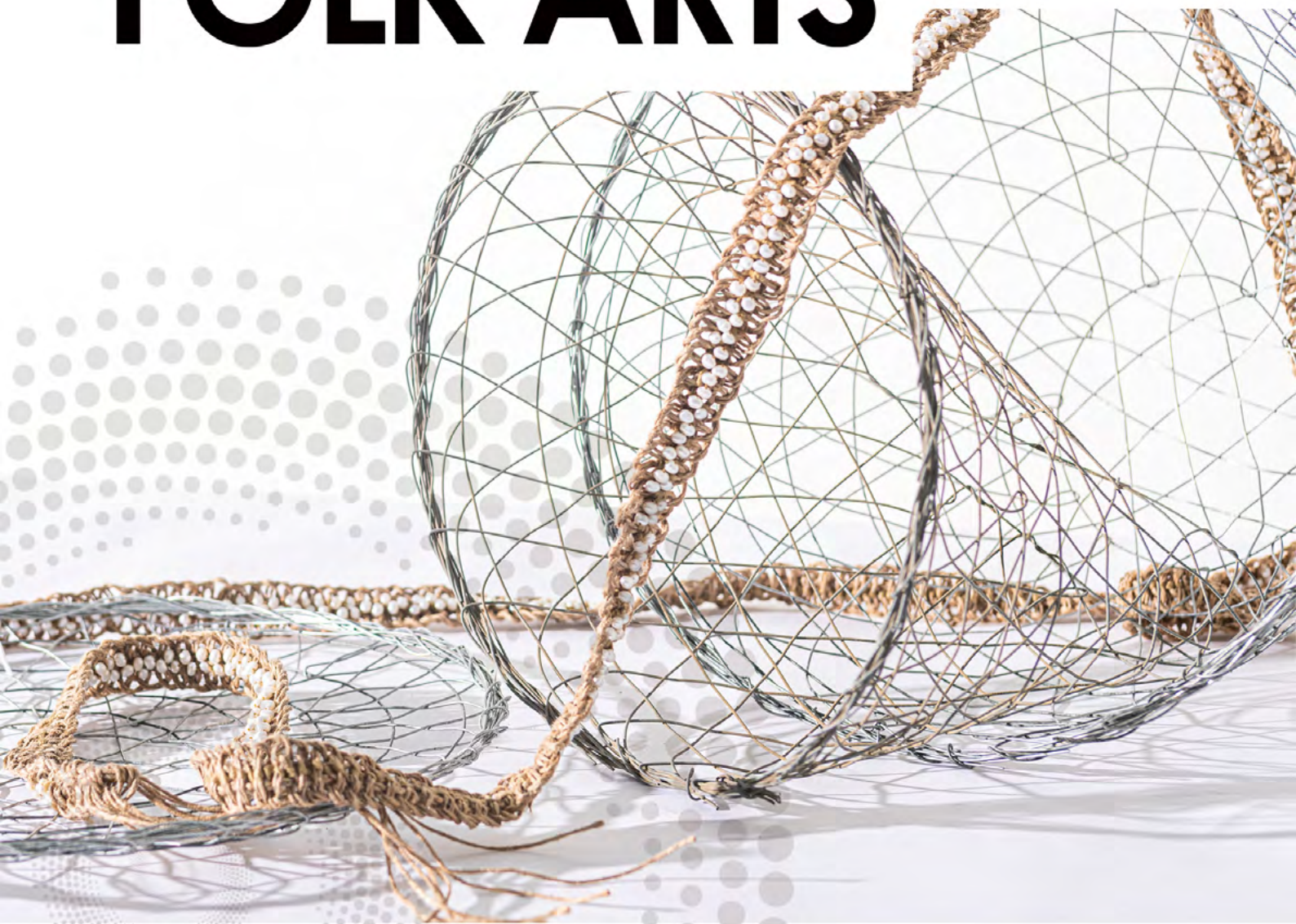


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**CRAFTS and  
FOLK ARTS**

Volume 1 2020



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## Editors' Remarks

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Byung-hoon Jeong  
Editor-in-Chief

**Since** being selected as a new member city of UNESCO Creative Cities Network (UCCN) in October of 2019, the city of Jinju has been planning to publish the *International Journal of Crafts and Folk Arts*. This journal aims to achieve cultural diversity and sustainable urban development by sharing knowledge, experience, and practices of the UNESCO Creative Cities Network member cities in the field of crafts and folk art.

We organized an editorial committee for the journal with experts from related academic societies, research institutes, the Korea-UCCN Advisory Council, and from the UCCN cities. I express my gratitude to many local and overseas scholars and activists for their participation as members of the Editorial Board. We have been communicating with the focal points of creative cities in our network, and posted "Call for Papers" on UCCN website. Many creative cities thankfully responded to our proposal, seven of which submitted short papers about their culture heritages and activities. Four scholars participated in the discussion of the topic "Arts and Cultural Activities under the Pandemic: Problems and How to Solve Them." I really thank these scholars for their participation and submitting their responses to many important questions that we ask in this discussion.

We also have five academic papers in this issue. Some papers are revised work from the presentations at the International Conference on Creative City which was annually held in Jinju City from 2017 to 2019. I especially thank Professor Woralun Boonyasurat, Director of Social Research Institute (SRI) at Chiang Mai University, for participating in this journal in various ways, by serving as a member of the Editorial Board, submitting an academic paper as well as a short article, and also being a discussant.

I strongly believe this journal will contribute to strengthening international cooperation between cities and to facilitating studies, research and evaluations on the experience of the creative cities. I also hope that this journal ultimately contributes to implementing the core objectives of the UCCN Mission Statement at both national and international levels.

The journal will continue to include academic papers that cover various topics, such as creative transmission of intangible heritages in crafts and folk arts, and

ways to promote creative industries for sustainable urban development. It will also offer scholarly debates on current and future issues, interviews, book reviews, and presentation of new practices and events in member cities in the crafts and folk art sector. We invite creative cities to participate in this journal by submitting academic papers, short articles, reviews, and news related to crafts and folk arts.

Finally, I would like to extend my gratitude to Ms. Ernesto Ottone R., Assistant Director-General for Culture of UNESCO, and Kwangho Kim, Secretary-General of Korean National Commission for UNESCO, for their congratulatory statements, Professor Masayuki Sasaki for his cultural criticism as a review article, and Kyoo-il Jo, Mayor of Jinju City, for his financial and moral support for this journal.



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## Congratulatory Message

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Kyoo-il Jo  
Mayor of Jinju City

I am very pleased to publish the International Journal of Crafts and Folk Arts and I sincerely congratulate the publication of its first issue, which will contribute to promoting international cultural exchanges as we share the knowledge and experiences among the UNESCO Creative Cities.

In addition, I would like to express my deepest gratitude to the national and international editors of the journal, all the creative city officials who participated in the event, and Dr. Byung Hoon Jeong, the Chairman of the UNESCO Creative City Promotion Committee, for all of their support and efforts.

Jinju City has been designated as a UNESCO Creative City of Crafts and Folk Art in 2019. Since the ancient times, Jinju has been a city with outstanding creative assets, particularly in education as well as international exchanges of cultural heritage. Crafts and folk arts have always shaped the city's identity, and Jinju is home to various folk arts such as Jinju Geommu and Jinju Ogwangdae, traditional crafts such as wood furniture making, ornamental knife making and metal craft, and traditional festivals such as Jinju Namgang Yudeung Festival, Gaecheon Art Festival, and Jinju Nongae Festival.

Building on such distinguished history, we now aim to promote the creativity and cultural industry of the city as well as raise the value and awareness of traditional knowledge, as we establish and implement action plans at the international level.

Therefore, I look forward that this first issue will serve as a valuable first step in the development and prosperity of the cultural arts, by drawing specific feasible measures based on the shared cultural experiences and knowledge among the creative cities. Also, I hope that this issue will be widely read by many people to enrich the discourse and practice of sustainable urban development.

Once again, congratulations on the publication of the journal and I would like to send my gratitude to all of you for your continuous interest and support.

Thank you.

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## Congratulatory Note

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Ernesto Ottone R.  
Assistant Director-General for Culture of UNESCO

**Crafts** and folk art are all around us. They are an essential component of culture and creativity, connecting us with the past, enriching our daily lives, and supporting the sustainable development of communities. Not only do crafts and folk art embody invaluable know-how, skills and living heritage, they also enable young people and learners of all ages to think creatively by bringing together their minds, hands and hearts.

The UNESCO Creative Cities Network brings together 246 cities dedicated to leveraging the potential of culture and creativity to support sustainable urban development process at the city level. Amongst them, the Network's 49 Creative Cities of Crafts and Folk Art utilize the unique potential of crafts and folk art to encourage and catalyse the preservation, transmission and development of culture, which is essential for promoting sustainable and resilient cities and societies.

UNESCO commends the commitment of the city of Jinju, a UNESCO Creative City of Crafts and Folk Art, for initiating this annual journal that will support cities in celebrating, protecting and reinventing crafts and folk art. I have no doubt that it will further support the international community in conserving crafts and folk art—an essential component and contributor to sustainable urban development.

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## Congratulatory Statement

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Kwang-ho Kim

Secretary-General of Korean National Commission for UNESCO

I would like to offer my warm congratulations to the city of Jinju on the publication of its new global journal, the International Journal of Crafts and Folk Arts.

The international community is currently striving to achieve the UN Sustainable Development Goals (SDGs), the current global development agenda that seeks to end poverty and other deprivations through improvements to health and education, the reduction of inequality, and the promotion of sustainable economic growth. Culture and creativity have a huge part to play in achieving the SDGs, in particular SDG 11, to “make cities and human settlements inclusive, safe, resilient and sustainable.”

The UNESCO Creative Cities Network (UCCN) is a network for cities that have recognized creativity as a strategic factor in the sustainable development of safe, resilient urban environments, and offers a highly effective way for such cities to learn from each other how to leverage their culture and creativity.

The UCCN was launched in 2004 and now has 246 member cities in 85 UNESCO member states. Jinju joined the network in 2019, becoming one of 49 members in the craft and folk art field, and is now launching this new global journal for the craft and folk art creative field.

The International Journal of Crafts and Folk Arts will be a valuable new platform for sharing best practices in the UCCN, and offers a vital connection among Creative Cities particularly in this difficult time of COVID-19, when barriers have been raised in so many places.

I would like to express my sincere gratitude to Jinju for the launching of this new journal and I look forward to seeing it become the go-to magazine for the craft and folk art field and the UCCN.



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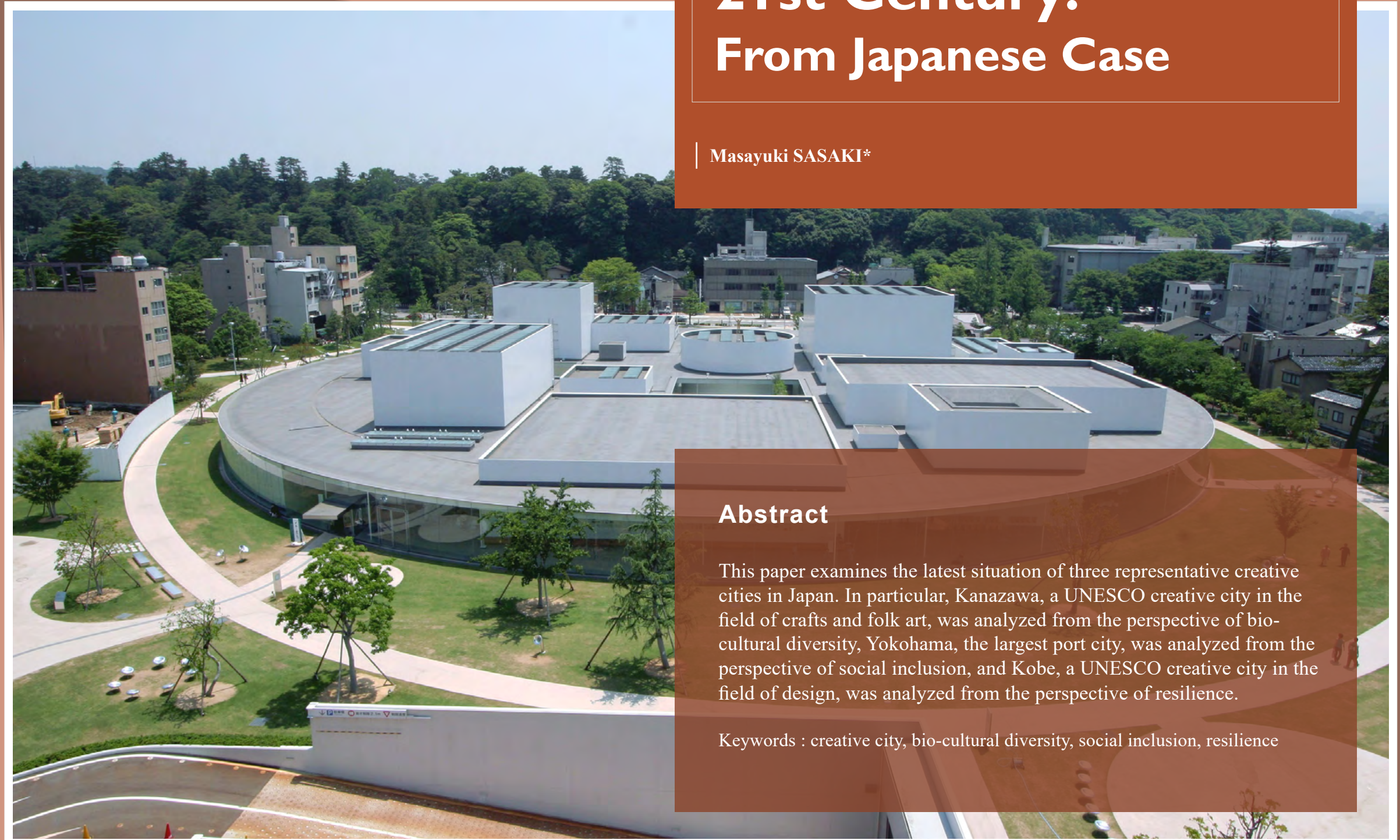
# The Creative Cities of 21st Century: From Japanese Case

Masayuki SASAKI\*

## Abstract

This paper examines the latest situation of three representative creative cities in Japan. In particular, Kanazawa, a UNESCO creative city in the field of crafts and folk art, was analyzed from the perspective of bio-cultural diversity, Yokohama, the largest port city, was analyzed from the perspective of social inclusion, and Kobe, a UNESCO creative city in the field of design, was analyzed from the perspective of resilience.

