as a member of UNESCO Creative Cities Network (UCCN) in 2021 and designated as a City of Crafts and Folk Art. Bida's traditional institutions are administered by His Royal Highness, The Etsu Nupe, in keeping with the heritage of the kingdom. In the present democratic system of governance, the city is headed by elected Executive Chairman (Mayor) in line with the constitutional provisions of the Federal Republic of Nigeria.

The name Bida originated from the chief of the Bini people who built a walled fortification in the midst of the Bidako villages that clustered on the banks of the Niger River. A red mud wall of about twelve miles long surrounded the cluster of Bidako villages on the banks of the Landzun River. The city has four gated entrances, but today only a small portion of the wall remains. The road from Suleja town enters Bida at Bangaie gate, named after Agaie town, and the road from the Kaduna River enters Bida at the Wuya



gate named after a village on the banks of the Kaduna River. The other gates are Bangbogi and Bangbara. These gates are symbolic of the old trade routes to the south passing through Bida crisscrossing from east and north.

The major ethnic group of Bida city is originally of Nupe descent. Bida serves as the headquarters of the Nupe kingdom led by the Etsu Nupe (Emir) consisting of many districts including Agaie, Lapai, Lemu, Pategi, Kutigi, Mokwa, Doko, Baddegi and Katcha among others. Popular places in Bida include Banwuya, Wadata Palace, Bangaie, Bangbogi, Bangbara, Federal Polytechnic Bida, Hajiya Fatima Lolo House, Hajiya Ladidi Food Canteen, Ramatu Dangana, Post Office, Small Market, St John's Schools, Banin-Bida (oldest) Mosque, Main Market, Landzun River and many others.

The people are skilled in the arts of glass making, iron and brass smith, wood carving, fabric weaving, rafia weaving, traditional music and songs, dating back to the eleventh century. Crafts Creator compounds in Bida include the Masaga Glass, Tswata Mukun Aluminum, Gbongbofu Brass Smith, Iron Smith of Dokodza, Malfa Fabric Weavers, Wood Covers of Takoassa known as Gbagba. It is also a city renowned for folk festivals, music, dance, and songs. The most widely celebrated is the Durbar Festival and Nupe Day.



The city's economic activities in pre-colonial days included trade in crafts of glass, brass, silver, and iron works as early as the fourteenth century with many great nations such as the Mali Songhai Empire, the Ashanti Empire of Ghana and the Kanem-Bornu Empire of Borno. The crafts are handmade products using traditional furnaces with locally made hand tools, especially the art of glass making is believed to descend from ancient Egyptian glass art of the second millennium BCE.



Bida, as a leading city of Crafts and Folk Art in Nigeria, performed at the international stage at the 2022 Jinju World Folk Arts Biennale in South Korea. The city presented the Etsu Nupe Folk Art Troupe, which composed of the Etsu Nupe Gbando Royal Band and the traditional Angale female dancers. Etsu Nupe Folk Art Troupe performances at the Jinju Biennale preserved the traditional dances, praise singing and wise sayings, traditional Nupe music and recitation of Nupe proverbs. The fusion of Gbando and Angale was a delight at the Biennale, performing alongside international groups which are: Wheelhouse Rousters and Seth Murphy from Paducah, Kentucky in USA; Aswan Troupe for Folklore from Egypt; Saeng ya Kasay Cultural Ensemble from Baguio, Philippines; Kaihulu from Ambon, Indonesia; Sukhothai Traditional Dance from Thailand; Naaba Ambga Artistic Ensemble from Ouagadougou, Burkina Faso; and *Jinju Geommu* (Sword Dance of Jinju) from South Korea.

Interestingly, the successful convergence and collaboration between creative fields at the hybrid session of the UCCN Crafts and Folk Art Sub-network Annual Meeting for member cities which took place during the festival was a great achievement. The taste of its gastronomy experiences

received and new friendship made was the best opportunity presented in Jinju. The intangible cultural assets showcased at the festival promote artistic creativity and the authenticity of cultural nations in harmony and togetherness towards advancing inclusive growth and urban sustainability. These memories define the 2022 Jinju World Folk Arts Biennale as a bridge builder and keeper of traditional knowledge. Jinju reflects a peaceful city with a living museum, a people of great heritage value that upholds diversity as foundation of creativity. Its festival demonstrations and workshops for the expressions of cultural performances and the outdoors stage performances at different locations remain as a step forward to the world's shared goal of "Sustainable Development."

As a new city after the integration into UCCN, we are faced with challenges of receiving proper orientation as a new member city, inadequate integration workshops lessons, paucity of funds, lack of access to grants, no access to technical support and lack of working manual for new cities, on how to adopt craft and folk art as core component for sustainable urban development.

Francis Ndagiyisa Sokomba
(Focal Point of Bida City)

City of Gimhae Starts Anew by Being Designated a UNESCO Creative City

As a new member city joining the UCCN in November 2021, Gimhae held a proclamation ceremony for its designation as a creative city in March 2022. The ceremony was attended by only a small group of about 50 people due to COVID-19 prevention measures. Instead of sending representatives, all ten Korean creative cities delivered congratulatory messages through videoconference, and a live stream was also provided on YouTube.

The city of Gimhae set out the work of establishing a creative city development plan in August 2022 to advance as a new creative city. In September 2022, the Creative City Advisory Committee was created with experts and specialists from various fields and collected expert opinions at the first meeting. In the future, the city will finalize its development plan by January 2023 by sifting through fact-finding surveys, opinion polls, interviews and forums.



A proclamation ceremony for Gimhae's designation as a Creative City.

Exchange with Creative Cities, One Step at a Time

In April 2022, we signed an agreement with the city of Gangneung (the city recommended by the Korean National Commission for UNESCO to join the UCCN in the field of gastronomy by 2023) to work together. In October 2022, the two cities ran a joint promotional booth at each city's festival. At the Gangneung Coffee Festival, the Gimhae Ceramics Association held a pottery wheel experience event along with the exhibit and sale of porcelainware. At the Gimhae Buncheong Ceramics Festival, a free coffee sampling event and a crafts experience session were held jointly with the Gangneung Coffee Roasting Club at a leftover coffee recycling plant. It was a great opportunity for local residents of both cities to experience pottery and coffee at the same time, as they are five hours apart by car.



The Gangneung Coffee Festival: the exhibit and sale of Gimhae porcelainware



The Gimhae Buncheong Ceramics Festival: Gangneung coffee sales



The "Gimhae City-Daegu City-Gwangju City" collaborative performance

At the Creative City International Forum held at Daegu in August 2022, the three cities including Daegu (creative city of music), Gwangju (media arts), and our city put on a show celebrating the occasion. On a stage directed by a Gwangju media artist, the Gimhae Municipal Gayageum Orchestra and the Daegu City Traditional Korean Orchestra performed together.

Pottery Studios Clustered in Gimhae's Jillye-myeon

In Jillye-myeon, major establishments such as the Support Center for Small Ceramics Manufacturers, a ceramics art museum, a ceramics exhibition and distribution center, and a ceramics museum are clustered in one place. More than sixty ceramic studios are also located there.

1) Clayarch Gimhae Museum

Established in 2006, the Clayarch Gimhae Museum specializes in architectural ceramics. Clayarch is a compound word for clay and architecture, meaning the mutual cooperative relationship between the two concepts.

The museum has an exhibition hall and an experience hall, where visitors can create their own works of art after viewing the displays, and many different events and educational programs are held, including



children's art competitions and exhibition-related education sessions. The Ceramic Creative Center within the museum provides visual artists in various fields such as architecture, ceramics, design and painting with workspaces including woodwork and ironwork rooms, plaster rooms, and kiln and glazing rooms, as well as living spaces such as guest rooms and a kitchen as part of a residency program. The museum announces the program for domestic and foreign artists annually on its website (<http://english.clayarch.org>).

2) Gimhae Support Center for Small Ceramics Manufacturers, Gimhae Buncheong Ceramics Exhibition and Distribution Center, and Gimhae Buncheong Ceramics Museum

The Gimhae Support Center for Small Ceramics Manufacturers and the Gimhae Buncheong Ceramics Exhibition and Distribution Center support pottery artisans in various ways. The support center supports the artisans with ceramic art education and consulting, technical assistance, joint marketing, overseas market development, and projects to improve their working environments. The exhibition and distribution center runs an integrated online and offline sales center and displays the invited works of local artists while also offering services such as allowing the artists to have

access to difficult-to-own equipment such as an X-ray fluorescence analyzer and a portable 3D optical scanner.

The Gimhae Buncheong Ceramics Museum opened in 2009 as Korea's first Buncheong (grayish-blue-powdered) ware exhibition hall and has been exhibiting and promoting the history and culture of Gimhae-based ceramics. In addition to displaying historical and modern Buncheong ware pieces and invitational exhibitions by local artists, we are offering a variety of programs



Gimhae Support Center for Small Ceramics Manufacturers



Gimhae Buncheong Ceramics Exhibition and Distribution Center



Gimhae Buncheong Ceramics Museum

in which local residents can participate, such as traditional kiln experience and citizens' ceramics academy.

3) *Living Tech Project to Modernize Traditional Handicraft Techniques*

The Gimhae Cultural City Center is engaged in the Living Tech Project that discovers artisans with traditional handicraft skills within the city to develop modern items that can be used every day and supports them in marketing and sales. Gimhae is opening up channels for cultural content that takes full advantage of its unique traditions in pottery and metalwork. For example, a variety of content was developed last year, including coffee mugs utilizing the ten representative colors of Gimhae and other household products featuring 100 species of plants and animals inhabiting the Hwapocheon stream.

