

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

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## 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.<sup>1</sup>

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

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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 4,096m<sup>2</sup>, 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 flied 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.”<sup>2</sup>

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.

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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.<sup>3</sup>

*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

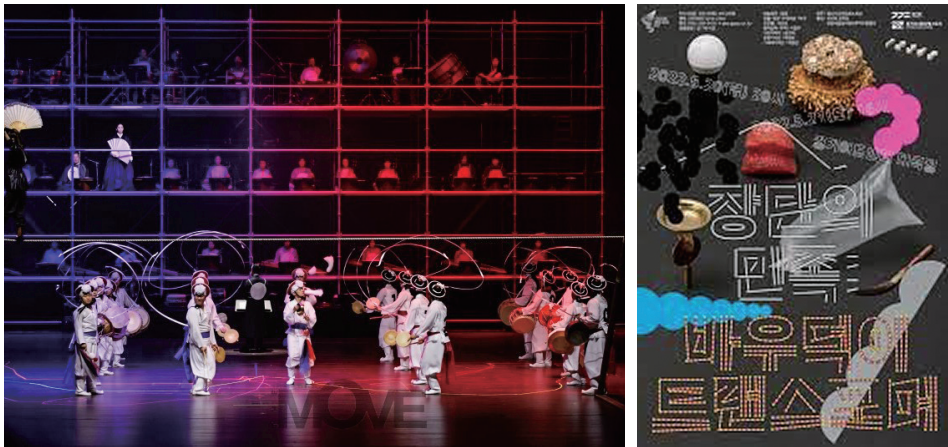


Figure 4. *The People of Rhythm: Baudeogi Transformers* by the Gyeonggi Sinawi Orchestra and the Anseong Municipal Baudeogi Pungmuldan.

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

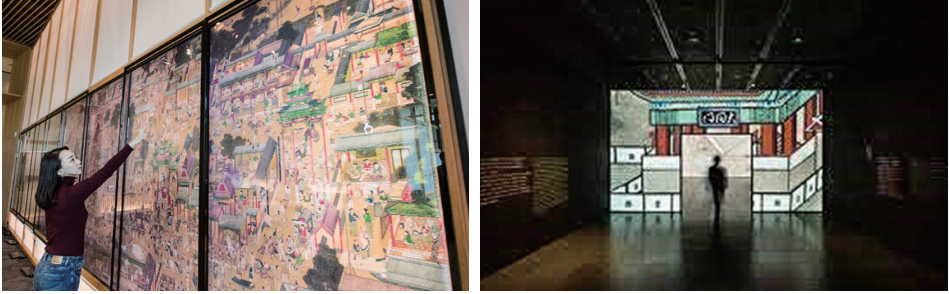


Figure 5. Digital exhibition, National Museum of Korea.

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. Geumgangsán”; “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).<sup>4</sup>

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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: *Ssitkkimgut* (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 Giroso, 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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