Keywords : creative city, bio-cultural diversity, social inclusion, resilience



21st Century Museum of Contemporary Art, Kanazawa (photo is posted on the Website : <https://visitkanazawa.jp/>)

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2019 Annual Conference held in Fabriano (Italy)  
(photo is posted on the website : <https://en.unesco.org/creative-cities/content/annual-conferences> )

In June 2019, the 13th Annual Meeting of UNESCO Creative Cities Network (UCCN) was held with more than 50 mayors and 480 people from 180 member cities around the world under the theme, “The Ideal City.” Mayors renewed their commitment to building on the impact of culture, creativity, cooperation and innovation to foster sustainable cities and communities in line with SDG 11 (Sustainable Cities and Communities). Conclusions from the meeting underscore the UCCN’s mission to build on culture and creativity for sustainable development, in line with the 2030 Agenda for Sustainable Development. UCCN member cities recommend the development of a long-term strategy for the Network’s governance and sustainability that should focus on “demonstrating and measuring impact and achievements for sustainable development at the local, national and international levels in the spirit of” the 2030 Agenda.

### Age of Creative Economy and Creative City

The creative city, which has leaped out to the center stage among twenty-first century cities in place of the global city, arises against the backdrop of an age of decline and decay of the “Fordist” city that was based on manufacturing. Let us call it the city model that is appropriate to the age of the creative economy, which has developed based on the knowledge and information economy (Hall 1998; Sasaki 2001).

The essence of the shift “away from the industrial economy of the twentieth century and towards the twenty-first century type of creative economy” can be summed up in the table below.

Table 1. The Shift from the Industrial Economy to the Creative Economy

	20th century industrial economy	21st century creative economy
Production system	- Mass production - Top down	- Flexible production - Bottom up
Consumption	- Non-individualistic mass consumption	- Individualistic cultural consumption
Distribution and media	- Mass distribution - Mass media	- Networks and social media
Economic advantage	- Capital assets, land, and energy	- Creative human resources - Knowledge, wisdom, and culture
Urban form	- Industrial city	- Creative city

In other words, this is a transition in which production, consumption, and distribution all move away from large-scale concentrated systems towards systems that are dispersed networks. As many “followers of culturally creative lifestyles” who engage in individualistic cultural consumption in the marketplace emerge, the competitive factors for cities shift away from capital, land, and energy towards knowledge and culture—in other words, towards the human resources of the creative class. As a result, the form of the city also shifts “from the industrial city to the creative city.”

Consequently, the reason that the idea of the creative city attracts so much of our era’s attention is not simply because it is looked at as a promising methodology for the urban renewal and community-building of decaying cities. It is also because it is seen as a promising model for escaping from the great recession that the world is confronting against the backdrop of the “advent of the worldwide creative economy.”

As such, in the midst of our era’s transition toward the new creative economy, the idea of the creative city is something that has been conceptualized based on successful examples of “urban renewal through culture and creativity” (Landry 2000). The idea has become instantly popular around the world, spreading and diversifying itself to related areas such as creative industries



Why Creativity? Why Cities?  
(photo is posted on the website : <https://en.unesco.org/creative-cities/content/why-creativity-why-cities>)



and the creative class. It has also added impetus to the competition between cities to attract the creative class (Florida 2002).

However, simply attracting members of the creative class does not automatically mean that a city becomes a creative city. In order to develop the creative industries which are the economic growth engine of the creative city, it is necessary to activate and make effective use of the intrinsic value of the city's cultural capital and cultural resources. Without forming networks and creative clusters based on the creativity of artists and content creators, one cannot hope for sustainable development of the urban economy. Also, if the concerns of urban policy are only directed towards attracting the creative class, this can lead to a heightening of social tensions (Sasaki 2010).

To begin with, the new urban concept of the Creative City was born from the experience of the European Capitals of Culture that was promoted by the European Union. This was an experiment in urban renewal of cities not only economically but socially and culturally as well, making use of culture and creativity in the creation of new industries and employment, and helping to solve problems of homelessness and the environment.

Amid the circumstances of deteriorating and threatened livelihoods brought on by the long-term worldwide recession, creative solutions to issues of "social inclusion" were brought up in response to the theory of the creative city, so that homeless people, the handicapped, and the elderly would not be socially excluded. These also include conquering the disparities that appear in a knowledge and information-based society or solving the problem of refugees set adrift by rapid globalization.

With the paradigm shift away from the "Global City" to the "Creative City" firmly established, the "Plan for a Creative Cities Network" was put forth by UNESCO with the intention of preserving and strengthening cultural diversity in 2004.

What is the Creative Cities Network ? - Lyon  
(photo is posted on the website : <https://en.unesco.org/creative-cities/content/about-us>)



Creative City Network of Japan  
(photo is posted on the website : <http://ccn-j.net/>)

As to why UNESCO focused its attention on cities, the following three reasons can be given:

First, cities are where the cultural activities that support the creative industries are concentrated, and the chain of behavior linking together creative activities, the fabrication of products, and their supply arises in the city;

Second, by providing spaces and venues, cities have the latent potential for tying together groups of people who carry out creative activity; and also by tying together groups of cities, the potential arises for linkages on a worldwide scale;

And third, compared to nation states, cities are just small enough in scale to exert influence on the cultural industries within them, but are also sufficiently large enough in scale to function as windows for distributing goods, services, and people onto the world market.

Ever since UNESCO advocated a Creative Cities Network, new developments in the movement "away from competition between cities and towards networks of cities" have come into view at every level.

In Japan, for instance, the Creative Cities Network of Japan (CCNJ) was set up in January of 2013 in Yokohama City. 116 local governing entities have since joined this network, and they are looking at recruiting a target of 170 members, or 10 percent of all local governing entities in Japan, by the year 2021 when the Tokyo Olympics will be held.

Also in the East Asian region, the East Asian Cities of Culture project was launched by the three nations of Japan, China, and South Korea. It has the following three objectives:

First, to promote the formation of mutual understanding and a sense of solidarity within the East Asian region;



Second, to strengthen the international presence and voice of the diverse cultures of East Asia;

And third, to develop the sustainability of the cities, by mobilizing their cultural characteristics, through planning for the promotion of culture and the arts, the creative industries, and tourism.

In other words, by promoting cultural exchanges between the cities and developing the sustainability of the urban economy through cultural industries, the project aims to achieve peace and mutual coexistence in East Asia. Moreover, it has taken on the great challenge of showing whether a city-to-city network can overcome national boundaries and obstacles, amid an atmosphere of rising frictions between the nations over historical problems and territorial issues.

Since 2014, when the cities of Yokohama, Quanzhou (China), and Gwangju (South Korea) were selected to join the UCCN, Niigata City, Nara City, Kyoto City, Kanazawa City, Toyoshima (a Ward of Tokyo) and Kitakyushu City have continued to engage in mutual exchange projects with partner cities in China and South Korea. Continuing on, the plan is to select another three cities every year, and the issues are now to connect all these cities in a network and to expand it to the entire Asian region. In developing the East Asian Cities of Culture program, just what are the characteristics of urban culture in Asia? The cultural commonality of East Asian cities is that rather than the subjugation of nature by humans, the organic unity of nature and humans is stressed. Also, the forms of art which learn from the creativity of nature itself are seen as important, and it is anticipated that this project will cast a new light on the diversity of urban culture.

The UNESCO Creative Cities Network is in this way expanding on the three different levels of global, regional, and national. Does this mean that it is departing from the twentieth century, which was the “century of great national powers,” and preparing the way for the “century of cities” that is appropriate for the twenty-first century?



Minato Mirai 21, Yokohama, Japan  
(photo is posted on the website : <https://www.yokohamajapan.com/>)

## Kanazawa: Bio-Cultural Diversity and Creative City

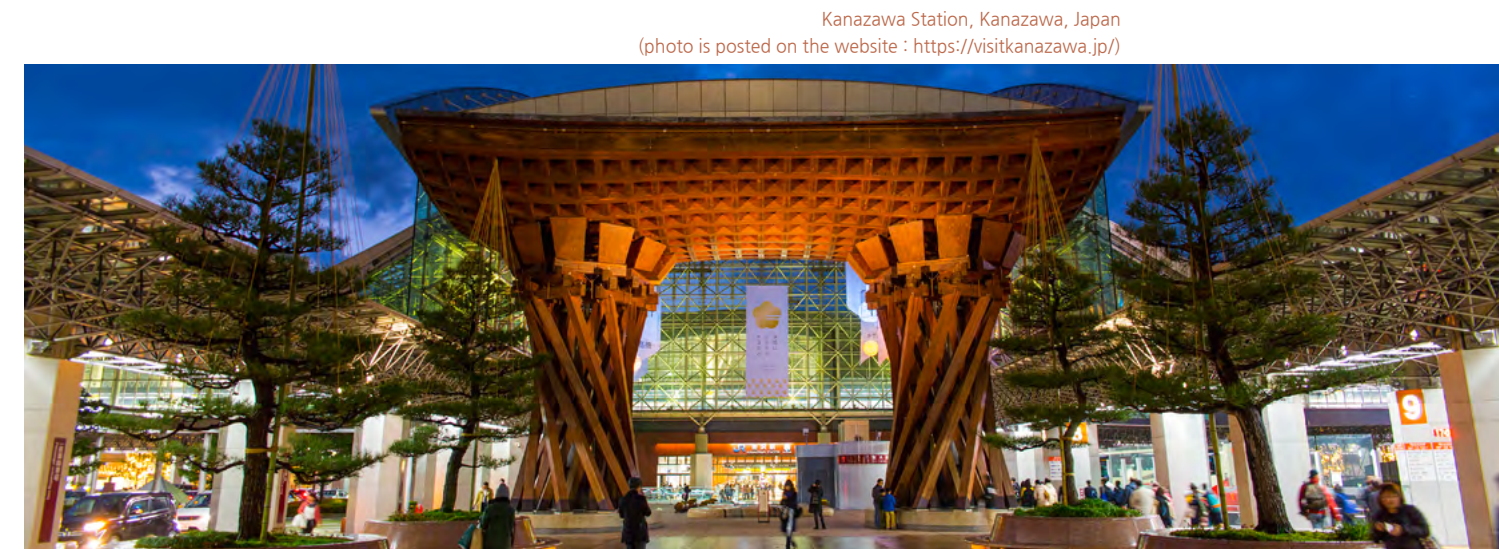
In the area of support for and preservation of the global environment, the United Nations has been engaged in multiple undertakings aimed at supporting biological diversity from the perspective of sustainable development. In recent years, there have been growing concerns about “biodiversity in the city” and the relationship between biodiversity and cultural diversity, and as such, the concept of “Bio-Cultural Diversity” is now attracting attention.

One could say that Kanazawa, a UNESCO Creative City, provides an ideal venue for discussing Bio-Cultural Diversity in the city.

Designated as a UNESCO Creative City in the field of crafts and folk art in 2009, Kanazawa, with a population of 450,000, preserves a unique economic base: the traditional townscape and businesses provide livelihood and culture that foster traditional arts and crafts, and the city itself is blessed with a rich natural environment, surrounded by verdant mountains and with two clear streams that flow through the city. As a medium-scale city that has found a balance between economic development on the one hand and culture and the environment on the other, Kanazawa has been greatly admired from both the aspects of biological diversity and cultural diversity.

What has preserved the bio-cultural diversity in Kanazawa is the respect for the handwork of the artisans who have created artistic craft items. In other words, it is a result of the adroit combination of the “cultured and craftsman-like mode of production,” the existence of a “cultured lifestyle” among the citizens who incorporate the use of craft items into their daily lives, and the undertakings of the government which supports these.

The traditional crafts of Kanazawa City flourished largely due to the Kaga Maeda clan which ruled this area during the Edo period, and down through the generations



Kanazawa Station, Kanazawa, Japan  
(photo is posted on the website : <https://visitkanazawa.jp/>)





Kaga Yuzen Silk Dyeing, Kanazawa, Japan  
(photo is posted on the website : <https://visitkanazawa.jp/>)

encouraged their production and made it a policy to invite exceptional craftsmen from all over Japan. Kanazawa crafts number as many as 23 different industries, beginning with the 6 craft industries that are nationally designated: Kaga Yuzen silk dyeing, Kanazawa Shikki lacquerware, Kanazawa Haku gold leaf, Kanazawa Butsudan Buddhist altars, Kutani ware porcelain, and Kaganui embroidery. It also includes many others such as Ohi Ware pottery and Kaga Zogan gold and silver inlay. In the realm of crafts, Kanazawa boasts a quality and volume that in Japan is equaled only by Kyoto. For most traditional crafts, beautiful fauna and flora, as well as good air and good water, are essential for the raw materials, the designs, and for the process of fabrication. For example, in yuzen silk dyeing, flowers that bloom in local gardens are needed for the designs, the belly fur of the tanuki (raccoon dog) is used for the paint brushes, starch paste made from rice is needed for the drawing of the designs, and in the finishing process the fabrics must be washed in the clear waters of the Asano River that flows through the city. When this happens, ayu (sweetfish) school together in the stream to eat the starch that washes off. In this way, artistic craft objects enhance the cultural diversity of Kanazawa, and at the same time their production is sustained through biodiversity. For this reason, the city of Kanazawa has been involved since early on in protecting the environment and in protecting the cultural landscape.

Kanazawa's economic development policy has been to restrict large-scale industrial development based on models from the outside and avoid sudden and drastic changes in its industrial structure and urban structure. As a result, the city has protected its traditional townscape and the natural environment of its surroundings, along with protecting its unique traditional industries since the Edo period. The city is proud of its beauty in which amenities have been richly preserved. The city's unique economic structure has prevented the draining away of the income produced in the local region, and it has made possible the continuous innovations of small and medium-sized enterprises and their investments in culture.

At present, within the city of Kanazawa, there are about 820 businesses related to traditional craft goods, or 20 percent of the total businesses, and they employ about 2,500 people or five percent of the work force. Crafts are the creative industry that represents Kanazawa, but they take the form of very small-scale workshops and studios, with many of them having display and sales at their storefronts. Workshops and studios of 139 craft artists and 74 of their shops are concentrated within a five kilometer radius of the former Kanazawa Castle, located in the center of the city, forming clusters of craft work scattered in the middle of town.