The Team of Creative City in Gimhae

Kütahya, TURKEY

Kütahya in the International Stage

Since 2017, Kütahya has become an active member of the UNESCO Creative Cities Network (UCCN) in the field of Crafts and Folk Art. The city has been actively involved in and started a variety of projects and programs to encourage traditional craftsmanship and maintain the knowledge and heritage that underpin Kütahya's artisanal community as a result of the membership in United Cities and Local Governments (UCLG). Çini is the symbol of our city and, being the most prominent form of art in Kütahya, tile creation serves as the city's emblem and introduces the region to the outside world. In this article we would like to share our experience of and journey in UNESCO Creative Cities Network—Crafts and Folk Art.



The Flowers in Blooming Fire

Çini is a work of art that is produced by sculpting, drying, embellishing, glazing, and sintering a glazed body that is constructed of a certain ratio of raw ingredients like clay, kaolin, chalk, and quartz. Additionally, it qualifies as a work of art due to its distinctive features, which mirror traditional Turkish patterns and set it apart from other ceramic items.



The Local and International Initiatives

Kütahya, as a member of the UNESCO Creative Cities Network, took part in a number of activities held during the Covid-19 pandemic. The city participated in “A Tour of UNESCO’s Creative Cities Exhibition” organized by Manises, Spain in September 2021 in cooperation with Kütahya Evliya Çelebi Photography Association. Five photographs which are describing Kütahya were sent to be used in the exhibition. Active participation in World Cities Day meetings was ensured in October 2021. Sound recordings were sent to the Global Sequencer application, which was built by the city of Hamamatsu, Japan in November 2021 and has numerous stages.



As a result of our initiatives toward United Cities and Local Governments(UCLG), the Second UCLG World Forum of Intermediary Cities was hosted by Kütahya on 5–8 October 2021. The aim of the forum is to share knowledge and experience so that intermediary cities can develop sustainable development strategies without disturbing their urban fabric. In the World Forum of Intermediary Cities held immediately following the



pandemic, more than 86 cities and 300 participants from all over the world shared their experiences and different cultures. This first appointment after COVID-19 was much more than a forum, it was a reunion of UCLG cities.

Within the scope of Kütahya Municipality:

1. “Municipality-University Hand in Hand to a Strong Future for Kütahya Project” was developed. The aim of the project is to prepare for a strong future as a city by providing training to more than one target group in accordance with the needs of that target group. During the COVID-19 period, it brought us together in the lonely days of lockdown at home. The



project partners are Kütahya Governorship, Kütahya Dumlupınar University, Kütahya Chamber of Commerce and Industry, and Kütahya Chamber of Ceramics, Photographers and Handicrafts. Various trainings such as Çini and Pattern Design, English Learning, Cooperative Training and Social Media Management were given to this target audience of approximately 200 people.

2. The “UNESCO Creative Cities Network Unit Mansion,” which has been restored with the aim of preserving its traditional historical and cultural structure, operated in cooperation with the craftsmen and artists in our province. Various trainings such as Candle Workshop, Copper Weaving

Technique and Jewellery Design Workshop, and African Basket Weaving Workshop were given throughout the summer, open to the participation of the public in our mansion. In addition, the works that are permanently exhibited in the mansion are the output of the Municipality-University Hand in Hand to a Strong Future for Kütahya Project.



3. The “Project for the Development of the Digitalization and Creativity Ecosystem in Kütahya,” funded by the EU, is being carried out. The project, which aims to address the issues of a lack of new pattern and form designs on an industrial scale, a lack of product standardization, structural issues in trade, and a lack of branding, is being undertaken by the tile industry in Kütahya as a member of the UNESCO Creative Cities Network in the field of Crafts and Folk Art. For these purposes, a Creativity Center will be established within the scope of the project. Kütahya Dumlupınar University, Zafer Development Agency, Kütahya Chamber of Commerce and Industry, and Kütahya Chamber of Ceramics, Photographers, and Handicrafts are the

project’s partners.

In conclusion, in this article we wanted to reveal our past, present and future projects. We hope that you will enjoy and discover Kütahya’s çini and ceramic tiles which touch upon not only city but also people’s life.

Hazal BABUR

(Project Manager for Kütahya Municipality’s UCCN project)

Hümeyra TEMEL DÜVER

(Project Manager for Kütahya Municipality)

Ouagadougou, BURKINA FASO

SIAO, International Handicrafts Fair of Ouagadougou



The first International Handicrafts Fair of Ouagadougou (SIAO) was held under the aegis of President Thomas Sankara under the name “Handicraft 84,” then institutionalized in 1988. It has become a real international market for African handicrafts, where craftsmen and buyers from diverse backgrounds meet not only to exchange experiences, but also and above all, to sell their productions. The 16th biennial of African craftsmanship which takes place in even-numbered years was held in 2022.

The SIAO is a specialized fair that puts in direct contact craftsmen, producers, African exporters, visitors and professional buyers from all over the world. It is par excellence the largest international market for African handicrafts. The SIAO has a network of skills, great expertise in advice and training in the field of crafts.



Mission and Objective

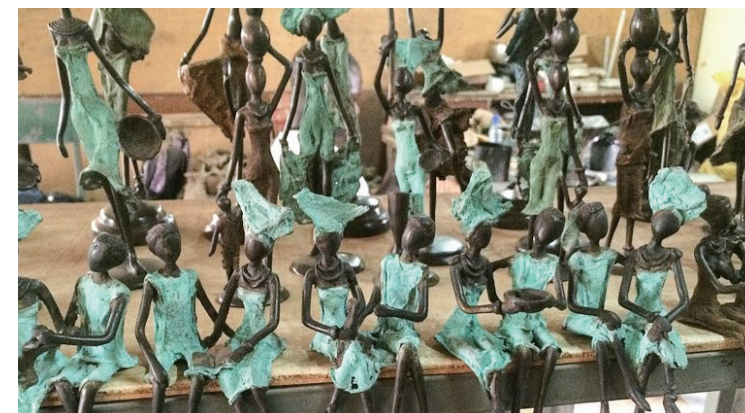
With the essential mission of creating a framework for commercial promotion and exchange for African handicraft products in order to facilitate their access to international markets, the SIAO's main objective is to bring together in one place, for ten days, the best artisans of the African continent in order to provide them with resources on national and international markets and allow them to exchange their experiences.

Reception Infrastructure

The SIAO is built on an area of seven hectares and currently has 6 pavilions including:

- Three air-conditioned pavilions for sales exhibitions (Soleil Levant, Arc-en-Ciel and Kilimanjaro);
- Two ventilated pavilions for exhibitions and sales (Gorée and Pyramides);
- One exhibition pavilion for creative works in competition (Creativity pavilion).

In addition, the SIAO has the following infrastructure:



- Two bonded warehouses
- A catering area
- A playground for children.

Products Admitted to the SIAO

The fair only admits artisanal products. Artisan products are to be understood as products made by artisans, either entirely by hand or using manual tools or even mechanical means, provided that the direct manual contribution of the artisan remains the most important component of the finished product. The professions admitted to the SIAO are contained in the registration form available at the SIAO and on the SIAO website at www.siao.bf.

Contact management:

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siao@siao.bf or salonsiao@ymail.com

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Les Récréâtrales—20 Years!

Les Récréâtrales—Pan-African residencies for writing, creation and theatrical research—were born in 2002 under the impetus of Burkinabe theater man Etienne Minoungou. Initiated with the aim of creating a meeting place between authors, directors and French-speaking scenographers from the continent, and to offer them the comfort of time to create contemporary theater performances with high artistic standards together, the Récréâtrales

have become, twenty years later, one of the major events of contemporary theater in Africa.

Along the way, they have been enriched by a district—Bougsemtenga—whose inhabitants have welcomed the festival, its artists and the international audience who has come to attend it every two years since 2006. In twenty years, the Récréâtrales project has also changed pace, gradually moving away from events to anchor itself in the daily life of and build itself with and for its residents: inhabitants and artists. Thus, a permanent theater was created, the Théâtre des Récréâtrales, along with a college of scenographers and technicians, the Scéno College; a research, training and creation laboratory, the ELAN Lab; workshops for children, the Young Public Project; and a professionalization program for young people, the Artistic Companionship.

Directed by Aristide Tarnagda since 2016 and interpreted by Odile Sankara since 2019, the two artists have focused more on the links between the artists who come to create at the Récréâtrales and the women and men who welcome them and who have so far participated in the general organization of the festival. Invitation is given to women and young people from the neighborhood to go on stage to create in turn with artists: the





opening show for three editions; a play in 2020, “Le Quartier,” which has since continued to tour the country; and the artistic workshops of the “Terre Ceinte” project which bring together, around art, the youth of the capital as well as those of the provinces and displaced people to deal with the rise of violent extremism in Burkina Faso.

Finally, the Récrcâtrales have acquired a reference value for issues relating to the public: the positive economic effects that a cultural event can produce in a district and the transformation of a place of life so that beauty occurs.

Today, the Récrcâtrales are invested more than ever in the task of producing meaning and connection in these times of fractures and individualities and are working to put humanity back at the center of the speeches, shows and programs they produce to provide avenues for confronting the great scourges of our time.

Ramde Harouna
(Focal Point of Ouagadougou City)

Paducah, USA

In Paducah, Creativity Is a Way of Life

Paducah is located at the confluence of the Ohio and Tennessee Rivers, in the center of the United States. As early settlers traveled by river and over land through the mountains, the reuse of precious fabric cultivated a uniquely American art form: quilting. Fabric scraps of all kinds—clothing, flour sacks, feed sacks, and bandanas—were sewn into patchwork quilts that would warm families as they journeyed across America.

The National Quilt Museum of the United States (NQM) celebrates those quilters who draw inspiration from the world around them and manifest their creative thoughts and emotions with needle and thread. Through displays of diverse quilt and fiber art exhibits, the National Quilt Museum recognizes quilting as an important segment of American art. Recent exhibits spotlight social issues and the dedication taken to preserve the beauty and cultural value of textiles:

- “Say Your Piece—Black Women: Mothers, Martyrs, and Misunderstood” is a visual journey that includes a combination of symbolism and inspiration attached to the African diaspora, heightening the sense of cultural awareness.
- “Tribute to the Civil Rights Movement: Quilted Swing Coats.” African American women made major contributions to the Civil Rights Movement in the United States. These story quilts created in African American traditional quilting design and construction technique, structured in the shape of swing coats, illustrate their stories.
- “Confessions of a Textile Conservator.” Harold Mailand, an American Institute of Conservation Fellow, shares 30 quilts from his personal

collection of textiles from India, Germany, England, and America.