- |   |   |
|---|---|
| ① | ② |
| ③ | ④ |
- ① Gold leaf, Kanazawa, Japan
  - ② Kaga Mizuhiki String Craft, Kanazawa, Japan
  - ③ Kutani Ceramic Ware, Kanazawa, Japan
  - ④ Kanazawa wagasa umbrella, Kanazawa, Japan  
(photo is posted on the website : <https://visitkanazawa.jp/>)







21st Century Museum of Contemporary Art, Kanazawa, Japan  
(photo is posted on the Website : <https://visitkanazawa.jp/>)

However, in the lifestyles of contemporary Japan, the times and places where traditional craft objects are used are gradually declining, the volume of sales is decreasing, and the number of employees continues to decrease. As a result, through the fusion of the contemporary art of 21st Century Museum of Contemporary Art and the media arts of eAT KANAZAWA, and through collaborations with avant-garde designers, the city has launched the “Lifestyle Crafts Project” to create original new works and is hastening to reconstruct the creative industries.

As such, the city of Kanazawa is not only promoting crafts as a creative industry, but also emphasizes them as cultural assets, and has advanced a city plan to improve and support the neighborhoods of historic houses and the urban townscape where the craft workshops are located as a cultural landscape. Additionally, it has undertaken a cultural policy that networks together many galleries and museums centered around the 21st Century Museum of Contemporary Art, and they have formed a “Cultural District” in collaboration. It was the high value put on such undertakings that led to the city being registered as a UNESCO Creative City in the category of crafts and folk art.



①	① Nishi Chaya District, Kanazawa, Japan
②	② Kenrokuen Garden, Kanazawa, Japan
③	③ Onosho Canal in Nagamachi District, Kanazawa, Japan

(photo is posted on the Website : <https://visitkanazawa.jp/>)

Kanazawa’s unique cultural perspective has penetrated into every area of urban policy. Immediately after the end of the Second World War, the city established the Kanazawa Municipal University of Arts and Crafts and embarked on a program of fostering the human resources that would support the modernization of the craft industries by nurturing young successors in the traditional crafts such as yuzen (dyeing), maki-e (gold-sprinkled lacquer), and in the performing arts. Also through the adoption of industrial design, they invited prominent professors such as Yanagi Sori from the outside. Moreover, well in advance of the rest of Japan, the city became a national leader in the preservation of traditional townscape, enacting the “Traditional Environment Preservation Ordinance” and the “Water Supply System Preservation Ordinance.”

Thus we can say that the cultural production mode that rejected mass production was a major factor that has helped to protect Kanazawa’s bio-cultural diversity.



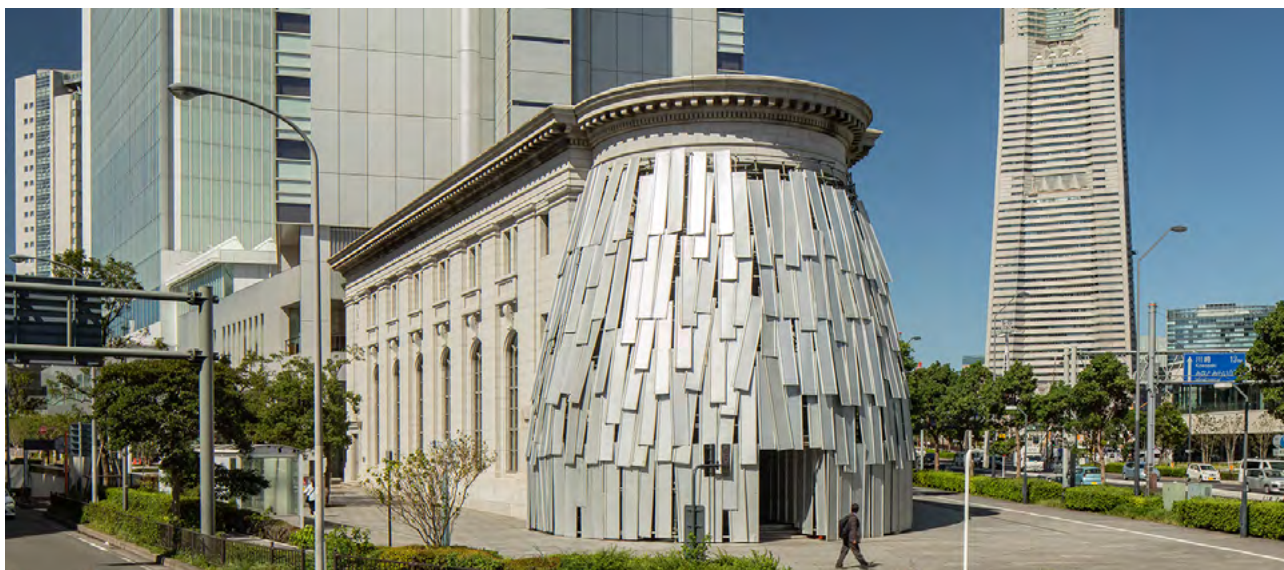
## Yokohama: An Inclusive Creative City

In stark contrast to the image of Kanazawa as an Edo era castle town with a long and rich history is the image of Yokohama, a port city that is 150 years old and has become one of Japan's largest urban centers. At the height of the bubble economy, the city of Yokohama pursued a large-scale waterfront development project to create a new central business district with the aim of shedding its image as a city of heavy industry. However, with the collapse of the bubble economy and subsequent construction boom in central Tokyo, Yokohama suffered a double blow. From the beginning of 2004, however, Yokohama embraced a new urban vision and embarked on a project to reinvent itself as a "creative city of arts and culture."

The contents of this new urban vision were fourfold: 1) To construct a creative environment where artistic and creative individuals would want to live; 2) to build a creative industrial cluster to spark economic activity; 3) to utilize the city's natural assets to these ends; and 4) to utilize citizen initiative to achieve this vision of a creative city of art and culture. The city aimed to attract close to 2,000 artists and nearly 15,000 workers to its creative industrial cluster by 2008.

From April of 2004, former Mayor Nakada opened a special "Creative City Yokohama" office. The main activity of this office has been the establishment of several "creative core" districts in the general vicinity of the port. These creative cores utilize numerous historic buildings such as old bank buildings that was built in 1929 and now vacant offices to house new "creative spaces" for citizen artists and other creative individuals. The "Bank ART 1929" project was the start of this ambitious undertaking. This project is under the guidance of two NPOs that were selected via a competitive process and are in charge of organizing an array of exhibits, performances, workshops, symposiums, and various other events that have attracted participants from Tokyo as well as Yokohama.

Bank ART 1929, No.1 Bank, Yokohama, Japan  
(photo is posted on the website : <http://www.bankart1929.com/>)



"Koganecho Bazaar" - KOGANE-GHOST Parade2019, Koganecho area in Yokohama, Japan  
(photo is posted on the Website : <http://koganecho.net/koganecho-bazaar-2019/>)

Since its inception, the creative corridors have expanded as they have incorporated numerous vacant buildings and warehouses in the vicinity. Around this symbolic Bank ART 1929 building, there locate over 150 small offices in the genre of fine art, film and picture, design, town planning, photograph, music, drama, so on. As a result, many young artists consisting of various genres and creators gathered, and formed a creative cultural cluster. Established in 2005, the location promotion grants for films, contents production companies, and creators helped to make old vacant neighborhood filled with "creative atmospheres" effectively. As of March 2007, the economic ripple effect of the creative corridors for the local economy is estimated to be in the range of twelve billion yen. And in July of 2007, an arts commission composed of public and private individuals and institutions was established to support and attract artists and other creative individuals to the region.

The experimental "Kogane Cho Bazaar" of Yokohama is an illustrative example that represents the numerous activities that are underway in Yokohama. This event was planned in an area that was filled with gang activities and prostitution during the chaotic period of the immediate postwar years. The area later became a shopping district that had over 250 shops, yet many of them closed down in recent years, as the whole area was in decline. Many young students and artists collaborated with local businesses in the bazaar's projects. The diversity on display during the planning sessions for this event was a clear illustration of how cultural projects can lead to social inclusion. Indeed, these planning events featured the participation of local residents, university students, artists, and all manner of specialists to create an art event to enliven an area blighted by a plethora of vacant shops.

The case of Yokohama is remarkable in the sense that the policy goal of utilizing the creativity inherent in art and culture for the purpose of urban regeneration also led to a restructuring of the politics related to cultural policy, industrial policy, and community development. In other words, the new organizations that emerged to revitalize Yokohama as a city of art and culture transcended the bureaucratic sectionalism that typically plagues policy formation and administration in the fields listed above, while also constructively engaging NPOs and citizens in the formation and administration of policy. Throughout Japan it seems that urban policies and projects based on art and culture have given rise to a socially inclusive politics.





Central Kobe, Japan  
(photo is posted on the Website : <https://design.city.kobe.lg.jp/>)

### Kobe: A Resilient Creative City

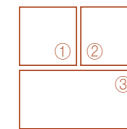
Entering the present century, the rapid deterioration of the global environment and the frequency of natural disasters such as giant tidal waves, floods, and earthquakes have become major obstacles to the sustainable development of cities. As a result, the sustainable development of global society and how to make cities resilient are becoming ever more important themes.

In the task of recovery from such disasters, the role that the arts and culture plays in the empowerment of citizens and communities that have been the victims of disaster, and the fact that arts and culture increase the resilience and recoverability of cities have come to receive a lot of attention. In the city of Kobe, where many of its citizens became casualties of the great earthquake disaster of 1995, the process of recovery from the disaster did not stop with simply physically rebuilding, but rather through having many of the citizens actually experience the power of the arts and culture to create sympathy for other people, heal the wounds of their spirit, and give them courage. This trend towards “urban renewal through culture and the arts” gradually spread. Thus, on the occasion of the earthquake’s tenth anniversary, the city issued the “Kobe Cultural Creative City Declaration” and the city had come to aspire to building a vigorously evolving creative city that actively mobilizes culture and the arts.

In 2007, the city held the Kobe Biennale, a festival of arts and culture. Along with presenting a widely diverse range of arts and culture, including contemporary art, performing arts, traditional arts, design, and fashion, the city worked hard to renew its resources and to reinvigorate a lively urban milieu. Not only had culture given the victims the courage to go on living, but it helped to bind together the volunteers who were assisting in the recovery as well as the members of the environmental

protection movement. This ultimately led to forging new bonds between communities within the city. Through the accumulated results of such undertakings, the Design City Kobe Promotion Conference, made up of citizens, university staff, people from the world of business, and from the government, was established (with its office at the Kobe Chamber of Commerce). The goal of the conference was to create “a city where people with abounding creativity live together, and by having creative activities in culture and industry develop vigorously, create a city of vitality and abundance where the citizens enjoy a high quality of life.” By comprehensively promoting the ways of “community design,” “lifestyle design,” and “manufacturing design,” the unique design city of Kobe was registered in the design category of the Creative Cities Network, advocated by UNESCO on October 16, 2008.

Since the recovery process from the enormous damage caused by the earthquake and tidal wave that struck Japan’s Tohoku region in 2011, it has gradually become clear that it is not only through the restoration of the physical infrastructure, but also through traditional performing arts and festivals, and through giving people hope for living and strengthening community ties, can the resilience of society be increased. We can regard this new policy domain of the “resilient creative city” as now spreading widely.



① ~ ③ Kobe Biennale 2013: Encounters with Art in the Port, Kobe, Japan  
(photo is posted on the Website : <https://design.city.kobe.lg.jp/>)



## Conclusion

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So, we now come to the conclusion. If one were to propose a fundamental shift of the contemporary social system to the creative society, that would mean:

First, a shift away from finance-centered globalization based on market-principle ideologies and towards globalization that recognizes and accepts cultural diversity;

Second, a shift away from the mass production and mass consumption system of Fordism and towards a “creative economy” based on cultural production that rejects mass production;

Third, the re-empowerment of creative work that produces intrinsic value that is backed up by cultural values, and the emergence of “practitioners of a culturally creative lifestyle” who create their own living culture that transcends false consumption booms;

Fourth, while guaranteeing a basic income and not relying on the existing type of welfare payments, a blueprint for a social system that is inclusive and allows full participation, so that each and every citizen can fully manifest their own creativity;

Fifth, I believe it is important that there be more research on creative cities that are also resilient and can overcome extreme changes in the global environment and major disasters.

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Chiang Mai city's atmosphere (photo courtesy of Chiang Mai World Heritage Initiative Project)

# Conservation and Transmission of Local Wisdom Towards

Woralun BOONYASURAT\*

## Abstract

Chiang Mai, the second largest city in Thailand that is rich in effective resources, possesses a potential of great city development according to global development trends. Chiang Mai is not only well-known for its long historical contexts, but the city also has been accumulating its valuable cultural heritage from generation to generation, which recently has been shown as a significant factor for the development approach. Thanks to the potential of human resources, Chiang Mai has strengthened the intersectoral network between local organizations including the public sector, the private sector, academic institutes, and other related partnership, to develop a systematic working process and successful collaboration. The network has realized the importance of cultural assets conservation and development to achieve maximum benefit for the local people. It has prepared guidelines for cultural capitals which are compatible with the Sustainable Development Goals (SDGs), and also focuses on economic expansion by promoting the city at both national and international level.

Keywords : Chiang Mai, creative city, cultural capital, local wisdom, sustainable development, city development, collaboration

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People is sprinkling scented water on the important Buddha image of Chiang Mai in Songkran Festival (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

Chiang Mai is rich in many resources including arts and cultures, cultural heritage sites, religious places, and important historical sites. Chiang Mai has had a long history since it was founded 724 years ago. It is also known as the land that combines various kinds of outstanding culture. Moreover, Chiang Mai is also rich in plentiful natural resources including charming mountainous topography and nice weather. All these resources certainly influence the beliefs, traditions, customs, rituals, and ways of life of local people. It can be said that Chiang Mai is one of the most popular tourist destinations at both national and global level, and welcomes a constant flow of numerous visitors all the time.

Nowadays, Chiang Mai is on its way to become a “Mega City” by improving on all aspects, including development of policies, physical characteristics of the city, and building effective infrastructures. Through these changes, the city aims to become the center of national and regional economy. The new developments also include transportation, alternative energy, and all types of communication system. New international airport construction, high-speed rail development, educational encouragement, and tourism development are highlighted in a value-added approach that will contribute to economic leverage, huge foreign investment, and also boosting employment in many different job sectors.

In addition to the future development strategies, Chiang Mai is also a city that is trying to conserve and maintain its valuable cultural heritage. In fact, the city has planned a platform since 2016 in order to integrate the “Body” (implied as the city) and the “Mind” (implied as spirit of local people and communities), with a belief that if these two things are separated, the city might grow ineffectively. The working process should be under the collaboration between all related sectors, and play an important role in cultural conservation and city development in the proper direction,

by preventing the reduction of cultural values. The public sector has roles in policy planning by giving priority to original contexts of the city and the ways of life. The private sector and the economic sector have also operated to support economic expansion which is compatible with the policy. It is really necessary that academic institutions, including universities, vocational colleges, and schools, play their roles by disseminating related knowledge and conducting research to support effective city development. Most importantly, local people from all communities in Chiang Mai are the significant driver for activities managed within the city, efficiently. This collaboration will foster the city to be developed in all aspects and to lean on its own cultural capital and resources in a sustainable way.

Even though Chiang Mai has increasingly improved in terms of physical characteristics and facilities, there still exist principal cultural capitals of the city that local people have forged to conserve and develop, such as historical sites, religious places, unique architectural buildings, art patterns, traditions, and various ethnic groups. The remarkable crafts and folk arts of Chiang Mai have been created from indigenous knowledge and creativity. Local materials from the surrounding areas have been applied to make their own masterpieces. The integration between special craftsman skills, local wisdom, and professional local material utilization, leads to valuable contributions, which have been accumulated from generation to generation. From past to present, the development of crafts and folk arts has given rise to a well-known industry that represents Chiang Mai today.

Chiang Mai has the arts and cultures that have enjoyed the maximum prosperity. These precious art and cultural resources of the city are still maintained as crucial cultural heritage, and local people are always proud to present them, despite the fact that some of these resources have worn out or changed over time. The potential of the cultural heritage has contributed to the city’s remarkable identity that is now widely recognized. The art and cultural resources also have been regarded as one of the strengths for sustainable and effective city development plan.

Spirit Dance Ritual to sacrifice the important ancestors of Chiang Mai (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)







Perfect atmosphere of the Teacher Venerated Ceremony  
(photo courtesy of Wattana Techasuwanna (David Ryo))

Chiang Mai University, one of the famous academic institutions in the region, has always acknowledged the importance of art and cultural resources, particularly in Lanna area (northern part of Thailand), where the university is located. The university has established the Faculty of Fine Arts, in order to leverage the education related to diverse cultures and various types of art. The faculty also encourages all cultural activities which have been held throughout the years in Chiang Mai and in those neighboring provinces that have shared similar cultures. The faculty has forged to develop the curriculums that emphasize the conservation of arts and cultures, especially through the offered Bachelor's degree of Fine Arts (Program in Thai Art). The instruction purposely focuses on strong recognition of art and cultural resources in Lanna area, by passing on knowledge and building common understanding in all aspects. This program has provided many courses related to cultures and folk arts, which aim at supporting effective knowledge integration. For example, the Conservation of Fine Art course distributes a suitable platform for arts and archaeological materials conservation, and the Thai Art Project course emphasizes on the study of original art and cultural contexts, which can further be developed into in-depth research in the Individual Study course, in order to present creative contribution or innovation by collaborating knowledge, skills, and creativity. Moreover, the Faculty of Fine Arts has been providing Master's degree of Arts (Program in Art and Culture Management). This program focuses on cultural capital management, which is compatible with sustainable city development. The program has undertaken to empower the potential of specialists to engage in effective art and culture management and relevant businesses and industries.

Furthermore, the Faculty of Fine Arts has always been a main driver of local arts and cultures to foster cooperation between related sectors and encourage the city development plan by using its own art and cultural resources.

The aforementioned courses of the Faculty of Fine Arts, Chiang Mai University, have contributed to the growth of numerous art and culture management specialists. These specialists have taken an important role in art and cultural expressions. "Arts Sprout," generally known as "Nho Silapa," is a group of alumni who graduated with the Bachelor's degree of Fine Arts (Program in Thai Art). The name conveys the main purpose of this group that aspires to work like the constantly blooming sprouts for arts and cultures from generation to generation. The group is especially in charge of local art and culture management. They always take part in relevant activities when arts and cultures are implemented into the city development plan. They also collect indigenous knowledge and local wisdom systematically, by taking notes, taking photos and videos, and using contemporary platforms, with which they often conduct in-depth research. The useful information has been disseminated to local people, which in turn leads to the recognition of their own valuable cultural capital. They are proud to transmit their cultures and willing to convey their identity to other general people from different cities. The group has forged to form a collaboration network between skillful artisans, communities, and specialists to revive their indigenous knowledge and assess their local resources to achieve maximum benefits.

As the main driver for art and cultural activities, successful transmission in art and culture management has been presented through notable annual activities, which are operated by the Faculty of Fine Arts. These activities have been providing a space for art and cultural knowledge distribution and expression, including artworks, traditions, rituals, traditional performances, and local music performances. The

Elaborate parade especially for the Teacher Venerated Ceremony  
with beautiful and creative materials to convey their respects towards teachers  
(photo courtesy of Wattana Techasuwanna (David Ryo))







The parade of the Faculty of Fine Arts  
(photo courtesy of Chiang Mai University Student Union)



The Buddha image is placed in bamboo weaving castle  
which its pattern is influenced by basketry material culture  
(photo courtesy of Piyaard Taduk)



One of the important materials for worship the pagoda  
(photo courtesy of Chaliangpol Duenpen)

activities are also well-known for their knowledge integration and creativity. Examples of the activities will be described as follows:

The Teacher Venerated Ceremony has been held annually under the cooperation between Arts Sprout group and the Faculty of Fine Arts. The ceremony aims to convey respect towards teachers, who have been bestowing their knowledge and encouragement to students, including both the teachers who are still alive and those who passed away. People have a strong belief that taking great care of their teachers will lead to a prosperity of life. The ceremony reflects patterns of integration between knowledge, local wisdom, and tradition, which is a result of effective education supported by the university. Each year, one of the unique cultures will be selected as a theme of the ceremony. It is not necessary that the selected culture should only be Lanna cultures (northern part of Thailand's cultures)—it can be any interesting culture from the region. After the theme is mentioned, they will do literature reviews related to contexts of that culture in all aspects, including historical background, architectural style, artworks, and traditional costumes. The identity of the selected culture is developed to create materials used especially in the ceremony. Arts Sprout group and the Faculty of Fine Arts have been continuing to hold this auspicious ceremony, and transmitting it to the next generation since the establishment of the faculty. This remarkable art and cultural expression has been widely recognized by the general public, and has become a creative ritual welcoming a large number of participants every year.

The Doi Suthep Trekking activity is an annual welcoming ceremony that takes the freshmen of Chiang Mai University to worship the important pagoda at Suthep Temple, one of the famous temples in Chiang Mai, which is generally known as “Wat Phra That Doi Suthep.” Every faculty will participate in this activity by decorating their own parades. This is how culture and creativity are transmitted through an

elaborate parade. Especially, the parade of the Faculty of Fine Arts is always stunning, and many people always look forward to seeing it. The special theme of the parade is also selected, and worship materials are well-designed and created. The parades of the Faculty of Fine Arts are praised as a pattern of traditional cultural expression, which stems from an effective integration between knowledge and creativity.

Furthermore, the Faculty of Fine Arts has always been operating to revive, continue, and disseminate knowledge and wisdom related to arts and cultures at all levels of local, national, and international stages. Cultural heritage has been fostered to be a significant part of city development. It is often compared as the taproot of a shade of tree for Chiang Mai.

The parade starts from front gate of the university and they keep walking around 14 km to Suthep Temple  
(photo courtesy of Chiang Mai University Student Union)







The freshmen of the Faculty of Fine Arts with their worship material  
(photo courtesy of IPLe Sculpture)

Creative city of UNESCO has been numerously mentioned in the last decade, particularly in terms of city development, since arts and cultures have been recognized as an important asset to support economic value added to the city. During the period of economic recovery in Europe at the end of last century, the concept of creative city was considered widely in Europe, and this was seen as a renewal of Renaissance. Even though Europe and Asia might have different contexts depending on their own physical characteristics, Asia also has had similar concepts. Many cities in Asia have forged to make a breakthrough in restrictions related to policy and resources, and to develop fundamental factors, which help provide a space for art and cultural production. They have shown similar directions to promote themselves to be creative cities, where arts and cultures are utilized as a mechanism for the improvement of economic system. Due to the expected goal, cities in Asia with their development plans could operate to become more sustainable.

Chiang Mai has managed to support and conserve traditional Lanna culture, and has always realized the importance of area improvement for all 25 districts in the province as well as their potentials. This eventually led to the initiative project to promote the city to become a member of the UNESCO Creative Cities Network, with the collaboration between Chiang Mai Provincial Administrative Organization and Chiang Mai University since 2014. Chiang Mai Provincial Administrative Organization has responsibility in several aspects of city development such as economy, society, education, health promotion, career promotion, public utilities, resources, and local wisdom and tradition, which have been continued and transmitted to the following generations. To achieve maximum benefits for the local people, Chiang Mai Provincial Administrative Organization has established three guidelines related to social capital and cultural capital as follows:

- 1) Supporting integrated working between local communities and related stakeholders to raise awareness and encourage participation in cultural activities including religious activities, the restoration of tradition, arts, cultures, and outstanding local wisdom, and also realizing the importance of ethnic groups;
- 2) Supporting the educational and social institutions for them to take an important role in the conservation, preservation, and transmission and development in related fields including religious heritage, arts and cultures, tradition, as well as the ancient architecture and historical sites in Chiang Mai; and
- 3) Supporting art and cultural knowledge management and disseminating it to the public, under the collaboration between stakeholders including the public sector, the private sector, and social organizations at both national and international levels, in order for Chiang Mai to become the creative city of art and culture.

Chiang Mai Provincial Administrative Organization, Chiang Mai University, and related stakeholders have been collaborating to develop the city for almost seven years now, and have also been working as the member of UNESCO Creative Cities Network for three years. They have been supporting various cultural activities. The crafts and folk art of Chiang Mai have been presented in many national and international events through exhibitions, local cultural performances, and experiences exchanged in crafts and folk art. Moreover, they have been collecting all information related to local wisdom, folk art and craftsman skills.

The Division of Education Religion and Culture, which is under the supervision of Chiang Mai Provincial Administrative Organization, has the responsibility to directly support and develop cooperating network for conservation and restoration of art, culture, religion, tradition, indigenous knowledge, and local history. Moreover, it also supports the studies or researches related to these fields. Since

Chiang Mai Crafts Fair 2019  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)







Foreign practitioners are enjoy decorating small Buddha image with colorful traditional pieces of mirror in Chiang Mai Crafts Fair 2019 (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

2013, the Division of Education Religion and Culture has been collaborating with Chiang Mai University to implement the “Chiang Mai City of Crafts and Folk Art Initiative Project,” and to encourage Chiang Mai to become a member of UNESCO Creative Cities Network. The goal is to promote the city internationally, by applying its cultural capital and creativity as a driver for the development, under intersectoral cooperation between the public sector, the private sector, educational institutions, businesses, and all local communities in Chiang Mai. As the educational institution, Chiang Mai University has played an important role in the network to provide knowledge and useful suggestions, and also develop effective working strategies. Chiang Mai has been announced as a member of UNESCO Creative Cities Network in 2017, in the field of Crafts and Folk Art. Chiang Mai Provincial Administrative Organization is recognized as the first provincial administrative organization in Thailand that has successfully promoted the city to become a creative city at

international level. Furthermore, the working team also has operated the “Action Plan Development for Conservation and Improvement of Historical Sites and Cultures in Chiang Mai Project according to World Heritage Approaches,” in order to develop conservation and improvement platforms especially for historical sites, arts, and cultures in Chiang Mai.

Since the beginning of the collaboration, the working team has been promoting various public supporting projects to encourage all activities related to art and culture, including hosting conferences and international folk art expositions, hosting national and international crafts exhibitions, providing workshops for craft design development, and developing Chiang Mai Creative City website to communicate their works and disseminate useful information. The exhibition “Chiang Mai: Creative City of UNESCO” distributed knowledge about local craftsman skills, local wisdoms, as well as exhibiting exceptional masterpieces made by local skillful artisans, in order to raise awareness among the public of valuable crafts in Chiang Mai. It also provided a space for new generation and vulnerable groups to share their knowledge, creativity, and innovation. The annual event “Chiang Mai Crafts Fair” which has been supporting public space for all local communities to display their elaborate crafts, and also for designers or young entrepreneurs to present their contemporary crafts with creative concept behind production, developed from original techniques and concepts. The event also has been a learning center for various kinds of craft and folk art workshop.

Apart from working for art and culture development inside the city, Chiang Mai has also empowered those provinces who are interested in fostering their own designated areas towards the UNESCO Creative Cities Network membership, such as Nan Province and U-thong ancient city, Suphan Buri Province. For instance, a meeting was held and participated by Chiang Mai Provincial Administrative Organization, Designated Areas for Sustainable Tourism Administration (DASTA) from each province, and also the director of Office of Tourism Competitiveness, in order to

① Chiang Mai Crafts Fair 2018 (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)  
② Chiang Mai Crafts Fair 2018 (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

① Chiang Mai Crafts Fair 2018 (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)  
② Chiang Mai Crafts Fair 2019 (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)







Chiang Mai Crafts Fair 2019  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)



Indigo Tie Dye workshop  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

disseminate knowledge, exchange experiences, suggest effective working process, and share creative city development goals of the city. Chiang Mai has also forged a synergy and strengthened relationship with many creative city members to share indigenous knowledge and innovative art and cultural expansion, and exchange best practices towards sustainable creative city, by participating in the events that have been held in other member cities, such as the “Phuket Chinese New Year and Old Phuket Town Festival” in Phuket, Thailand, the Creative City of Gastronomy, the “Adelaide Festival” in Adelaide, Australia, the Creative City of Music, and the “Human City Design Seoul” in Seoul, South Korea, the Creative City of Design.

Chiang Mai has learned from other member cities and has applied the concepts of creative city, experiences, and innovative development to leverage the city’s abilities. This has contributed to the creative manufacturing industry in terms of

local crafts. The industry supports the potential of people in craft communities to develop their products with creativity, while still maintaining the value of their own cultural capital. For example, Baan Tawai, located in Hang Dong district, is the biggest and well-known wood carving village in Chiang Mai. The creative development approaches employed here can lead to a large amount of orders that help generate more income directly for the local people. Bor Sang, located in San Kamphaeng district, is a village that has been creating umbrellas from traditional Saa paper (mulberry bark) for centuries. Since the umbrellas from Bor Sang village have been selected as one of OTOP products (One Sub-district, One Product or generally known as One Tambon, One Product), they have been very popular among Thai visitors and foreigners. Moreover, they also have been noticed as one of the symbols of Chiang Mai.