The American Quilter's Society's annual Paducah QuiltWeek is the second-largest quilt show in the United States. QuiltWeek attracts quilters from around the world to view "technically perfect" quilts that compete in many categories, including traditional hand-stitched pieces and quilts made on sewing machines. Classes and workshops offer innovative quilting techniques and the latest quilting trends along with time-honored traditions and identifying fabric from the past. The American Quilter's Society recognizes quilting excellence by awarding prize money in Paducah that exceeds any other offered in the U.S.

Paducah's creative culture has evolved through educational and entrepreneurial partnerships to become an incubator for developing digital programs meant to carry creativity into the future. Sprocket, a nonprofit digital economic development organization, sponsors international competitions bringing entrepreneurs together to create new solutions, products, or services. Winning projects and year-long residencies have been awarded to creatives from India working on rural health care solutions and a



fashion designer looking to create digital design tools for the textile industry.

Paducah's Maiden Alley Cinema hosts the annual Cinema Systems, the only lesbian film festival in the United States. Lifting the visions and voices of lesbian filmmakers and providing a dedicated space to publicly showcase lesbian art attracts participants from many countries. Featured filmmakers in 2022 came from: United Kingdom, Hungary, Switzerland, Germany, South Africa, and Canada.

Rivers' Edge International Film Festival has provided the opportunity to work outside of the sub-network of Crafts and Folk Art. Paducah participated in the Small World Film Festival, organized by Bradford, Creative City of Film (UK), in 2017. The festival theme was "My City" and entries were open to all members of the UNESCO Creative Cities Network (UCCN). Paducah entered a film produced by "The Mountain Workshops," a program of Western Kentucky University. The five winning films were screened at the 2017 UCCN Annual Meeting in Enghien-les-Bains, France. Films highlighted include: Santos (Brazil); Galway (Ireland); Nagoya (Japan); Bradford (UK); Montreal (Canada); and Rome (Italy).

Bradford, Creative City of Film, continued to partner with Paducah and provided a judge for River's Edge International Film Festival. David Wilson, director of Bradford UNESCO City of Film, visited Paducah and was an active participant in the festival.

This small city of 27,000 people is proudly the home of Paducah Symphony Orchestra, a symphony chorus, and a local chamber choir. The Symphony is currently partnering in an innovative approach to affordable housing and economic development, incorporating art and music to enrich Paducah's creative culture and economy. The Dunlap project will create a community for living, learning, and working inside the historic Jetton Schoolhouse.

Paducah works to embody UNESCO's Sustainable Development Goals in each creative project. Paducah was the first city in west Kentucky to approve a Fairness Ordinance, which prohibits discrimination based on gender or sexuality. The two major hospital systems in the city provide accessible healthcare in their facilities and offsite for equitable treatment. With two high-performing school districts, two regional college campuses, and a

community and technical college, quality education is at the forefront of Paducah's goals. The partnership between the City of Paducah, McCracken County, and Paducah Rotary Club enables all high school graduates to complete an Associate Degree (two years) of college at no charge. Furthermore, "Life Under the Water" is paramount to Paducah's success as a thriving river town. Local conservationists and organizations continue to find new and creative ways to protect the native river species while sustaining the heritage of the river system.

Paducah is proud to be part of the UNESCO Creative Cities Network. The work continues to utilize creativity to build a sustainable city. In Paducah, creativity is not merely an attribute; it is a way of life.

Mary Hammond
(Focal Point of Paducah)

Santa Fe, USA

Artists Working Together: Santa Fe, New Mexico and Trinidad, Cuba

Santa Fe, New Mexico, a small city of 87,500 people in the United States, has been a member of the UNESCO Creative Cities Network since 2005. The arts and cultural industries are one of the main drivers of Santa Fe's economy, creating jobs, attracting capital, generating taxes and enhancing the quality of life of the community.

Santa Fe's goal of finding international opportunities for artists led to an exchange in 2022 between artisans in Santa Fe and Trinidad, Cuba. Trinidad is a newer member of the Network, appointed in 2019. Both cities have the Crafts and Folk Art designation.

Sabrina Pratt, a consultant to the city of Santa Fe Arts and Culture Department, contacted Duznel Zaquera Amador, director of Trinidad's Office of Conservation and focal point for the Creative Cities Network. Discussions regarding potential exchanges led to the identification of artisans in both cities who have a shared passion for keeping historical traditions alive. The four women identified are quite accomplished in needlework, both in



making work for sale, and teaching and demonstrating how the work is done.

Julia R. Gomez and Barbara Romero Alba of Santa Fe are experts at Spanish Colonial colcha stitching dating from the seventeenth century. Julia mentored Barbara in learning about this style of embroidery. They and others keep the tradition alive by demonstrating and teaching at institutions such as El Rancho de las Golondrinas and the Museum of Spanish Colonial Art in Santa Fe. Colcha embroidery is done with hand-dyed hand-spun wool from the Churro sheep of northern New Mexico. It started as a stitch to mend blankets and was also used to decorate items such as curtains, altar cloths and tablecloths.

Trinidad's participants in the project are Zobeida González and Obdulia González. They are sisters who learned their craft through family tradition and teaching themselves. They are experts at embroidery, crochet, and drawn thread techniques. Zobeida, Obdulia, and other members of the Urdimbre collective demonstrate, teach, and sell their crafts at the Museo Romantico on the main plaza of Trinidad. The building was completed in 1808 and it now houses a collection of nineteenth-century artifacts illustrating the life of Trinidad's wealthy class at that time. The museum's curator makes historic needlework from the collection available to the Urdimbre artisans for reference as they create modern-day versions. Urdimbre has eight members who have been working together and teaching



young people since 2017.

After some brainstorming on how an exchange could work without the artists traveling to each other's cities, it was decided to make four pieces with two artists working on each one. Using the traditional methods of their city, each artisan embroidered half of one 22-inch cloth square that was completed by an artist in the other city, bringing two traditions together. Sabrina Pratt made the exchange of the half completed works during an April 2022 visit to Trinidad.

An exhibit featuring two of the completed works is planned for summer 2023 in Santa Fe. "We are excited about this exchange and looking forward to sharing the results with the community. Culture joins us together and establishes relationships that foster conservation and stewardship of ideas and heritage," said Pauline Kanako Kamiyama, director of the City of Santa Fe Arts and Culture Department.

The City of Santa Fe Arts and Culture Department will install the exhibit at the Community Gallery in Santa Fe's convention center in June 2023. The centerpieces of the exhibit will be two of the finished works of art (the other two are in Trinidad) and video-taped interviews of the artisans.

Sabrina Pratt
(Focal Point of Santa Fe)



Activities of Creative City Jinju at International Level

1. This article aims to review the projects that the UNESCO Creative City of Jinju has implemented at the international level in 2022. The UNESCO Creative City is a city that pursues sustainable development by solving the city's challenges based on cultural assets and creativity. By the time Jinju City was designated as a UNESCO Creative City in 2019, it had three major challenges. The first of these was to restore its identity as a historical and cultural city. Since Jinju City was a neglected region in modern industrialization, it instead maintained its identity as a cultural and historical city. However, entering into the twenty-first century, the national aerospace industrial complex was built near Jinju, and the innovation city planning was developed. As a result, many public corporations moved to Jinju. Since then, belated industrialization has been progressing in Jinju. Due to these changes, the identity of Jinju City as a historical and cultural city was being challenged. Citizens of Jinju hoped the industry and culture could be balanced and harmonized in the city.

The second challenge was to solve the hollowing of the original city center. It is a phenomenon in which the downtown area around Jinjuseong fortress is being hollowed out as an innovation city is created on the outskirts of the city and its fringe areas are developed. The central commercial district, including the Central Market in Jinju, was dying. As the main street became dark in the evening, people hardly traveled, and it became difficult to find any nightlife. Jinju tourism was becoming simply a daytime tour of the Jinjuseong fortress. Citizens wanted a city where tourists and travelers stayed because there were many things to see inside Jinju, regardless of day or night.

Third, Jinju City was aware of the cultural and economic gap between the urban area and the rural area. The area of Jinju City is about 720 km², of

which the land ratio between the urban and the rural area is about 2:8. The population ratio of these areas, however, is about 8:2. In particular, many cultural facilities are concentrated in the city center, making it difficult for people in rural areas to access. Citizens thought that in order for Jinju City to become a more inclusive city, people in the urban areas and the rural areas should at least not feel a cultural gap between them.

2. Jinju City has changed its major policies from 2017 to address these challenges. Culture has become to be regarded as one of the four pillars of city administration along with society, economy, and environment. Accordingly, three objectives were set. The first was to join the UNESCO Creative Cities Network. The second was to learn how to promote sustainable development of the city through culture by carrying out the UCLG (United Cities and Local Governments) Pilot City Program. Finally, it tried to become a legal cultural city, designated by the central government. Due to the efforts of the past five years, Jinju was designated as a UNESCO Creative City in 2019, completed the three-year UCLG Pilot Program from 2019 to 2022, and got the preliminary status of a legal cultural city in 2022.

3. The most important thing in these three projects was to internationalize the culture of Jinju. As part of the UCLG Pilot City Program, the Self-Assessment of the cultural status and cultural policies of Jinju City in 2019 showed that Jinju had well preserved and passed down its unique cultural assets, but lacked efforts to creatively industrialize and internationalize them. After being selected as a UNESCO Creative City, four programs were offered to internationalize the cultural assets of Jinju. The first was the Jinju World Folk Arts Biennale and Jinju Traditional Crafts Biennale; the second, the Jinju Artist-in-Residence; and the third, the publication of the *International Journal of Crafts and Folk Arts*. In addition, the fourth program focused on making efforts to participate in international network activities, to share knowledge, experiences, and practices with other cities.