The working team from Chiang Mai is visiting Icheon city, South Korea  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)



Traditional pottery and gold leaf workshop  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)







Nan City of Crafts and Folk Art Initiative Project  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

Apart from the potential of local people who can develop their products to become the creative manufacturing industry, many related sectors have coordinated to play an important role to support the craft industry in Chiang Mai. The Industrial Promotion Center Region 1, a public sector, has forged to leverage local crafts towards contemporary lifestyle industry, to raise awareness, to maintain indigenous knowledge, and to promote wider participation in cultural life for the general public. The Industrial Promotion Center Region 1 also has fostered the product development to meet the needs of consumers, which is compatible with contemporary ways of life. Young designers or young entrepreneurs have been encouraged to create local crafts with new creative designs and innovations. “Chiang Mai Design Week” is an annual festival that has been held under the cooperation with design organizations, to present design innovations and new projects that cater to the needs of modern living. It also provides a space for conversation where people can get together

The XIII UNESCO Creative Cities Conference FABRIANO 2019  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)



The 20th Phuket Chinese New Year and Old Phuket Town Festival  
(photo courtesy of Chiang Mai City of Crafts and Folk Art Project)

and share design knowledge, as local and international designers and creators are invited to take part in the creative culture and the potential of design. Moreover, the event will help build collaborative networks and expand the local and international business opportunities, which will then lead to a better working environment for creators and entrepreneurs in creative industries. Importantly, they further Chiang Mai’s development effort towards becoming a “Creative City” with deep art, cultural and artisan roots.

Spanning from the development efforts to leverage local crafts with cultural roots towards modern creative designs and innovations, from local production to creative industries and international business opportunities, it is clear that Chiang Mai has managed to promote its cultural capital to seek maximum benefits for local citizens and other different industries such as tourism industry. Arts and cultures of Chiang Mai have been used as an important engine for city development. Especially in terms of economic expansion, tourism industry in Chiang Mai has applied arts and cultures to attract tourists from all over the world to experience cultural activities in the city, and this has helped creating job opportunities and generating higher income for local people. The working process, under the cooperation between Chiang Mai Provincial Administrative Organization, Chiang Mai University, and related stakeholders, has also focused on the implementation of the plan that is compatible with Sustainable Development Goals (SDGs) to reduce social inequality, to address the risks of social polarization, the vulnerable groups and individuals, and to provide good health and well-being for all ages.

Even though Chiang Mai is operating to develop all types of infrastructures and physical characteristics to eventually become a mega city, it also gives priority to its cultural heritage as well as city development. Cultural heritage is local people’s identity that has been maintained and accumulated from generation to generation. The city development policies focus on the integrated working between “Body” (implied as the city) and “Mind” (implied as spirit of local people and communities), and are applied for effective growth of the city. This is a challenge of the development for all stakeholders including related sectors and the local





Example of product development in One Craft One Gold Project (photo courtesy of Chiang Mai City of Crafts and Folk Art Project)



Example of traditional Saa paper product development in One Craft One Gold Project (photo courtesy of Chiang Mai World Heritage Initiative Project)

communities. Although the city might grow increasingly according to global development trends, they are trying to enhance their own city and maintain their spirit at the same time.

“Chiang Mai City of Crafts and Folk Art Project” has been expanded from “Chiang Mai City of Crafts and Folk Art Initiative Project,” after Chiang Mai has been announced as a member of UNESCO Creative Cities Network, in the field of Crafts and Folk Art. Under the cooperation network led by Chiang Mai Provincial Administration Organization and Chiang Mai University, the project fosters cultural diversity conservation, and supports the transmission of local wisdom for youths and general public through cultural activities. The project has also been promoting

Local museum installation in Baan Tawai village (photo courtesy of Chiang Mai World Heritage Initiative Project)



creative cultural heritage expansion that provides opportunities for all people who engage in or earn their living in the cultural field. This has contributed to the creative industry that generates higher income and well-being status for its members, and has also led to improving the economic system of the city. As a result, Chiang Mai City of Crafts and Folk Art Project is one of significant factors that help support the balance between city development and the spirit of local people.

The Government of Thailand has been supporting the concepts of sustainable development. The working team and all stakeholders have developed an action plan that is compatible with these concepts, by giving priority to all community scales. The action plan encourages knowledge integration that helps achieve maximum benefits for the local people. Moreover, the way cultures are applied as a driver for creative city improvement is the achievement of the 2030 Agenda for Sustainable Development of UNESCO, the universal agenda for creating a more peaceful, prosperous, and equitable world. In the past, there were many restrictions for intersectoral collaboration within Chiang Mai, but the creative city policy of UNESCO can help mitigate these restrictions. The policy can also strengthen the collaboration network between all related sectors, since they have realized the importance of conserving cultural resources and creative development.

It is a great honor to be a member of UNESCO Creative Cities Network that makes local people realize the importance of their own place, and this designation can also be used as a management mechanism for related contexts. Chiang Mai has had many opportunities to learn the different cultural heritage management approaches, by exchanging knowledge with other creative cities in the network, and applying them into its own development plan. Moreover, Chiang Mai has forged to empower other provinces in the country as well as international cities that are interested

in fostering themselves towards the membership. However, the most important thing is to maintain the standard and follow guidelines as a member of UNESCO Creative Cities Network, by improving systematic working process, strengthening collaboration, integrating knowledge, and supporting potentials. Indeed, this is the way in which Chiang Mai can leverage itself to be a creative city that leans on its own cultural capital in sustainable ways.

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Jeonju Hanok Village, Jeonju, Korea (photo by Shin Byung-moon)

# Trends of the Theory of Creative Cities and the Korean\*

Jeong-duk YI\*\*

## Abstract

After the share of manufacturing has declined greatly in developed countries in production and employment, we have experienced the great transformation in human history toward mental industries such as cultural and creative industries. Mental goods, tangible and intangible, become the core of new economy. In this context, the importance of creativity is increasingly emphasized. Many strategies for creative cities were formulated by many scholars and UNESCO in this context.

However, many efforts for creative cities have been failed in South Korea because many experts didn't well understand the subtle and sometimes obvious differences between the mass production cultural industries in Seoul and the artisan cultural industries in local cities. Areas and dynamics of the artisan cultural industries and also local residents as possessors of local traditions and creativities should be more carefully analyzed and considered.

Keywords : mental goods, creativity, creative industries, creative city, mass production cultural industries, artisan cultural industries, local cities.

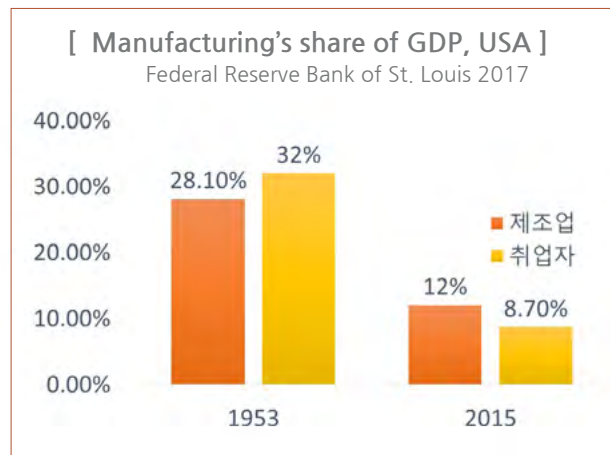
\* This paper is a revised version of my paper presented at the 2017 International Forum on UNESCO Creative Cities Network and published in The Cultural Creative City, Jeonju (Yi et al. 2019).

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## 1. Introduction

For individuals in developed countries, the problem of material consumption for survival has been solved to some extent owing to their income growth. Over the decades, material production capacity has greatly improved, and automation and robotics have gradually replaced manpower. With a remarkable increase in productivity, the risk of overproduction has also increased in most areas of the manufacturing industry. As a result, the psychological mechanism that incites people to buy new products instead of existing ones is now greatly intensified. There is a growing tendency to sell products through mental satisfaction by packaging them meaningfully and emotionally. For example, clothes, apartments, foods and automobiles are now sold better when they give consumers mental satisfaction through the senses of fashion, brand, design and taste, which are far beyond simple material satisfaction.



Given such rapid rise of the market dictated by mental consumption, its related industries have seen faster growth compared to the traditional manufacturing industry in recent years. In the United States, manufacturing's share of GDP (gross domestic product) has dropped from 28.1 percent in 1953 to just 12 percent in 2015. The employment share of manufacturing has also declined from about 32 percent of workers in 1953 to just 8.7 percent in 2015 (Federal Reserve Bank of St. Louis 2017).



National Intangible Heritage Center, Jeonju, Korea  
(Website : <http://jeonju.go.kr/>)

On the other hand, the growth rate of those industries related to the mental aspects, such as information, knowledge, culture, content, design, research, consulting, planning, leisure, tourism, arts, and events, is two to three times higher than that of manufacturing. These industrial sectors, often referred to as “cultural industries” or “creative industries,” are different from the manufacturing sector not only in their attributes, but also in how they operate and how commodities are consumed. According to Florida (2010), as the portion of these industries becomes larger and larger, such conventional economic factors as land, natural resources, labor and capital continue to diminish in importance. In other words, creativity has now become the most important element of our economy.

Discourses on the Third Wave, network society, information society, cultural society, knowledge society and creative society, all of which started appearing since the late twentieth century, are intended to account for this great transformation in human history that has emerged after the manufacturing age. They reflect the change at the present time when the importance of material production (manufacturing) decreases and the significance of mental production (information, knowledge, culture, emotion, desire, experience and so on) increases significantly. Instead of the terms such as information, network and knowledge, which were fad words until the early 2000s, creativity is now being used more frequently. Due to their strong structural and passive connotations, the terms like knowledge, information and network cannot delineate properly the very fast and actively changing tendencies of the present society. In contrast, creativity is a term that reveals and captures the activeness of people who respond to the rapidly changing situation with a new idea.

From this perspective, the present paper explores creativity, creative city, and the present status of cultural industries in Korea.



Art play, Palbokart, Jeonju, Korea  
(Website : <https://www.palbokart.kr/>)





Result Showcase of Media Arts Creative Lab Interactive Contents ○○○(空欄)(Blank) - Gwangju Media Art News, Gwangju, Korea  
(Website : <http://eng.gjnp.kr/>)

## 2. Four Types of Creativity

In general, mental goods should constantly renew their contents. We tend to have a desire for something new, as we become too familiar and bored with existing things. We create new information, build new knowledge, draw new designs, write new songs and lyrics, make new films and dramas, provide consulting suitable for new situations, hold festivals appropriate to local communities, and conduct new research. Creativity that helps us create these new things can be classified into four types: everyday creativity, cultural and artistic creativity, scientific and technological creativity, and innovative creativity.

First, everyday creativity refers to the kind of creativity that occurs in everyday life. In our daily life, we tend to make food in a way that is different from how we did before, arrange rooms differently, put on clothes differently, think different thoughts after watching flowers, and try this and that with computers. We generally have 15,000 to 70,000 thoughts per day. Ninety-five percent of these are repetitive thoughts—that is, thoughts that we had before; while the remaining 5 percent are new ones.<sup>1</sup> This means that in everyday life, the average person can have thousands of new thoughts per day. We apply to our daily life such new thoughts or new problem-solving ideas. This can be done either “by reiterating a known idea in a

1. Dr. Gersten argues that we think 15,000 thoughts per day. He obtained the figure by having people count their thoughts over a 30 second period and then multiplying it out (<http://www.imagerynet.com/amino/audio/amino.audio.txt.html>). According to an article published by the National Science Foundation, “the average person has about 12,000 to 60,000 thoughts per day. ... 95% were exactly the same repetitive thoughts as the day before” (<https://tlexinstitute.com/how-to-effortlessly-have-more-positive-thoughts/>). There is also another view which goes further to argue that people run 50,000 to 70,000 thoughts per day. In Gersten’s view, 80 percent of our thoughts are negative. If this is true, positive and new thoughts account for about one percent, 120 to 700 in number per day. Since the number of thoughts can differ greatly depending on how to define a thought unit, the aforementioned numbers should not be taken as representing the scientific and correct ones, but as showing how our mind works in everyday life.

new way, moving a field forward along its current trajectory, moving a field forward in a new direction, or leading to an integration of diverse trends in a field” (Sternberg, Grigorenko and Singer 2004). This type of creativity which occurs in everyday life is everyday creativity. Every human being has such an ability. However, there are especially those who are more creative. In general, they are highly independent, flexible, open, well immersed in work, and have a strong desire for social recognition (Jeong and Park 2006).

Second, cultural and artistic creativity manifests itself more systematically in works, performances or activities, including music, arts, literature, design, theatre, film, book and webtoon, and gives an aesthetic satisfaction to people. Creativity in these fields is expressed via certain individuals’ intuition, inspiration, insight, sharp sensitivity, novelty, aesthetic pleasure, sympathy, diversity, and bohemian lifestyle. Kim Young-Jung (2005) terms it a “divergent creativity” as an illogical imaginative thinking. Artists are emotionally sensitive and feel acutely. Artistic creativities are often found among those who have artist parents or received education and training in the arts since their early childhood. The importance of arts has increased as the arts now collaborate with different industries, and there is a growing tendency among the middle- and upper-class families to provide arts education to their children.

Scientific and technological creativity refers to building additional knowledge or technologies upon existing ones or to creating new ones by denying previous ones. This type of creativity first requires understanding and becoming critical of the existing knowledge and technologies and, on this basis, adding or producing completely new ones. In other words, scientific and technological creativity works by analyzing and understanding the reality dispassionately. Kim (2005) calls it a “convergent creativity” to characterize such a rational and logical thought based on

Jeonju Bibimbap, Jeonju, Korea  
(Website : <http://unesco.jeonju.go.kr/>)







Woodcraft, Jinju, Korea  
(photo courtesy of Jinju Craftsmen Association)

semiotic, analytic, inductive, comprehensive and alternative thinking. Scientific and technological creativity can be obtained only when sustained learning, endeavor and research are combined together. It requires one to make continuous efforts at learning, research and verification, while having a strong intellectual curiosity and interest concerning science and technologies from childhood. Those who show this kind of creativity usually acquire professional knowledge through university education and work to improve such knowledge for a lengthy period of time (Kocabas 1993).



Woodcraft, Jinju, Korea  
(Website : <http://craft.jinju.go.kr/>)

Innovative creativity usually appears in the areas of organization and management. While artistic creativity is about aesthetics and intuition, and scientific creativity is about knowledge and technology, innovative creativity concerns organization and management, with a strong focus on efficiency and better practice. It refers to organizing people, establishing relations among them, and managing them in a different way than before. It is characterized by its emphasis on the social aspects, or how to build or organize a relationship among people and how to manage it with which strategy and policy. This creativity works

between and among people, aiming to influence human relations, groups, corporations, organizations, meetings and administration. For example, the development of a local government as a creative city greatly depends on how it is run with which strategy and organization. In successful creative cities, their governments actively seek talent, capital and companies, and provide diverse policies and assistance for settling successfully in the cities. Accordingly, significant changes occur in their policy, organization and management. Creative people, organizations or businesses thereby enhance their practical creativities through various innovations.