4. The Jinju Artist-in-Residence program aims to internationalize the cultural assets of Jinju by inviting foreign artists to stay in Jinju for a month and



collaborate with artists of Jinju. Furthermore, through this program, the goal is to help artists of Jinju understand the international trends in art and promote the traditional arts of Jinju to the world. In particular, this year's event was held as a development cooperation project by inviting artists from creative cities in developing countries with the support of the Korean National Commission for UNESCO. The development cooperation project is a program that was established to support the international activities of artists of developing countries. While the actual period when foreign artists came to Jinju to work was for only a month around October, this project was carried out from March to December 2022.

First, in June 2021, the proposal of Jinju City for the development cooperation project was accepted by the Korean National Commission for UNESCO. Then, from July, the announcement and promotion for the residence program of Jinju City began in cities overseas. Three artists were selected among the applicants: 1) Rio Ephruan from Ambon, Indonesia; 2) Piengrawi Sirisuk from Chiang Mai, Thailand; and 3) Satchel Thomas from Trinidad and Tobago Fort of Spain. In August, a public call for local organizations to collaborate with these artists was announced, and three groups were selected: A) Blue Willow Reservation Center (CEO: Seon-Hee Nam); B) Center for Traditional Arts Noljei (CEO: Jin Yu); and C) Sin Gwan-yong Style Gayageum Sanjo Preservation Association (CEO: Dong-Yeol

Kang). 1-A, 2-B, 3-C worked together, planned collaborative performances, and held joint rehearsals and workshops over a month-long collaboration period. The results of their joint work were showcased on 20 October at the outdoor performance venue of the Jinjuseong fortress. Team 1-A presented a collaborative work combining the music of Ambon, Indonesia and the dance of Jinju. Team 2-B combined Jinju's *Talchum* (mask dance) and Thailand's *Lanna Dance* to produce and perform *Guna Dance* (dance to ward off evil spirits) to eradicate plague. Team 3-C co-created music that matches well with both Korean traditional beats and Trinidad and Tobago's steelbands.

In short, all three teams can be said to have sufficiently achieved the goal of enhancing their respective creativity, pursuing cultural diversity, and new aesthetic experiences by collaborating with each other.

5. The Jinju World Folk Arts Biennale is an event held every other year along with the Jinju Traditional Crafts Biennale. In 2021, the Traditional Crafts Biennale was held, and in 2022, the Folk Arts Biennale was held for about seven days from 15 to 22 October. This year's event, held under the theme of "Diversity: The Foundation of Creativity," featured folk arts troupes from nine creative cities, including those participating in the residence program. At the first Biennale held in June 2019, before Jinju City joined the UNESCO Creative Cities Network, only Baguio City from the Philippines was a Creative



City out of six participating cities. But this year, all participating cities were UNESCO Creative Cities. Except for Ambon, a Creative City of Music, all were creative cities of crafts and folk art. Since last May, a total of 12 cities had applied for participation through the announcement and the promotion of the Jinju delegation that participated in the XIV UNESCO Creative Cities Network Annual Conference held in Santos, Brazil. For the difficulties of funding, only seven cities were selected for invitation. Fifty-four artists from seven overseas performance teams, including Nigeria's Bida, Thailand's Sukhothai, USA's Paducah, Burkina Faso's Ouagadougou, Philippines' Baguio, Indonesia's Ambon, and Egypt's Aswan, collaborated with 48 artists from seven performance groups from Jinju City. Two artists from Chiang Mai, Thailand and artists from Trinidad and Tobago also participated. The event consisted of opening and closing performances, main performances, art delivery performances, exchange meetings and workshops, and residency performances. The opening performance and the main performance were held at the Gyeongnam Culture and Arts Center located in downtown Jinju, and the closing performance was held at the outdoor performance venue of Jinjuseong fortress. On the other hand, art delivery performances were held in culturally marginalized areas outside Jinju City, such as Gwanbong Elementary School and old houses in Jisu-myeon, and other residential areas for the vulnerable. The art delivery performance was to realize UNESCO's value of social inclusion.

Overall, this event is evaluated to have served the purpose of expanding cultural exchanges between the creative cities of crafts and folk art, making the folk arts of developing countries enter the international arena, and promoting the folk arts of Jinju internationally. In particular, it was an event that faithfully realized UNESCO's value of cultural diversity through the participation of three cities in Africa, a region of UNESCO's current interest. In particular, during the closing performance, all the performers sang and danced together to the rhythm of Korean traditional instruments, which greatly impressed the audience. Creative City representatives who watched the closing performance evaluated it as an amazing event that realized the true meaning and purpose of international cultural exchange and the mission of UCCN.



I would like to take this opportunity to thank the artists and delegations from each city who participated in the Biennale, presented good performances, and cooperated in various ways.

6. Jinju City actively carried out various network activities in 2022. In July 2022, four delegates participated in the XIV UNESCO Creative Cities Network Annual Conference held in Santos, Brazil. Deputy Mayor Jong-woo Shin was the head of the delegate, and Byung Hoon Jeong, chairman of the Creative City Steering Committee, Dong-Min Kang, director of the Cultural Industry Team at the Culture and Tourism Bureau, and Yunhak Seong, leader of the Creative City Team at the Jinju Culture & Tourism Foundation attended. Deputy Mayor Jong-woo Shin attended the Mayor's forum and introduced Jinju's creative city activities, focusing on the publication of the *International Journal of Crafts and Folk Arts*, and Chairman Byung Hoon Jeong participated in the crafts and folk art sub-network annual meeting and

introduced the international events of Jinju City. The Jinju World Folk Arts Biennale and Jinju Artist-in-Residence were promoted. He proposed to hold an annual meeting of the crafts and folk art cluster in Jinju in October 2022, when the World Folk Arts Biennale was held, and received positive responses from many cities. As a result, at this meeting, it was decided to hold this year's annual sub-network meeting in Jinju as a hybrid meeting, both online and offline.

7. The 2022 UNESCO Creative Cities of Crafts and Folk Art Sub-network Annual Meeting was held for two nights and three days from 19 to 21 October at Jinju Knowledge Industry Center in Jinju City. This meeting was co-hosted by the sub-network (Coordinator, Mary Hammond, Paducah's Focal Point) and Jinju City, and organized by the annual meeting preparation team of the UNESCO Creative City Steering Committee of Jinju City. The purpose of this meeting was mainly fourfold: First, introducing and welcoming new member cities in 2021; second, discussing the possibility and method of "Convergence and Collaboration between Creative Fields," the theme of the annual meeting; third, reporting the progress of various committee activities within the sub-network; and fourth, activating friendship and exchange among the sub-network cities. With the conference being held three years after the start of the pandemic, 51 focal points or representatives (25 offline, 26 online) from 30 of the 59 member cities of the Creative Cities of Crafts



and Folk Art Sub-network (11 offline, 19 online) participated. In addition, one Focal Point from Ambon, the city of music, participated as a presenter. The list of participating cities is as follows: Offline—Aswan, Baguio, Bida, Carrara, Gimhae, Icheon, Jinju, Ouagadougou, Paducah, Santa Fe, Sukhothai, Ambon (music); and online—Al Ahsa, Bursa, Chiang Mai, Como, Duran, Fabrino, Gabrove, Kanazawa, Kūthaya, Manises, Nakuru, Nassau, Perth, Porto-Novu, San Christobal, Sasayama, Suzhou, Trinidad, and Weifang (a total of 31 cities).

On the first day of the meeting, held from 4:00 p.m. on 19 October, an opening ceremony was moderated by Professor Cho-yeon Bak (Professor, Chinju National University of Education; UNESCO Creative City Steering Committee Member). Byung Hoon Jeong, Focal Point of Jinju (Emeritus Professor, Gyeongsang National University), gave an opening address, followed by a welcome speech and guidance about the meeting by Mary Hammond, Coordinator of the Sub-network. Kyoo-il Jo, Mayor of Jinju City, gave a welcome speech on behalf of Jinju City, and Kyung Ku Han, Secretary-General of the Korean National Commission for UNESCO, and Denise Bax, Secretary of the UCCN Secretariat, gave video congratulatory remarks.

In Session 1, Professor Masayuki Sasaki (Professor Emeritus, Osaka City University) gave a keynote presentation titled "Sustainable Development of Creative City after Pandemic" online. Then there was an introduction of the cities that joined the network in 2021. Gimhae City and Bida City gave



presentations first, and the introduction of other cities was postponed to the next day due to the schedule. From 7:00 p.m. in the evening, a banquet took place hosted by the mayor of Jinju.

Session 2, which started at 4:00 p.m. on the second day on 20 October, was preceded by the introduction of new cities that could not be introduced the previous day. Como, Manises, Perth and Weifang introduced their cities and main activities. The meeting was lively with presentations and discussions under the theme of “Convergence and Collaboration between Creative Fields.” Presentations at the conference, moderated by Professor Witiya Pittungnapoo (Co-focal Point, Naresuan University, Sukhothai), are as follows.

- Presentation 1: “Convergence and Collaboration,” Peter Ives (Santa Fe, the former Crafts and Folk Art Sub-network Coordinator)
- Presentation 2: “Leveraging the Creative Knowledge of a Community,” Giuseppe Biagini (Carrara, Founder of Creative Knowledge Foundation)
- Presentation 3: “New Ways for New UCCN Governance—National Coordination and the New UCCN Rules: Two Experiences of Fabriano Creative City,” Vittorio Salmoni (Fabriano, Focal Point; National Coordinator of Creative Cities in Italy)
- Presentation 4: “Cross-Network Creativity Collaboration,” Ronny Loppies (Ambon, Focal Point; Professor, Patimura University)

An evening dinner was hosted by the Deputy Mayor Jong-woo Shin, and afterwards, the Namgang Yudeung (Lantern) Festival, a representative festival of Jinju City, was enjoyed while riding a ferry.

On the third day, Session 3 was held, which was a project meeting attended only by Focal Points from each city. This meeting was held at 9:00 a.m. and 4:00 p.m., so that many Focal Points from different time zones around the world could participate. All project meetings on this day were chaired by Mary Hammond. In her coordinator’s report, first, Coordinator Mary reported the results of selecting new cities, and she reported that ten cities out of 19 candidate cities were selected in 2021. She subsequently reported the membership monitoring report screening, and she said,



currently 20 cities’ reports submitted in 2021 are under review. She then delivered in detail the conclusions of the UCCN Santos Annual Conference, sharing the contents and requesting that they be reflected in the projects of each city. Lastly, the Coordinator announced the results of the selection of regional coordinators decided at the last Santos meeting to vitalize the network’s activities in the future. The names of the representatives of the five regions are as follows:

- 1) Africa: 6 cities—Gitau Thabanja, Nakuru (Kenya)
- 2) Arab States: 7 cities—Al-Ahsa (Saudi Arabia)
- 3) Asia & the Pacific: 21 cities—Byung Hoon Jeong, Jinju (Republic of Korea)
- 4) Europe & North America: 15 cities—Anabela Dias, Barcelos (Portugal)
- 5) Latin America & Caribbean: 10 cities—Marianne Gaudêncio, João Pessoa (Brazil).

Subsequently, there were project reports from each committee belonging to our sub-network. First, Giuseppe Biagini of the Website Committee announced plans to create and operate the website. Our sub-network will go through a preparation period and open and operate a website in 2023. Peter Ives of Governance Committee announced the “Rules Governing the Craft and Folk Art Subgroup of the UCCN” and decided whether to adopt them at the Limoges meeting in March 2023. Afterwards, there was a report on the progress of the sub-network project. Giuseppe Biagini, founder of

the Creative Knowledge Foundation, gave an interim report of the “Breads of the Creative Cities” project, and announced the new plan of “Connecting Threads—Connecting Cultures.” Jinju City was invited to participate in both of these projects. At the end of the session, it was decided to share support for the Declaration of North American Creative Cities Forum, and it was announced that the 2023 Sub-network Annual Meeting will be held in Limoges (France) from 23 to 25 March.* In addition, the plan to select a sub-network deputy coordinator city, which is currently vacant, was announced. After dinner, we all visited the Jinju World Folk Arts Biennale.

After the annual meeting, the preparatory committee members, including Coordinator Mary Hammond, expressed their gratitude to the UNESCO Creative City Steering Committee of Jinju City, which prepared the meeting without a hitch despite the short preparation schedule. They also thanked the Mayor of Jinju City and his staff for supporting the annual meeting administratively and financially, and treated the representatives warmly. It was concluded that this annual meeting was successful, sufficiently achieving the purpose of the meeting mentioned above.

8. Jinju City’s international activities provided an opportunity for Jinju to share knowledge, experience, and culture with other cities, and upgrade the capabilities of Jinju City’s creative city stakeholders who organize projects, events, and meetings related to the Creative City. We believe that such activities served as a good opportunity to strengthen the cultural capacities of Jinju citizens, experience cultural diversity, and improve social inclusion.

Byung Hoon Jeong
(Focal Point of Jinju City)

* The Coordinator of Crafts and Folk Art Sub-network was notified on 22 November 2022 that the City of Limoges (France) will be unable to host the 2023 Sub-Network Annual Meeting.



From Paducah to Jinju

The city of Paducah, Kentucky, lies in a rural region of the middle southern United States of America. Although the population is only about 25,000 people, there are many rich cultural traditions in craft and folk arts in the area. “Quilt City USA” as Paducah is lovingly known, is home to the National Quilt Museum, which offers inspiration and education for quilters. The confluence of the Ohio, Cumberland, Mississippi, and Tennessee Rivers create a hub for transportation, recreation, and exchange, that adds to the unique feel of the city.

Paducah has collaborated with Jinju, South Korea, in UNESCO Creative Cities events for the past two years, and I have personally had the honor of representing Paducah in Jinju. As an artist and arts administrator, I maintain my own studio practice which is predominantly focused on textiles and mixed media work, along with serving as the Executive Director of Yeiser





Art Center, which is a regional art center located in the heart of historic downtown Paducah. In an effort to share traditional art and craft practices with others, I make arts education a priority in my career, through outreach in schools and community events.

In the fall of 2021, I was invited to exhibit my textile work at the “Jinju Traditional Crafts Biennale.” This artwork was an exploration of improvisational quilt piecing using discarded denim and khaki work pants. It was an immense honor to be in the company of such accomplished artists, craftspeople, curators, and educators, especially while participating in the roundtable discussion with Fernando Zaccharia, Sonchat Changthawarang, and Professor Byung Hoon Jeong, the coordinator of the event. I connected with artisans from Korea, Benin, Italy, Thailand, Bulgaria, and Estonia. While I knew this trip to South Korea had the potential to be life-changing, I never would have guessed how much I would fall in love with the city of Jinju. I saw many similarities between the cities of Jinju and Paducah, like the history of traditional textiles, beautiful river views, extraordinary restaurants, and warm and welcoming residents.

When given the opportunity to travel to Jinju for a second time, for the Jinju World Folk Arts Biennale (JWFB) in fall of 2022, I excitedly initiated Paducah’s involvement. Along with serving as Executive Director of Yeiser Art Center, I also serve as the director of our region’s largest music and art festival, the Lower Town Arts & Music Festival (LTAMF). This festival is

held each spring in the historic Lower Town neighborhood of Paducah and welcomes approximately 20,000 visitors during the event. Our regional music is best represented by The Wheelhouse Rousters, a local group “sharing the sounds of the American inland waterways,” which made them the perfect musicians to represent us in Jinju. To round out their sound, LTAMF Music Director and cellist, Seth Murphy, joined us for the trip to South Korea. As our group traveled to and through Korea, I got to experience the wonder of the region for the second time in two years. Once in Jinju, there were many rehearsals in preparation for the Jinju World Folk Arts Biennale, but we still made time for sightseeing, exploring our new neighborhood, and experiencing local culture.

Highlights from our trip included the cross-cultural collaborations that happened through planned workshops, and also organically during practices and performances. New friendships were formed amongst people from Korea, Burkina Faso, Thailand, Indonesia, Philippines, Nigeria, USA, and Egypt. Over shared meals and breathtaking performances we learned about each other’s cultures. We listened to music that brought tears to our eyes and together we explored the city of Jinju along with the surrounding area. Through the arts, we came to a deeper understanding that transcended the complication of not sharing a common language.





The exchange between UNESCO Creative Cities can be measured directly with things like number of collaborative events held together or total participants and communities affected. However, one could also use a more abstract measurement to decipher the effect the cities have had on one another. I have consciously and subconsciously carried the cultures of my new friends home with me. The art, music, and performances from events held in Jinju have now traveled home to many new countries, where they will be shared via social media, print publications, and in person. Recipes, languages, and research will now be linked to those special events that took place in Korea. Jinju has been successful in their goal of creating a platform for international exchange and has also fostered understanding and collaboration between countries. Jinju now lives in my heart and I strive to continue to learn about their arts and culture along with the other UNESCO Creative Cities that I have encountered as a result of Jinju's efforts.

Lexie MILLIKAN

(Executive Director of Yeiser Art Center, Paducah)

Cultural Heritage

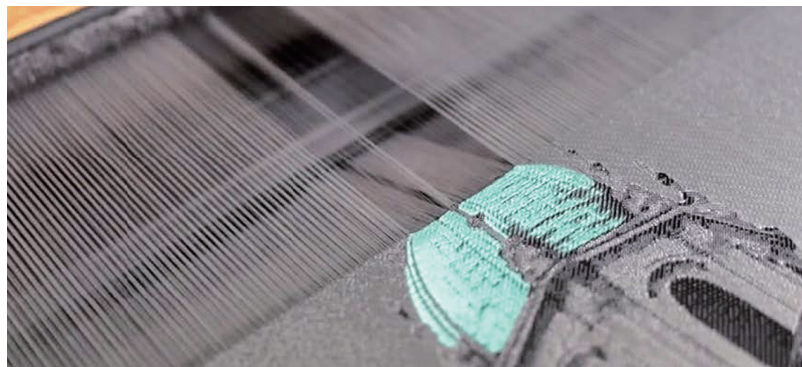
Como at the Heart of the Italian Textile Valley



In 2021, the city of Como was designated a UNESCO Creative City and joined the UNESCO Creative Cities Network (UCCN). Located at the heart of the Italian Textile Valley, Como is founded on its textile industry heritage. Craftsmanship and the textile industry played such a decisive role in characterising the landscape of the Como district that it can be considered the Italian Textile Valley due to its representation of the range of skills involved in textile manufacturing. In "Storia di Milano," Alessandro Visconti states that Ludovico Sforza was called "il Moro" (the Moor) for having disseminated mulberry (*morus*) trees, crucial for cultivating silkworms. Manufacturing activity was established in the eighteenth century on the initiative of Maria Theresa of Austria. With the second industrial revolution, Como took leadership in the sector and underwent an architectonic shift: one fifth of the valley was occupied by factories, and the lake and valleys were filled with spinning mills. In the hills, mulberry trees to support sericulture were planted alongside the vines. The most prominent silk cocoon market in Brianza (located in Inverigo, a village nearby) remained active until the second half of the twentieth century.



The district's textile production chain is one of the most complete and varied in the world: production, washing, weaving, dyeing and of course packaging and selling of fabrics and finished products; all these processes developed in the Como area during the years making it one of the most important silk districts in the world. The District of Como has a great responsibility: to reach the future through the past, to protect the long-lasting legacy of previous generations and at the same time to continue to invest in research and innovation. Como is a leading city in the Italian textile industry. Today, it produces 70 percent of European and about 30 percent of the world's silk. The textile industry in Como has a deep tradition. Technical



and artistic skills are passed down from generation to generation and are constantly improved.