In every city, creativity exists on its own. Nevertheless, there are different levels of quality in it. Ideas that are different or new are not always useful. Rather, what are new often fail to spread to society, because they are mostly of little usefulness or their practicality is limited for individual use. Only a few of them are eventually evaluated to be useful and thus socially adopted. In order for creativity to have any usefulness, it must make use of information, knowledge and culture that people have accumulated. Cases of creativity which improve, add, combine, merge and repackage what existed previously are usually adopted far better than those that are created all at once.

↑ TOP  
Jinju Woodcraft Training Center, Jinju, Korea  
(Website : <http://www.jinju.go.kr/mokgong>)  
Woodcraft, Jinju, Korea  
(photo courtesy of Jinju Craftsmen Association)





### 3. Cultural Industries and Creative Industries



In 1998, the British government stressed, under the slogan of “Creative Britain,” a new strategy for national development through culture and software in response to the decline of manufacturing. It coined the term “creative industries” to recognize that culture and arts are based on creativity (Smith 1998). As the British Department for Culture, Media and Sport thereafter analyzed advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, leisure, software, toys, TV and radio, and video games in terms of creative industries (DCMS 2001), the practice of calling cultural industries “creative industries” began to spread widely.

Howkins (2001), who is responsible for the first full-fledged use of the term “creative economy,” extended creative industries to include the research and software industries beyond cultural industries. Florida (2002) went further to include creative occupational groups such as professionals, managers, researchers and culture-related workers and called them the “creative class.”

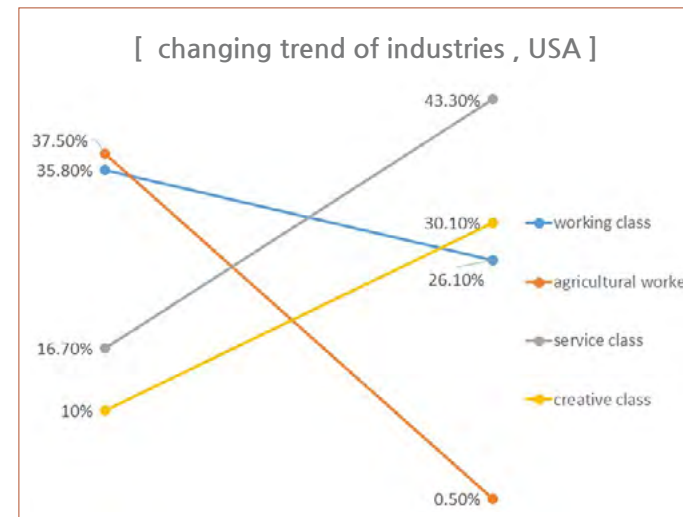
Overall, in defining creative industries, Europe and the United States tend to follow Howkins and Florida, respectively. Given that UNESCO’s headquarters is located in Paris, France, it is not strange that it adopted Howkins’ notion of creative cities when the Creative Cities project for the purpose of urban regeneration was launched, in response to the declining manufacturing in Europe. Under this notion, the cities in which industries related to arts and culture are relatively active or agglomerated are UNESCO creative cities.

↑ TOP  
 'Cinema-people-theque', Corner Theater, Busan, Korea  
 (Website : <http://www.unescobusan.org/>)

Cultural and creative industries - a lever for development  
 (Website : <https://www.unido.org/news/>)

### 4. Creative Cities Based on Creative Industries

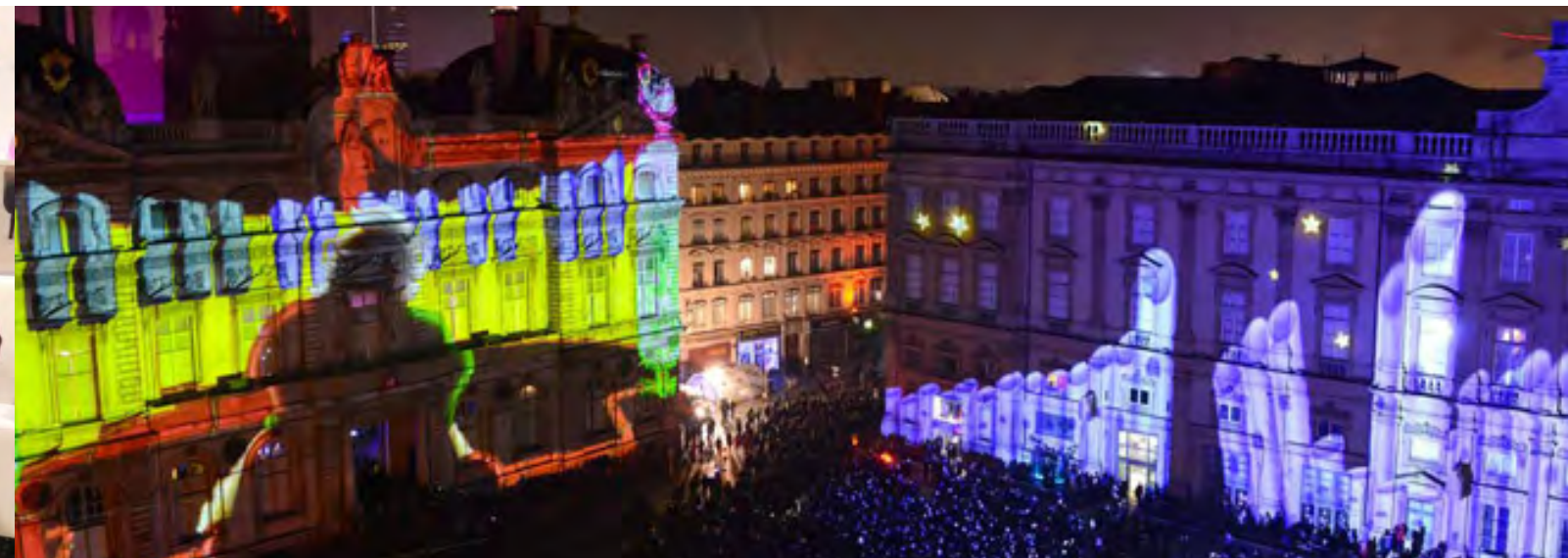
According to Florida (2005), creative ideas are now the fundamental basis of economic values. The more they are used, the higher value they create. Depending on where the creative class who has creative capacities choose to live, the degree of creative concentration of the cities concerned differs. Florida (2002) traces the changing trend of industries in the United States between 1900 and 1999, and it is found that the portion of the working class and of agricultural workers in the total



workforce decreased from 35.8 percent to 26.1 percent and from 37.5 percent to 0.5 percent, respectively. On the contrary, the percentage of the service class (low-end service workers such as salesmen and waiters) and of the creative class (working in sectors including education, research, law, medicine, cultural industry and architecture) rose from 16.7 percent to 43.3 percent and from 10 percent to

30.1 percent, respectively. Moreover, the share of the super-creative wcore of this class increased from 2.4 percent to 11.9 percent. Florida thus argues that the key to economic growth now is the creative class. They receive higher wages than other occupations, which are about twice as much as the working class and account for more than half of the total wages of all workers in the 2000s.

UNESCO City of Media Arts(Highlights of the year), Lyon, France  
 (Website : <https://www.lyon.fr/culture/festival/>)







Korea Silk Research Institute, Jinju, Korea  
(Website : <http://www.ksri.re.kr/>)

Florida (2002) argues that the super-creative core of the creative class includes scientists, engineers, architects, designers, artists, musicians, entertainers, businessmen, financial experts, law specialists and computer experts, who contribute to adding economic value through their creativity—that is, by creating new ideas, technologies, and contents. Taking advantage of creativity as the main element of their jobs, they have emerged as the core

of American economy and reached roughly 30 percent of the workforce. In his *Cities and the Creative Class* (2005), Florida goes on to argue that creativity has become the most highly prized commodity in our economy. As creativity comes from human beings, every human being is the critical resource for the new era as a fundamental source of creativity. The creative class, though smaller in number than the service class in the United States, is far more influential and is leading the American society.

According to Florida, the members of the creative class who create new ideas are like adventurers rather than model students, as they take a constructive attitude when faced with uncertain problems and have flexibility of positively overcoming certain tensions and doubts arising from unfamiliar situations. They are the sources of making profits who are engaged in creating and diffusing innovations. The creative class leads fundamental changes everywhere in work, leisure, community and daily life. These changes form a new flow of creativity which combines the technological and economic creativity and the cultural and artistic creativity.

Jinju silk, Jinju, Korea  
(photo by Yoo Geun-jong)



Textile art, Jinju, Korea  
(photo courtesy of Jinju Craftsmen Association)

In *The Creative Economy* (2001), Howkins defines the creative economy as “an economy where a person’s ideas, not land or capital, are the most important input and output.” For him, creative industries are composed of culture and arts (fine arts, books, crafts, film, music, performing arts, video games, etc.), design (architecture, design, fashion, toys and games, etc.), media (advertising, newspaper and magazine, TV and radio, etc.) and innovation (research, software, dotcom firms, etc.). Unlike Florida, he does not include businessmen (entrepreneurs), financial experts, law specialists, educators, consultants and so on. His notion of the creative industries is confined to the cultural and the digital industries, the scale of which is thus limited compared to Florida’s concept which includes all occupations in areas of research, counselling, medicine, law, consulting and education. In Howkins’ view, the creative industries refer to those industries in cultural and artistic areas which make use of individuals’ or groups’ creativities based on the long-accumulated tradition and cultural legacy.

With that being said, both authors similarly argue that creative cities are those cities where creative industries and the creative class are concentrated (Florida 2002, 2005). Representative of them are Silicon Valley, San Francisco, Austin, Seattle, Chapel Hill, Toronto and Dublin, where IT and software industries prosper. Once the members of the creative class are concentrated, the economy of the city grows through innovations they make. They are engaged in developing new thoughts for solving problems. In order to make them come, creative cities should be in possession of talent, tolerance, and technology. Consequently, a city that fails to attract talented and creative people cannot be a creative city. Since these people have a bohemian, but immersed lifestyle to express their creativity, only those cities with a cultural atmosphere enabling it can attract the creative class. Therefore, Florida considers diversity, tolerance, and leisure as important elements of creative cities.



## 5. Humanistic Creative Cities

There is yet another view that is different from the mainstream perspective which sees creative cities as being tied to the creative industries. It is argued that the aforementioned notion of creative cities is difficult to be realized for most local cities that lack talent, capital, and technology. In Korea, for example, Daejeon seems to be the only local city that can meet the requirements for Florida's concept of creative cities. This is because most of the cultural industries, as well as talent, capital, and technology are concentrated in Seoul, which is the capital city of Korea. Cultural diversity and tolerance are also relatively higher in Seoul, compared to other cities. In this context, a new round of discussion on creative cities was triggered by Jane Jacobs who presents the so-called humanistic approach to urban space. She criticizes existing city planning efforts, as they tend to make many urban spaces into dead spaces, or spaces which people avoid, by fragmentizing spaces and specializing them into one single function. Jacobs is the first to advance the new way of thinking that human beings are most important in revitalizing an urban space and that it should enable human activities and creativity to display themselves actively.

First using the concept of creative cities, Jacobs (1961, 1985) criticized that the conventional approach to urban planning, as it sees a city as being composed of buildings, fails to understand adequately people's interactions in space and, consequently, makes city spaces into dead zones. She instead advocated a humanistic theory of urban planning, prioritizing people over structures, and argued that our life can become rich and the community can be revitalized when we make our city a living space in which people walk, meet, greet, talk, play together, take a rest, and shop. From this perspective, Jacobs defines creative cities as cities which are equipped with an economic system based on a flexible and innovative self-regulation capacity. In particular, she argued that medium-sized cities with active cultural and community activities, such as Bologna and Florence, have such characteristics (Jacobs 1985).

This kind of approach can also be found in Jan Gehl's *Life Between Buildings* (Gehl 1987). Focusing on how people have activities in outdoor spaces, he tries to create urban spaces which can facilitate people's contacts and activities. His



Palbokart, Jeonju, Korea  
(Website : <https://www.palbokart.kr/>)



UNESCO City of Design, Bilbao, Spain  
(Website : <https://pixabay.com/>)

question is how to reconstruct streets to increase people's contacts and enrich their social activities. The goal is to rebuild urban spaces so that their residents can live a richer life, focusing on outdoor spaces, people, and their activities. This perspective lends itself to a practical approach aiming at regenerating communities, with their residents at the center, on the basis of the environment and resources of the local area concerned.

In this regard, there are many works presenting such a resident-centered approach for the regeneration of cities. Nick Wates' *The Community Planning Handbook* (2000), for example, concretely shows methods which communities can choose, combine and practically apply, according to their given conditions. Yamazaki Ryo's *Community Design* (2012) and *Designing a Small Village* (2014) also offer such an approach. Like Jacobs, these authors maintain that redeveloping a space based only on buildings and roads will lead to creating dead spaces within the cities. Instead, they show how to "design a village," centered on its residents and their lives—that is, ways in which the residents of a local community can participate and take the lead in solving problems and improving their own space. In this new approach, experts in urban planning can play a role not as designers or decision-makers, but as facilitators who guide the residents and promote their thoughts and activities. It is residents themselves who are responsible for solving local problems and revitalizing their communities.

In sum, it can be argued that relying solely on external experts to plan a space from their own perspective will only create dead spaces within the cities. Such way of city planning will unavoidably result in fragmentizing rather than activating the residents' life, because it fails to take into consideration their actual lifestyles and activities, as well as the advantages, disadvantages, and resources of their community. Seen from this point of view, any effort to remodel a city centering on creative industries or to revitalize it by attracting tourists with arts and culture can lead to fragmentize urban spaces and turn them into dead ones. Therefore, in regenerating a local community, it is highly important to focus on revitalizing the life of residents by making the most of the local characteristics from the viewpoint of the residents and promoting their participation.



## 6. Cultural and Artistic Creative Cities

The first effort to follow Jacobs' view that people are important in urban planning was led by Charles Landry (2000) in Great Britain. If the British creative industry was largely centered on the cultural industry, the creative city for Landry meant to regenerate cities by relying on local arts and culture. The point of his argument is to turn a local community into a creative space by discovering and utilizing its cultural and historical resources with its residents at the center. This can be done either by 1) having experts make decisions; or 2) with the active participation of the residents in searching for local resources and development strategy. In Korea, the method of regenerating the city is relying on experts, while the participation of residents is severely limited. As a result, the city regeneration is overwhelmingly carried out in the direction of revitalizing local economies by increasing as many visitors as possible, rather than considering the lives of residents seriously.