The pairing of craft and creativity is the cornerstone of the "Made in Italy" brand. It is the distinctive element and Como is at the heart of the Italian Textile Valley, an area founded on the textile industry. The textile sector is one of the fullest expressions of the "Cultura del Fare" (Culture of Making) and the importance of Made in Italy products. The textile industry has deep-rooted traditions and is regarded as a huge patrimony of experience and technical and artistic skills passed down from generation to generation, continuing to improve over time. This is thanks to the constant push for





innovation, which is ensured by the support of excellent training centers and promoted by the commitment and creativity of the industry's artisans and textile manufacturers.

Thanks to the engagement of all the institutional, entrepreneurial and scientific realities of the district, the vision for Como, the City of Sustainable Fashion, has been achieved. Como Creative City shines the spotlight on craftsmanship and the Culture of Making and puts strategies in place for a circular economy that will create opportunities for regeneration and inclusion. The industry focuses on intricate and complex production methods, where improvisation is not an option; the art of silk craft, along with the tradition of sericulture, plays a fundamental role.

The *Cultura del Fare* and the craftsmanship of Como's textile producers offer a viable starting point for protecting the Italian textile industry and the authenticity of its products. Given the current situation, the textile industry must be seen as intangible infrastructure, a patrimony of knowledge invaluable for recovery. Como is the most advanced city in Italy with regard to the variety of training opportunities, not only in the field of textile design but also in the technical and scientific fields related to the sector. The district has a robust student community which gathers a huge volume of students (over 3,000) of different age groups.

Como's textile vocation is backed by scientific input from a host of exceptional training institutions: the *Setificio* school, the oldest textile

school in Italy (1868) and the only one to offer a course in textile design; the University of Insubria, which promotes research, innovation, and sustainability in its textile chemistry courses; and the Silk Museum, which preserves the traditions of the industry's production methods.

In joining the Creative Cities Network, Como has pledged to place culture and creativity at the heart of its sustainable development. Como's efforts to integrate culture and creativity into its post-pandemic recovery plan which is particularly inspiring in this regard. Like all member cities, Como is expected to place the 2030 Agenda at the heart of its future development strategies and plans, especially SDG 11, "Make cities inclusive, safe and resilient."

As a Creative City of Crafts and Folk Art, the following steps will be important:

- Putting in place strategies for a circular economy that will create opportunities for urban regeneration and inclusion;
- Making its centers of creativity and innovation available to other UCCN member cities to expand opportunities for exchange and development of best practices; and
- Sharing experiences, knowledge, and best practices while collaborating within the UCCN on innovative projects.

Costanza Ferrarini
(Focal Point of Como City)

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

CONCLUSIONS OF THE XIV ANNUAL CONFERENCE OF THE UNESCO CREATIVE CITIES NETWORK

JULY 2022

We, the Secretariat and the members of the UNESCO Creative Cities Network (UCCN), assembled in Santos, Brazil, for the Network's XIV Annual Conference.

We reiterate our appreciation to the Host City of Santos for its generosity and hospitality, as well as Brazil for its strong support and assistance in the preparation and organization of the event.

We thank each of the involved international, national and local staff for their tremendous work dedicated to the Annual Conference, as well as all the mayors, delegates and other stakeholders for their active participation in the event.

We reaffirm our strong commitment to serving UNESCO's mandate and principles, notably in fostering international cooperation and solidarity to achieve the United Nations 2030 Agenda for Sustainable Development and its Goals.

We further align our actions with UNESCO's priorities to support and implement the Decade of Action in the framework of the 2030 Agenda, through reinforced international cooperation.

We actively promote the sharing of knowledge and good practices amongst Creative Cities and beyond, in response to global and local challenges and opportunities.

We champion a broader recognition of culture's contribution to the post-COVID-19 recovery, and the full integration of the cultural and creative industries in the future development of cities.

The XIV UCCN Annual Conference has thus agreed to the following:

In its capacity as a UNESCO flagship international platform for cooperation and innovation amongst cities, the UNESCO Creative Cities Network:

1. **Upholds** UNESCO's fundamental values of diversity, solidarity and multilateralism, all of which are fundamental for achieving sustainable development;
2. **Reaffirms** the paramount importance of culture and thus the necessity of protecting and promoting cultural heritage, cultural diversity and creative assets, notably in times of crisis, and of enabling cultural and creative sectors to contribute to recovery and revitalization processes;
3. **Affirms** the economic, social, and environmental potential of culture and creativity and their role as catalysts of inclusive and sustainable urban development;
4. **Highlights** cities' vital role as a global network in achieving sustainable development at the local, national, and international levels;
5. **Mobilizes** local decision-makers, notably mayors, who serve as key advocates and actors in urban development, to nurture their cities' membership as UNESCO Creative Cities through culture and creativity-driven local policies and action plans, as well as to strengthen Creative Cities' local, regional, and international outreach and impact;
6. **Strengthens** the alignment of its activities with UNESCO priority areas, namely Africa and Small Island Developing States (SIDS), technology and innovation (especially Artificial Intelligence), gender equality and youth engagement, climate resilience and action, international collaboration, and post-COVID-19 recovery;

7. **Develops** thematic initiatives and content in the areas where the Network and its member cities have a clear comparative advantage and unique role, including but not limited to UNESCO's priority areas, to accelerate UCCN's contribution to the international development agendas and forums;

8. **Reinforces** its endeavor to seek opportunities for intersectoral and crosscutting collaboration through events, exchange projects and joint initiatives across different creative fields;

9. **Underscores** the value of the Membership Monitoring Reports as an important source of knowledge, information and good practices, as well as a testimony to member cities' steadfast commitment to the UCCN Mission Statement, and noting that these reports should be further harnessed and promoted;

10. **Endorses** the rotation mechanism for the Coordination Group (CG), through which the CG members are eligible to serve for a maximum of two consecutive mandates of two years, starting as the Deputy Coordinator who then takes over the role of the Coordinator after the first two-year mandate. Echoing UNESCO's values and principles, this mechanism aims to strengthen geographical representativeness, increase cultural diversity, and ensure the continuity of the CG. For this purpose, an implementation plan will be developed through consultations within the Network, with a view to organizing a renewal of the CG during the 2023 Annual Conference;

11. **Commits** to contributing to building climate resilience and sustainability by further integrating environmental factors and considerations into the Network's main activities, such as the organization of its Annual Conference, as well as member cities' activities and initiatives;

12. **Advocates for** a more meaningful and insightful integration of culture and creativity in post-COVID-19 recovery policies and plans, through the increased sharing of experiences, knowledge and good practices;

13. **Recommends** the use of Voluntary Local Reviews and other international reporting and monitoring tools to demonstrate, monitor and improve work and

progress in achieving the Sustainable Development Goals at the local level, notably by demonstrating the essential contribution of culture and creativity;

14. **Recommends** active in-person participation in the Network's main events, in particular the Annual Conference; meanwhile encouraging a stronger digital engagement to further strengthen the inclusiveness and participation within the Network;

15. **Promotes** UNESCO's transversal approach to sustainable development at the city level, through enhanced synergies with the Organization's city centered or related programmes and networks, notably through the UNESCO Cities Platform (UCP);

16. **Encourages** the development of projects and initiatives within the Network, such as scholarships, residency programmes and collaborative creation projects, to provide more opportunities for all concerned, and explore the possibility of establishing a selection of the most outstanding UCCN initiatives; and

17. **Welcomes** the holding of the XV Annual Conference in the city of Istanbul in 2023 on the theme "Future-Proof Cities".



RULES GOVERNING THE CRAFT AND FOLK ART SUBGROUP OF THE UCCN

We, the enrolled members of the Craft and Folk Art Subgroup (C&FA) of the UNESCO Creative Cities Network (UCCN), hereby adopt and agree to the following rules (Rules) to govern the administrative proceedings of C&FA.

We acknowledge the rules of the UCCN (UCCN Rules) and to the extent there are any inconsistencies between these C&FA and the UCCN Rules, that the UCCN Rules shall be followed.

We acknowledge the need for the C&FA Rules to bring consistency, transparency and clarity regarding the administration and operation of the C&FA, given the expanding number of cities that are members of C&FA.

We acknowledge and adopt as a part of these C&FA Rules the UCCN Mission Statement, Strategic Framework, Membership Guidelines and the UNESCO 2030 Agenda, attached hereto and incorporated herein as Attachments A, B, C and D, respectively, collectively the UNESCO Governance Documents.

We are given these powers of administration and operation by both the UNESCO Governance Documents and our member C&FA cities.

I. C&FA ORGANIZATIONAL STRUCTURE

A. C&FA ORGANIZATIONAL STRUCTURE

ELECTION PROCESS OF THE C&FA COORDINATOR AND DEPUTY COORDINATOR

C&FA shall have two elected leaders, Coordinator and Deputy Coordinator.

1. Notification will be sent to members a minimum of three months prior to the annual meeting requesting any sub-network member city interested in serving as C&FA Coordinator or Deputy Coordinator shall:
 - a. Submit to the current Coordinator a letter of interest, including credentials and the commitment to serve approximately two years as C&FA Coordinator and an additional approximately two years as C&FA Deputy Coordinator.
 - b. Submit to the C&FA Coordinator a letter of support from the Mayor of the Creative City.
 - c. Members of C&FA applying for the position of Coordinator or Deputy Coordinator must have been a member of UCCN for a minimum of two years and attended a minimum of one C&FA annual meeting, one UCCN annual meeting and have served on at least one C&FA Committee.
 - d. The C&FA Coordinator and the C&FA Deputy Coordinator shall each represent different continental area, described by UCCN as: Africa, Arab States, Asia and the Pacific, Europe and North America, and Latin America and Caribbean.
 - e. The C&FA Coordinator and C&FA Deputy Coordinator shall be elected at the appropriate annual meeting of the sub-network of

C&FA.

- f. The C&FA Coordinator & C&FA shall serve a term of approximately two (2) years after election, until the annual or special meetings in which elections are held after the end of the approximate two (2) year term.
- g. The C&FA Coordinator and C&FA Deputy Coordinator shall be elected at the appropriate sub-network annual meeting by a majority of those C&FA members attending the C&FA annual meeting either in person or by electronic means if the latter is available.
- h. If a Coordinator is unable to complete their term of service, the Deputy Coordinator will assume the duties of Coordinator and the election process for a new Deputy Coordinator will begin and voted upon at the next C&FA annual meeting.
- i. If a Deputy Coordinator is unable to assume the role of Coordinator, the election process will begin and voted upon at the next C&FA annual meeting.
- j. The C&FA Coordinators and the C&FA Deputy Coordinators may be re-elected; provided, however, that the Coordinator must wait for a period of two years before applying to become Coordinator again.
- k. The C&FA Coordinator and the C&FA Deputy Coordinator shall maintain a record of the activities of the sub-network during their time in office, which will be placed in the C&FA archive on the C&FA website and prepare an annual report to present at the C&FA annual meeting.

DUTIES & OBLIGATIONS OF C&FA COORDINATOR AND C&FA DEPUTY COORDINATOR

COORDINATOR

The C&FA Coordinator and the C&FA Deputy Coordinator shall have the following duties and obligations:

- a. The C&FA Coordinator shall be the primary focal point for C&FA both in terms of communications within C&FA, UNESCO and the UCCN, and shall have the following powers and responsibilities:
- b. The C&FA Coordinator shall be the appointed C&FA member to the UCCN Steering Group and is responsible for attendance at UCCN Steering Group meetings and voting in the UCCN Steering Group on behalf of the C&FA members.
- c. The C&FA Coordinator shall act as the communications intermediary between C&FA, UCCN and UNESCO; and shall be responsible, to the extent practicable, for communicating the plans and agendas of the UCCN and UNESCO to C&FA members both prior to meetings in which actions affecting C&FA are to occur, as well as, communicating the results of any such meeting to the C&FA members.
- d. The C&FA Coordinator shall lead the C&FA in the planning and coordination necessary for the UCCN Annual Meeting and the C&FA Annual Meeting and work with C&FA members and other UCCN Cities and Subgroups in coordinating other UCCN meetings and events, as needed.
- e. The C&FA Coordinator shall serve a term of approximately two (2) years after election, until the annual or special meetings in which elections are held after the end of the approximate two (2)

year term.

- f. The C&FA Coordinator shall lead the C&FA in the planning and coordination necessary for the UCCN Annual Meeting and the C&FA Annual Meeting and work with host cities and other UCCN Cities and Subgroups in coordinating other UCCN meetings and events, as needed.
- g. The C&FA Coordinator shall ensure that all permanent records of sub-network activities, protocols, proceedings of UCCN and proceedings of the sub-network meetings are uploaded to the sub-network website archive.
- h. The C&FA Coordinator shall lead the sub-network efforts to review the applications of the C&FA Candidate Cities, involving as many of the C&FA member cities as possible. This includes communicating guidance on the review process. After reviews are completed, the C&FA Coordinator shall recap the reviews/recommendations and submit them to the UCCN Secretariat.
- i. To the maximum extent practicable, the C&FA Coordinator shall engage the C&FA Deputy Coordinator in all communications and planning with C&FA, UCCN and UNESCO.
- j. The relationship between the C&FA Coordinator and the C&FA Deputy Coordinator is intended to be one of close collaboration on behalf of the C&FA members.

DEPUTY COORDINATOR

- a. The C&FA Deputy Coordinator shall be the assistant Focal point for C&FA and shall have the following powers and responsibilities:

- b. The C&FA Deputy Coordinator shall maintain the official membership records of the sub-network as received from the UCCN Secretariat.
- c. The C&FA Deputy Coordinator shall the sub-network efforts to review the Membership Monitoring Reports (MMR) of the C&FA Cities, involving as many of the C&FA member cities as possible and communicating guidance on the review process. After MMR reviews are completed, the C&FA Deputy Coordinator shall summarize the reviews and share the summary with the C&FA Coordinator who will then submit the reviews to the UCCN Secretariat.

B. C&FA COORDINATION COMMITTEE

C&FA Coordinator and Deputy Coordinator will be assisted by Coordination Committee composed of regional representatives from C&FA Member Cities, one from each of the continent groupings as described by UCCN: Africa, Arab States, Asia and the Pacific, Europe and North America, and Latin America and Caribbean.

- 1. The C&FA Regional Coordinators shall act as the communications intermediary between C&FA Coordinator, Deputy Coordinator and C&FA cities and shall assist them in communicating the plans and agendas of the UCCN and UNESCO to C&FA members both prior to meetings in which actions affecting C&FA are to occur, as well as, communicating the results of any such meeting to the C&FA members. It shall also act as a liaison between UCCN and C&FA Cities, maintaining a common agenda of UCCN-related activities organized by C&FA members.
- 2. The C&FA Regional Coordinators shall work with C&FA members on a geographical basis in order to promote engagement on specific projects and organize collaboration and knowledge and

competence transfer for specific events and initiatives.

3. The C&FA Regional Coordinators shall engage with prospective candidates to help them draft their application to the UCCN, and with newly nominated applicants in their first year of membership to facilitate their introduction in the UCCN.
4. The C&FA Coordination Committee shall serve a term of approximately two (2) years after election, until the annual or special meeting in which elections are held after the end of the approximate two (2) year term.
5. Members of the C&FA Coordination Committee shall be elected on a continental basis, by a majority of members of the relevant area attending (Africa, Arab States, Asia and the Pacific, Europe and North America, and Latin America and Caribbean).
6. Members of the C&FA Coordination Committee shall be nominated by the C&FA Coordinator, on a proposal drafted by members of the C&FA Coordination Office.
7. The Chair of the C&FA Coordination Committee shall maintain a record of the activities of the overall Coordination Committee and prepare an annual report to be presented at the C&FA annual meeting.
8. Each of the C&FA Regional Coordinators shall maintain a record of activities, guidelines and communications within the Region and shall ensure that any relevant documents are uploaded to the sub-network website for future use and reference by the sub-network.

C. C&FA SCIENTIFIC COMMITTEE

C&FA Coordinator, Deputy Coordinator and Coordination Office will be assisted

by a Scientific Committee, composed of 6 experts from C&FA Member Cities.

1. The C&FA Scientific Committee shall act on behalf of the C&FA cities to propose, coordinate and evaluate joint projects, drawing on its expertise.
2. The C&FA Scientific Committee shall serve a term of approximately two (2) years after their nominee, until the annual or special meeting in which elections are held after the end of the approximate two (2) year term.
3. The relationship between the C&FA Scientific Committee, C&FA Coordinator, the C&FA Deputy Coordinator, and the C&FA Coordination Office is intended to be one of close collaboration on behalf of the C&FA members.
4. The Chair of the C&FA Scientific Committee shall maintain a record of the activities of the overall Scientific Committee and prepare an annual report for the C&FA annual meeting.

D. ANNUAL AND SPECIAL MEETINGS OF C&FA

The annual meeting of the C&FA shall be held in the physical location of the C&FA member selected by a majority of the C&FA members attending the prior annual meeting either in person or by electronic means to hold the annual meeting.

Any member desiring to host the annual C&FA meeting must notify the Coordinator of same no less than one year in advance of the annual meeting in that particular year.

The C&FA Coordinator and the C&FA Deputy Coordinator shall be elected, on a staggered year basis, at the annual meeting of the C&FA members.

1. Special meetings of C&FA members may be called as follows:

- a. By UNESCO or the UCCN Steering Group if needed due to any emergency or exigent circumstance.
- b. By the Coordinator and no less than ten percent (10%) of the C&FA members.
- c. By no less than twenty-five percent (25%) of the C&FA members.

2. Notice

a. Annual Meetings

- 1) Notice of the upcoming annual meeting will be given in the C&FA Coordinator's summary of the annual meeting in which the C&FA member host (Host) for the ensuing annual meeting is selected by the C&FA members and shall be communicated out frequently during the ensuing year to all C&FA members. The C&FA Coordinator, with input from the C&FA members, and the Host will set the agenda and timing of the annual meeting, along with any information necessary for C&FA members to make informed decision at said meeting, no less than three months in advance of the annual meeting, always seeking to maximize participation by all C&FA members.

b. Special Meetings

- 1) Notice of Special Meetings of the C&FA members will be held if called by any group of C&FA member participants or UNESCO or the UCCN in accord with the requirements of Section II(C) above. Any Special Meeting shall be

coordinated by and through the C&FA Coordinator. Notice of any Special Meeting shall be given no less than thirty (30) days in advance, always seeking to maximize participation by all C&FA members, and shall contain an agenda setting forth the specific issue to be discussed, resolved and/or voted on by the C&FA members in attendance at the meeting, along with information regarding the subject matter of meeting such that C&FA members can make informed choices, if needed, at the Special Meeting.

3. Quorums

- a. All C&FA members are expected to, and by the adoption of the C&FA Governance Rules, commit to attending either in person or electronically, all Annual and Special Meetings of C&FA. In the event a C&FA member cannot attend, notification of same should be given to the C&FA Coordinator and the C&FA Deputy Coordinator as soon as possible.
- b. Given both the geographic dispersion of the C&FA members, and the availability of electronic means of meeting attendance, a quorum for purposes of voting shall be established by the presence of ten percent (10%) of the C&FA members at the beginning of any such meeting, and once established, shall remain until the end of the meeting, notwithstanding the departure of C&FA members such that the ten percent (10%) minimum to establish a quorum is no longer met.