Advocating and developing a theory of city revitalization based on arts and culture, Landry argues in his *The Creative City* (2000) that a creative approach is needed in all areas of life, in order to respond to the changes and solve the problems faced by the cities. In his view, a city today can overcome serious problems, when creativity penetrates every organization within the city. It is arts and culture that play the most vital role in revitalizing the potentials of a city. Conventional organizational systems suffocate creative ideas with a hierarchy. Focusing only on infrastructures and buildings, the existing urban engineering also failed to activate the creative role of software and content. For Landry, what enables us to overcome these problems is creativity, and it is arts and culture that are central to revitalizing it. He thus defines the creative city as a city which is regenerated by attracting people with such cultural capital.

According to Landry, there exist various types of creative city of arts and culture. There are cities which serve as a hub through culture. Such examples include Beirut, Edinburgh, and Salzburg, where festivals play an important role in urban identity. He regards arts as playing a crucial role in well-being, social relations and identity as well as contributing to creating values, employment and income. In his *The*

Traditional Korean knots (maedeup) art, Jinju, Korea  
(photo courtesy of Jinju Craftsmen Association)



UNESCO City of Crafts and Folk Art, Jinju, Korea  
(photo courtesy of Jinju City Hall)

*Art of City Making* (2006), Landry criticizes that existing urban planning misses the aspects of emotion, environmental psychology, culture, arts and diversity, and maintains that a city can revive only when its creativity is vitalized by bringing back its sensory landscape. While Jacobs advocates a creative city which makes an attractive space by revitalizing the lives of residents, Landry argues for a theory of creative city which aims at promoting creativity with the attractiveness of arts and culture and, thereby, revitalizing a city by attracting visitors. There is no denying that Landry's approach owes much to Jacobs'. Nonetheless, while Jacobs focuses on the lives of residents, Landry is much more concerned with the utilization of arts and culture.

In his *The Cities that Create* (2004) and *Design the Creative City* (2010), Sasaki Masayuki, a creative city expert who first introduced and popularized Landry's approach in Japan, defines the creative city as a city which is capable of creating a local power to draw creativity from its residents and to build and constantly develop its own framework. He is mainly concerned with the urban regeneration based on the local creativity through which local residents actively utilize their culture and resources to revitalize the city.

The reason why the creative city strategies of Landry and Sasaki are more widely accepted than those of Florida and Jacobs is that former authors' approaches are easier to apply to any cities and quicker to produce an effect. They are the most used approaches in East Asia and Korea as well. Central to their theories is increasing visitors by discovering and revitalizing the cultural and artistic resources of the local communities, in collaboration with the residents.



## 7. Creative Cultural Industries in South Korea: The Mass Reproduction Cultural Industries in Seoul and the Artisan Cultural Industries in Local Cities

As mentioned above, the approach to the creative city which is adopted most widely in Korea is to attract as many visitors as possible by discovering and developing the cultural, historical, folk and artistic resources. Cultural goods strongly reflect the cultural characteristics of the country or local area concerned. This can be explained by the fact that the specific culture, arts, tradition, ethos, history and atmosphere of the country or the region have a profound effect on cultural consumption. A cultural commodity or design which arouses passionate responses in one place may not do so in another place or, worse, could even draw negative ones.

Therefore, in order to establish a successful strategy for the creative city in Korea, it is essential to better understand the characteristics which the country and its cities have. In this regard, it is important to note the fact that the nature of cultural industries is very different between Seoul and the local cities in Korea. In planning strategies for urban regeneration or for the creative city on the basis of cultural and artistic resources, the way in which cultural industries work economically in local cities greatly differs from the working mechanism of mass reproduction cultural industries in Seoul.<sup>2</sup> There is no denying that the issues of cultural industries in Korea have been considered largely from the standpoint of Seoul. Even the government's white paper on cultural industries deals only with those industrial sectors in Seoul—including film, music, games, characters, cartoons, content, broadcasting, advertising, publishing, performances and design. However, it excludes festivals, events, exhibitions, hands-on experiences, historical and cultural tourism that are important to local cities. The government's cultural policies have thus been criticized as not adequately reflecting the reality of the local cultural industries.

In order to tackle the problem of cultural industries from the standpoint of local cities, it is necessary to divide them into the mass reproduction cultural industries and the artisan cultural industries.

The mass reproduction cultural industries are based on the production, distribution and consumption using mass media. They include newspaper and broadcasting, book publishing, recorded music, video, animation, games, advertising and internet, which are mainly produced in Seoul and distributed nationwide. The

Jeonju fan, Jeonju, Korea  
(Website : <http://www.jeonjucraft.or.kr/>)

2. Since the term "cultural industries" is accepted more widely than "creative industries" in Korea, it will be used here.



Gimje Horizon Festival, Gimje, Korea  
(Website : <https://www.gimje.go.kr/festival/>)

artisan cultural industries include:

**1)** performances, concerts, shows, circuses and dances, which are directly performed; **2)** museums, exhibition halls, galleries, fairs, landscape and gardens, zoo and botanical gardens, natural sceneries, historic sites, traditional house villages and tourist sites, which are directly exhibited and showed; **3)** professional sports games, horse racing, cycle racing, casinos, and horseback riding, which have the characteristics of amusement; **4)** foods, handicrafts and souvenirs, which have the characteristics of traditional local industries; **5)** individual design, photography, fashion and beauty, which belong to modern local cultural industries; **6)** artworks, antiques and art crafts, which are artistic works; **7)** festivals, tourism, event business and wedding business, which have comprehensive characteristics; and **8)** education and lectures.

Compared to the mass reproduction cultural industries, the artisan cultural industries is difficult to make large-scale profits. Rather, they are mostly associated with local traditions or sites, and thus provide cultural commodities differentiated by local characteristics. For example, a festival combined with certain local characteristics can be recognized as authentic when it is held in the area concerned. For example, it will be more appealing to have the Horizon Festival<sup>3</sup> in Gimje City which has a vast paddy field to the horizon; but it will be less appealing if it is held in Seoul with tall buildings, or in the mountainous Gangwon-do province. Therefore, the artisan cultural industries have the advantage of making the most of the strengths of the locality concerned. Their main targets are local residents and visitors from outside, whereas the mass reproduction cultural industries produce and distribute at the

3. Gimje Horizon Festival, held in fall every year since 1999, takes place at Byeokgolje Reservoir built in 1,700 years ago, which is the heart of the Honam rice bowl. The festival aims to show the importance of Korea's farming culture, which is a foundation of the nation, with the theme of sky and land meeting at the horizon. Many dynamic and active programs are available for festival-goers to participate before the golden horizon.





national level and for the whole world. In sum, while the mass reproduction cultural industries have the characteristics of national identity, the artisan cultural industries retain local characteristics.

The reason why we differentiate between the two types of cultural industries is that they differ in nature and in the implications which they have for the creative city strategy. In addition, the cultural industrial sectors which should be developed intensively in local cities are different from those which metropolitan cities are concentrated on. The mass reproduction cultural industries are not only a sector in which competition is very intense due to mass reproduction, distribution and sale targeting the national and world markets, but also a system in which a few take most of the profits. In Korea, the degree of concentration of these industries in Seoul is extremely high.<sup>4</sup> They also are thoroughly dominated by the logic of capital, as any material that is profitable can be industrialized to send or distribute directly to the whole country or the world.

The mass reproduction cultural industries in local cities are still facing many difficulties because they lag far behind Seoul in scale, manpower, planning capability, production capacity, marketing, market information, distribution technology and linkage capability. For example, there are many cities such as Bucheon, Busan, Jeonju and Chuncheon that have tried to promote the film industry.

Jeonju Hanbyuk Cultural Center, Jeonju, Korea  
(Website : <http://www.jt.or.kr/>)



4. Approximately 99% of publishing, 90% of newspapers, 90% of broadcasting, 100% of film production, 90% of games and 100% of recorded music are concentrated in Seoul.

Busan, especially, has made efforts to develop the post-production film industry, but most of these efforts have failed. This is because local cities are no match for Seoul when it comes down to the level of available capital, talents and technologies. Ever since the 1990s, Jeonju city has made strong effort to foster some industries including mobile game, film and contents, but has not succeeded until now. Overall, the mass reproduction cultural industries in local cities have shared similar fate in Korea. In other words, the local cities that suffer from the lack of capital, talents, technologies, and facilities, are almost inaccessible to mass reproduction cultural industries.

In contrast, the artisan cultural industries target the residents and visitors in local cities. Since they retain much of the characteristics of a locality and make use of its strengths, the chance of their success and contribution to the local economy is relatively high. Their locally-characterized images are closely associated with the areas concerned, and thus make it easy to differentiate themselves in competition with other areas. Depending on their types, the artisan cultural industries put an emphasis on profit seeking (cultural tourism, etc.), the preservation and experience of culture (museum, etc.) or local revitalization and promotion (festivals, events, etc.). Therefore, apart from the profits, the central and local governments support them actively, inducing visitors to contribute to local revitalization through consumption in other fields.

The artisan cultural industries survive relatively well in local cities and sometimes gain huge popularity. The Jeonju Hanok Village is a good example as it successfully attracts visitors by making use of its cultural capital, mainly hanok (traditional

Jeonju Hanok Village, Jeonju, Korea  
(Website : <http://hanok.jeonju.go.kr/>)







Jeju Olle trail, Jeju, Korea  
(Website : <https://www.jejuolle.org/>)

Korean house). Since more than 10 million tourists are visiting Jeonju every year, it can be considered a huge success. It can even be said to be the best success story, along with the Jeju Olle trail circulating Jeju Island, among the tourist attractions which have been developed since the 2000s in Korea. With the continuous investment and efforts of Jeonju city and various artists and citizens, not only historical cultural buildings including hanok have been recreated as attractive sceneries, but also diverse cultural events, hands-on experience programs and exhibitions, which combined tangible and intangible traditional culture heritage, have been continued. As a result, the Jeonju Hanok Village continues to attract visitors, contributing to increasing sales (0.5 billion dollars per year) and creating the employment opportunities for over 3,000 people. Focusing on the Hanok Village, Jeonju has tried to revitalize diverse artisan cultural industries including festivals, performances, exhibitions, crafts (traditional Korean paper, fan, etc.), foods and hands-on experience of traditional culture.

In most local cultural industries, however, the wages of employees are low, the input of professional personnel into commodity production systems (in performance, publishing, design, production system, advertising and marketing) is far from sufficient, and effective marketing is also not being made. Furthermore, local markets themselves are so poor that the development, exhibition and sales of quality cultural goods are difficult without demands from outside. Jeonju is again a good example. Although the size of its performance market is estimated to be more than 50 million dollars a year,<sup>5</sup> there are no private concert halls or performance agencies that make an enough profit. Accordingly, performances are held mainly

5. As there is no such statistical data, this figure is roughly estimated based on the number of performances and audiences of major venues in Jeonju. About three percent of the total population are estimated to be regular audiences at concerts and performances in Jeonju



Traditional Korean paper craft, Jeonju, Korea  
(Website : <http://www.jeonjucraft.or.kr/>)

at concert halls operated by the city or province, and performance agencies gain profits by hosting performances from Seoul rather than directly producing them. There are no actors or singers who earn money properly, because it is rare for them to make a success by producing new works by themselves. In general, performances are produced with various funds or grants provided by the city or province and in limited amounts only. Most plays, performances and music are in fact performed with public subsidies and museums and exhibition halls are largely run publicly. Some of them, including performance groups or agencies, are managed privately, but barely sustain themselves with little profit. Even though such industrial sectors as design, fashion, publishing, broadcasting, games, and content survive on an individual basis in local cities, there are not so many cases in which they grow by making profits.

However, as the Hanok Village and cultural tourism achieve a big success in Jeonju, there has been a sharp rise in the number of sectors which manage to survive individually in the artisan cultural industries, as well as that of the associated businesses and individual cultural mediators.<sup>6</sup> The number of spaces for performance and exhibition has also jumped, and the number of places for selling souvenirs, crafts, artistic commodities, and memorial photos and providing experience programs continues to increase. These show that the cases of surviving by producing and merchandising diverse cultural goods continue to grow. Thanks to the Jeonju Hanok Village and many related festivals and cultural attractions which attract a lot of tourists, various types of small-scale businesses derived from them can continue their activities by earning profits from tourists.

6. Although no exact statistics exist, businesses increase by over 2,000 and employees by more than 5,000 in and near the Hanok Village. Excluding retail stores and lodging facilities, the number of employees in artisan cultural industries, such as cultural facilities, performances, tour, tourism products (photos, experiences, etc.) as well as restaurants and cafes, increased by over 3,000.



## 8. Conclusion

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Creativity works in our daily lives, since we have various reflections or a flood of thoughts every day. As a matter of fact, most of our daily thoughts consist of the imitations of existing ones. Nevertheless, interest in creativity has been all the more growing because there is an increasing tendency to search for something new or different from or improved upon previous ones. This is one consequence of the considerable degree of material satisfaction by the development of the manufacturing industry in developed countries. In industrial areas, too, there is a tendency to focus on the role of the mental factors (information, knowledge, culture, sensitivity, desire, experience, etc.) rather than manufacturing itself and to industrialize them. Accordingly, a number of cities around the world now try to take creative areas beyond manufacturing as their key strategy for development. Especially in developed countries in which the problems of urban economy and unemployment arise as a result of the transfer of manufacturing abroad where wage is lower, a trend appears all over the world to regenerate cities and develop creative industries more actively.

One of these efforts is to reconstitute a city as a whole from the perspective of the creative city and, thereby, to host and develop creative industries by vitalizing creative activities and expanding creative manpower. Another is to regenerate declining urban spaces by activating arts and culture to attract visitors. There are also many endeavors to reconstruct spaces not so much from an economic viewpoint, but through revitalizing human relations and activities. In any case, in order to give an impetus to such changes, we need new ideas and creative thoughts. A city can be called a “creative city” when it can provide a fertile soil for creative ideas, create better spaces by systemizing and applying such ideas to city improvement and planning, and expand artistic and cultural or creative activities suitable to the city concerned for the development of cultural and creative industries.

However, in order to develop a city into a creative city, it is necessary to understand its characteristics well and find a direction suitable to its nature, culture, and talents. There have indeed been many cases of unsuccessful cities in Korea that adopted a development strategy without taking into consideration the disparity between Seoul and local cities. This is the inevitable result of the fact that local cities are far short of capital, technology and talent to effectively follow the strategy of the megacity full of abundant resources. In Korea, mass reproduction cultural industries are heavily concentrated in Seoul, the capital city. In contrast, local cities, though lacking capital and technology, have certain manpower, talents and tradition for the artisan cultural industries suitable to its own characteristics. Although being more laborious and low-waged, the artisan cultural industries are much more likely to succeed and can create a successful business on a long-term basis by utilizing and monopolizing the image of the local characteristics. Local cities can also raise their chance of success by clearly recognizing the characteristics and limitations of urban spaces and reflecting them in the strategy for vitalization of creative spaces.