4. Recordation of Meetings

To the extent practicable, all Annual and Special Meetings of the C&FA members shall be recorded and broadcast in real time, and immediately posted to the UCCN and/or the C&FA You Tube Channel, and thus be made available to UNESCO, UCCN and C&FA members.

5. Voting

Each C&FA member shall have one vote to cast on each action requiring a vote of the C&FA members. Except in extraordinary and identified instances, where a vote needs to be taken in real time, voting may be accomplished by C&FA members as set forth below prior to 11:00 p.m., Paris time, two days, (48) hours, after the end of the day of the meeting in which the action item was considered. Any member voting within this time frame after the end of the meeting shall have viewed the recorded meeting so as to become informed on the particular matter and shall vote by sending timely notification of the C&FA member's action, either "Yes, in favor of the Action" or "No, not in favor of the Action", to both the C&FA Coordinator and C&FA Deputy Coordinator.

6. C&FA Focal Points

- a. Each C&FA member shall appoint and maintain an individual, authorized by that C&FA member (Member Focal Representative), to act on behalf of the C&FA member for purposes of official/authorized communications, voting and other matters relating to the administration of the C&FA member's participation in the business of C&FA.
- b. The Member Focal Representative shall have authority to act on behalf of the C&FA member until such time as an official notification of change from the former Member Focal Representative to a new Member Focal Representative is emailed to the C&FA Coordinator and the C&FA Deputy Coordinator; any such official notification shall take effect immediately upon receipt and acknowledgments by either the C&FA Coordinator or the C&FA Deputy Coordinator.
- c. C&FA members shall, for purposes of communications within C&FA designate at least one, but no more than two,

official email communication addresses; a C&FA member may change its official email communication addresses by providing official notice of same to the C&FA Coordinator and/or the C&FA Deputy Coordinator, which notice shall become effective in five (5) working days of the sending of said notice to allow for the change to be received and processed.

7. The Member Focal Representative (MFR) shall have the following duties and responsibilities for the C&FA member:

- a. To interact with the C&FA leadership regarding and to timely cast any vote of the C&FA member on issues that come before C&FA; in conformity with the voting methodology and timing set for in Section 2(G) above.
- b. To regularly and timely, but in no event less often than weekly, check for, receive and respond to email communications to and from the C&FA Coordinator and Deputy Coordinator, other C&FA members, UNESCO and other parties.
- c. To communicate on behalf of the C&FA member with other C&FA members, UNESCO and other parties, as necessary and in timely fashion to accomplish the needs and business of the C&FA member and C&FA.
- d. Provide updated information to the C&FA website manager, on meetings, events, any C&FA blogs, the 2030 agenda, required reporting, and other information, in timely fashion, but in no event less than the end of each calendar quarter (March 31, June 30, September 30 and December 31) of each year; provided, however, that C&FA acknowledges that website search engine optimization (SEO) is advanced by more frequent postings from the C&FA website out to the public facing portion of the C&FA website.

8. C&FA Website

Once established, all C&FA members shall be expected to contribute to and participate in the C&FA Website.

- a. The Website will have an outward, public presence (Public Pages), which shall include information on and from UNESCO, the UCCN, and C&FA, which shall include a page for the UCCN and for each of the C&FA members, on which each C&FA member may enter links to their own city and regional:
 - 1) Events
 - 2) Cultural Activities, Festivals and Exchanges
 - 3) Support for the 2030 Agenda.
- b. The Website will have an inward, non-public presence (Private Pages), in which the C&FA members can review, discuss, vote, and engage on the governance of C&FA and issues brought to the C&FA by, or from the C&FA to, the UCCN.
- c. Each C&FA member shall provide when requested, and update at least on an annual basis, 5-10 high quality images, featuring the C&FA member's city, its events and festivals, and participation in the UCCN.
- d. Each C&FA member shall provide when requested, and update at least quarterly, a calendar of the cultural activities occurring in the C&FA member city, exchanges and other activities relating to the intercity relationships, and other measures demonstrating support for the 2030 Agenda; including links with more information on the events, exchanges and other activities supporting the 2030 Agenda is highly encouraged.
- e. Each C&FA member shall contribute no less than \$500 annually for the creation, maintenance and upkeep of the C&FA Website.

- f. C&FA members shall ensure that all information submitted for display on or inclusion in the C&FA Website is sent in English, French and the C&FA member's own preferred language.
- g. Recordings of meetings of the C&FA members will be posted in the Private Pages so that any C&FA member can review the activity of C&FA, and as called for, vote on matters relating to C&FA.
- h. The Private Pages may also include information on those cities desiring and submitting applications to become C&FA members in the future.
- i. The C&FA Coordinator shall send out to the C&FA members, via the Private Pages, a newsletter, no less often than monthly, including any business needs of UNESCO, the UCCN and/or C&FA.
- j. C&FA members commit to updating and keeping the Website current and to participating in the issues that come before the C&FA members.



We, the creatives, cultural sector professionals, officials and representatives from 26 cities in the northern part of the continent and the Caribbean, have gathered in Querétaro from August 10-12 for the North American Creative Cities Forum to dialogue and foster exchange between disciplines and promote the co-creation of social and cultural value.

We recognize that there are deep roots that unite us as a region and that their cultural influence is an inexhaustible source of inspiration for the creation of creative goods and services that benefit our communities economically and socially.

We trust in collaboration as the driving force for broad and lasting social transformations, and for this reason we assume the task of working together to face common challenges and detonate creative ecosystems at the regional level. We declare that all intentions must be translated into concrete actions, for which we commit ourselves to:

- 1.-Work on the construction of a collaborative agenda in which the interests of organized society, universities, government and the creative sector of the 26 cities are represented.
- 2.-Design and implement projects among the cities of North America that consider the exchange between two or more creative fields considered by UNESCO.
- 3.-To promote the exchange and stays of creatives from the different cities for the development of capacities and the transmission of knowledge.
- 4.-To build a platform for the dissemination of good practices, programs and creative events in the region.

To actively participate in the following editions of the North American Creative Cities Forum and to present the progress in the fulfillment of these commitments.

Under these premises we seek to strengthen ourselves as a creative region and expand the scope and impact of best practices that benefit chefs, designers, artisans, programmers, visual artists, musicians, writers and filmmakers in the participating cities.

We aspire to influence the adoption of the creative city concept by other cities and thus contribute to the fulfillment of the Sustainable Development Goals in the North American and Caribbean region. Declare the beginning of a new stage of regional collaboration and withdraw the commitment of our cities to make this alliance a long-term project that will set a precedent for future generations.



International Journal of Crafts and Folk Arts Submission Guidelines

The International Journal of Crafts and Folk Arts invites submissions of academic papers, short articles, reviews and news related to crafts and folk arts. Manuscripts are accepted for review with the understanding that their content is original and that they have not been submitted elsewhere or previously published. Submitted manuscripts will be reviewed by two or three specialists in the relevant discipline. Rejected manuscripts will not be returned.

Manuscripts should range between 5,000 and 8,000 words in length, including footnotes, references, tables and figures. An abstract of no more than 150 words, 6 to 8 keywords and curriculum vitae must also be included in the submission. Manuscripts must be double-spaced with 12-point type. For detailed guidelines and instructions, please visit our website, <http://ijcf.kr>

Manuscripts should use footnotes rather than endnotes. The journal follows the *Chicago Manual of Style* (Chicago and London: Univ. of Chicago Press) in matters of punctuation, quotations, abbreviations, etc. It also uses the author-date system for references. All sources are cited in the text in parentheses by author's last name and year of publication, with page numbers as appropriate: (Kim 2012, 65). For more detailed guidelines, please consult the latest edition of the *Chicago Manual of Style*.

Manuscripts will be edited to conform to the *International Journal of Crafts and Folk Arts* style manual and minor changes may be made in the interest of clarity without consulting the authors.

For manuscript submission and further inquiries, please contact:

International Journal of Crafts and Folk Arts

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CONTENTS

| | | |
|---|-----|---|
| Byung Hoon JEONG | 5 | Editor's Remarks |
| ARTICLES | | |
| Hee-sun KIM | 7 | Possibility of Convergence and Collaboration among Creative Fields with Focus on Jinju Crafts and Folk Arts |
| Giuseppe BIAGINI | 29 | Leveraging the Creative Knowledge of a Community |
| Sylvia AMANN | 47 | Cross-Sectoral Collaboration in Culture and Beyond |
| Eun-jin LEE, Jaehwi HAN, Soohyun JANG and Doeun KIM | 63 | Current Status of Jinju's Patterned Textile Weaving Techniques |
| Vittorio SALMONI | 89 | New Ways for New UCCN Governance—National Coordination and the New UCCN Rules: Two Experiences of Fabriano Creative City |
| DISCUSSION | | |
| Witiya PITTUNGNAPOO et. al. | 95 | Problems and Solutions in the Implementation of the UNESCO Creative Cities Programme |
| NEWS & ACTIVITIES | | |
| | 121 | Al-Ahsa (Saudi Arabia); Bida (Nigeria); Gimhae (Korea); Kütahya (Turkey); Ouagadougou (Burkina Faso); Paducah (USA); Santa Fe (USA) |
| REVIEWS | | |
| Byung Hoon JEONG | 156 | Activities of Creative City Jinju at International Level |
| Lexie MILLIKAN | 167 | From Paducah to Jinju |
| CULTURAL HERITAGE | | |
| Costanza FERRARINI | 171 | Como at the Heart of the Italian Textile Valley |
| UCCN DOCUMENTS | | |
| | 176 | Conclusions of the UNESCO Creative Cities of Crafts & Folk Art Annual Meeting in Jinju, Republic of Korea |
| | 184 | Conclusions of the XIV Annual Conference of the UNESCO Creative Cities Network |
| | 188 | Rules Governing the Craft and Folk Art Subgroup of the UCCN |
| | 202 | Foro de Ciudades Creativas de Norteamérica |