For this purpose, the active participation of local residents, as well as administrators and experts, is important. Local residents are the very subjects who are well aware of the characteristics of their own spaces and can sustain the urban regeneration for a long time. In contrast, relying solely on investors and experts from outside are hard to succeed and are likely to fail. The chance of succeeding while reducing errors will increase when residents, in collaboration with administrators, investors and experts, combine the local characteristics with certain competitive strategies.



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Salzburg, Austria (photo is posted on the Website : <https://www.grafenegg.com/>)

# The Rural Dimension of Spaces for Culture Creative City

| Sylvia AMANN\*

## Abstract

Culture policies and development plans for rural and urban contexts are equally important and will differ in most cases. Rural spaces are not homogeneous, and each culture policy development requires an understanding of the framework and of the specific needs and challenges of the area targeted.

When searching for common features of rural areas, the factor of density as well as quantity and quality of interaction is crucial, which also influences the design of culture policy and support instruments. Furthermore, fundamental policy decision concerns the orientation towards a more or less centralised approach— for example, in the sense of attracting an increasing number of rural audiences to the cultural offer in the (nearby) urban area.

The opportunities for participation in cultural events and creative activities are, in most cases, more limited for the rural population than for those persons living in cities. Nevertheless, most rural areas dispose of a wide range of (unconventional, potential) culture-related spaces (e.g. the local museum or the cultural landscapes). Models to use these spaces and venues are manifold as well as tools to enhance the participation of the local population as a range of examples from Europe demonstrate.

Keywords : culture, creative spaces, rural territories, non-urban areas, Covid-19, cultural policy

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Dachstein, Austria  
(photo is posted on the Website : <https://pixabay.com/>)

The non-urban spaces in Europe are characterised by a wealth of types of territories including agricultural, mountainous, and transition areas like the peri-urban spaces. According to EUROSTAT data,<sup>1</sup> only 40.4 percent of Europe's population live in cities. With the EU aiming for a more balanced territorial development, more attention is paid to non-urban, rural and peri-urban areas in recent years.

A common feature of these territories is the reduced density in terms of number of inhabitants, and of cultural institutions which in most cases also include a lower number of interactions. The overall lower density constitutes most often a strategic disadvantage for rural areas in terms of the number of visitors they can attract,<sup>2</sup> the ecosystems provided for creative entrepreneurs and the innovation climate. Furthermore, cultural participation requires more efforts in these areas than in urban metropolises in which cultural offers are within easy and fast reach.

The patterns of participation from rural populations in culture differ from urban cultural consumption. EUROSTAT data<sup>3</sup> on cultural participation (the demand-side) provides an analysis of cultural participation in relation to the degree of urbanisation: "More than two thirds (68.7 percent) of the EU-28 population (aged 16 years or more) living in cities reported in 2015 that they took part in cultural

1. EUROSTAT, [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Archive:Statistics\\_on\\_rural\\_areas\\_in\\_the\\_EU](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Archive:Statistics_on_rural_areas_in_the_EU).

2. Nota bene: Also rural areas can face serious over-tourism challenges like well-illustrated by the village of Hallstatt in Austria which found already considerable attention in academia e. g. Benner, M., "Overcoming overtourism in Europe: Towards an institutional-behavioral research agenda," <https://www.degruyter.com/view/journals/zfw/64/2/article-p74.xml>.

3. EUROSTAT, [https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture\\_statistics\\_-\\_cultural\\_participation#Cultural\\_participation\\_by\\_degree\\_of\\_urbanisation](https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_participation#Cultural_participation_by_degree_of_urbanisation).

activities. This was higher than the rates for people living in towns and suburbs (63.9 percent) or rural areas (56.8 percent), likely reflecting the relatively high proportion of cultural venues that are located in or around cities." Furthermore, most of rural participation was directed toward live performances.

The main common features of the rural populations—still recognising the wealth of territories and frameworks—are: a lower degree of female, and a higher share of older and lower-educated populations compared to their urban counterparts. Related to the lower-education features, it is also observed that there is a strong correlation between the highest educational grade of parents and the cultural participation of children (Schönherr and Oberhuber 2015). For example in Austria, the share of inhabitants with Higher School Certificate in rural areas is just 23 percent, compared to 43 percent in urban territories. Yet, the rural areas seem to be catching up in a fast pace. The share of inhabitants in rural areas with academic degree between 1971 and 2014 was tenfold, while in urban areas only fivefold (Gartner and Hametner 2017). This shows a potential for increased cultural participation in non-urban areas, but it still raises the question how to best provide appropriate cultural settings in these lower-dense areas.

Cultural offer and demand play a crucial role and constitute two interconnected push buttons. The consumption of culture can be accelerated by investing in local cultural offers which improve the accessibility of culture for rural populations which can be further enhanced with targeted audience development strategies. The Valencia region in Spain is one of many related public practices in which a decentralisation of the cultural offer and infrastructures was also used for strengthening urban-rural synergies (Ruiz-Martinez and Esparcia 2020). Another very successful intervention is the festival "Kulturelle Landpartie" in Germany, which was able to network more than 130 cultural organisations developing around 1.000 events and mobilising annually 60,000 visitors to a rural area.<sup>4</sup>

The production of culture, creative goods and services can imply amateur and professional offers which might be targeted for selling (market-orientation) or for social cohesion of the rural populations—as provided by many volunteer (cultural) organisations. The European Creative Hubs, a Europe-wide network, covers a wide range of territories and settings including creative access point in smaller cities and towns. It pursues the following main objective: "The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighboring countries. As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of cultural and creative industries."<sup>5</sup> As the network specifically addresses creative hub managers, it is able to generate considerable cross-border and EU-wide peer-learning effects which have the potential to positively impact cultural development in the respectively covered territories.

4. <https://www.kulturelle-landpartie.de/>.

5. <http://creativehubs.net/>.



Furthermore, cultural (and rural) policy objectives interfere into the local cultural settings outside urban territories, depending if these policies are rather decentralised or centralised. The guiding principles of such policies may include the valorisation of rural areas (e.g. Cultural heritage-based tourism offers) or initiatives to enhance the participation of rural populations in urban cultural offers. Beside the “traditional” policy makers, the enhanced cooperation inside the European Union has generated further layers of cultural development with the EU rural development programmes.<sup>6</sup> These funding programmes were, inter alia, also used to reinvent cultural and creative tourism in rural areas in European Union. The project “Cultrips,”<sup>7</sup> for example, was based on the cooperation of rural areas and cultural operators from Italy, Austria, Luxembourg, Estonia, and Finland to reinvent creative and slow tourism with unusual offers and insights in rural cultural and artistic life.

Bearing in mind these different features and policy options of rural areas, spaces for cultural activity to be privileged might vary considerably from one territory to another. Which kinds of cultural spaces are available in many rural areas? These can be local museums or community houses, open air stages and villages squares. Many rural territories possess interesting (man-shaped) cultural landscapes which might be understood and used as cultural spaces. Recent trends also show an increased use and re-use of empty premises in many villages, including abandoned industrial sites as one of the most common examples. The Lichtspiel Allentseig<sup>8</sup> in most northern part of Austria developed from an abandoned cinema building to an over-regional center for media, arts and culture. It provides a multimedia infrastructure for the development of meaningful projects which are the result of co-creation processes. There is an association in charge of coordinating a rich programme, and promoting events which include workshops and training.

Developing these spaces can raise specific questions related to accessibility and equipment. There are questions about available public transport, opening hours reflecting on the specific time-patterns of rural populations (like time restriction of those commuting to the urban centres for work), and the technical equipment of these spaces especially in terms of the (increased) need of digital connectivity, which became more paramount during the 2020 pandemic.

When establishing and further developing rural cultural spaces, securing and ensuring a critical mass of potential visitors is a central question. Seasonality of visitors is challenging, especially with the low density of permanent residents in the rural areas. This presents a problem of generating sustainable revenues and of potentially high dependency on (public) financial support to maintain these cultural rooms. Motivations from public or private funders to invest in rural cultural spaces can differ considerably and might include political objectives (e.g. decentralisation and a more balanced development of the territory of a country including delocalisation), historical objectives (e.g. the relevance of a rural territory for telling

the story of a nation or of a company), personal objectives due to family ties in certain non-urban areas, as well as a wide-range of other objectives (e.g. tourism promoters choosing an area because of their excellent accessibility). Once a cultural infrastructure or space is established—in the best case already based on a long-term concept and participatory approach—the programme and content development become the core question, including related special cultural management challenges in rural areas (e.g. the lack of skilled cultural managers willing to work in a rural context often not being the most promising step for a career). A more sustainable financing might be to include crowdsourcing and crowdfunding, which can also lead to a very positive side-effect of generating ownership of local cultural initiatives, increased interaction of the local population reinforcing well-being, and the sense of belonging to a community of friends with common interests.

Rural cultural development implies a wide range of specific challenges, but also opportunities for more balanced territorial settings. Due to the transformations induced by the 2020 pandemic, rural or peripheral areas could benefit from inbound migration if they are able to provide a sustainable setting of cultural features, social cohesion, economic (digital) connectivity and healthy environments.

6. [https://ec.europa.eu/regional\\_policy/en/policy/themes/rural-development/](https://ec.europa.eu/regional_policy/en/policy/themes/rural-development/).

7. <https://cultrips.org/>.

8. <http://lichtspiel.at/>.



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Jinju Namgang Yudeung Festival (photo courtesy of Jinju city hall)

# Promotion of Cultural Creative Industry Based on the Regeneration of Folk Arts: For Jinju, a City Full of Excitement, Enthusiasm and Liveliness

Yong-ho HEO\*

Abstract

My focus in this paper was a discussion centered on folk arts, and especially a discussion about Jinju's unique identity, whose direction has already been set. As a result, I have found a transmission pattern in Jinju's folk art and Gyobang art. In general, it was confirmed that there was the pattern of transmission starting with records and ending with festivalization, and that there were remarkable aspects in each stage. I have also mentioned that the transition to the creative city of Jinju can be predicted by combining the possibility of the existence and influx of creative talents captured in the Jinju Mask Dance and Drama Festival and the possibility of the increase in the economic ripple effects found in the Jinju Namgang Yudeung Festival. I hope that my argument can contribute to the discussions and practices relating to creative city more broadly.

Keywords : Jinju, folk arts, Gyobang art, pattern of transmission, Jinju Mask Dance and Drama Festival, Jinju Namgang Yudeung Festival, creative city

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## 1. Direction of the Discussion

The main idea of this paper is “promotion of cultural creative industry based on the regeneration of folk arts.” However, this topic is not familiar to me.

The expression “regeneration of folk arts” is unfamiliar, and the phrase “promotion of cultural creative industry” is even perplexing. I wonder if the latter sentence puts utmost importance on the economic effects such as the creation of new jobs and the increase in exports of goods, while considering arts and culture, which are the main source of creativity, less relevant or just as instruments. Jeong Min-chaе says the following about such a phenomenon:

*There have often been cases in which the quality of local culture has deteriorated, such as benchmarking only external factors of notable success cases while ignoring the characteristics of the region concerned, and focusing only on tourism and festivals to produce immediate results. In particular, the fragmentary policies emphasizing only the outcomes by local government heads can reduce the members of local communities to a simple means of attracting tourists, businessmen and investors. This in turn can hinder long-term urban development by reducing the members’ affection for their community and causing them to leave it (Jeong 2015, 36).*

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① Jinju Samcheonpo Nongak (photo courtesy of The Jinju Samcheonpo Nongak Preservation Society)

② Sung Gye-ok - Jinju Geommu (photo by Yoo Geun-jong)

As someone who is concerned about culture being used for industrial promotion or economic revitalization, I do not have any creative knowledge on this topic and would not be able to make any suggestions either. Concerning industrial promotion, therefore, I will stop at simply reiterating the reflective position mentioned above. I cannot discuss the topic as it is not my area of expertise, but I would at least like to emphasize that we need to keep in mind such a reflective approach or view. Rather than discussing industrial or economic sectors, neither of which I know much about, I would like to narrow down the topic of discussion.

The narrowed discussion will be on Jinju’s folk arts, and center on how it can revitalize the city of Jinju. In particular, what I want to pay attention to is the actual state of Jinju’s folk arts and its creative aspects that can be observed in the transmission process. I would also like to emphasize how valuable Jinju’s folk arts was and how creative it has been in this transmission process. These may have not received enough attention within Jinju and its surroundings. Therefore, this paper will elucidate the values and creativity of Jinju’s folk arts seen from the eyes of an outsider. Rather than introducing previous theories related to creative cities and suggesting a new creative city theory of my own, I will point out the issues that have been or can be easily missed based on my area of study. I hope that such suggestion or criticism will help Jinju people’s efforts toward successfully building a creative city.





Jinju Samcheonpo Nongak (photo courtesy of The Jinju Samcheonpo Nongak Preservation Society)  
| BOTTOM Jeong Haeng-geum - Jinju Hallyangmu (photo courtesy of Jinju Social Media Center)



## 2. Transmission Pattern of Jinju's Folk Arts

The following is an article under the “Ordinance on the Promotion of Jinju UNESCO Creative City of Crafts and Folk Art”:

*The term “creative city of crafts and folk art” means a city revitalized by linking cultural activities based on creativity and innovative industrial activities, and a city in the field of crafts and folk art selected by UNESCO through a rigorous screening to realize cultural diversity and promote cultural industries.<sup>1</sup>*

With the cited article in mind, Jinju regards crafts and folk arts as its own identity, and it has been promoting crafts and folk arts in order to develop into a creative city. Such move by Jinju to focus on folk arts to transform itself into a creative city seems to be well-founded. This is because various types of folk arts still survive and are transmitted in Jinju—enough to earn the name the “city of folk art.”

Jinju is the region where *Jinju Samcheonpo Nongak* (Farmers' Performance of Samcheonpo, Jinju)<sup>2</sup> and

1. “Ordinance on the Promotion of Jinju UNESCO Creative City of Crafts and Folk Art,” Article 2 (Definitions) (Ordinance No. 1314, September 3, 2017).
2. This is a typical form of Yeongnam-style nongak that has been transmitted mainly in the western Gyeongsangnam-do area. It was the first form of nongak to be designated as National Intangible Cultural Heritage No. 11 in June of 1966. Nongak from other regions were designated as cultural heritage afterwards and were added under the National Intangible Cultural Heritage No. 11.
11. Currently, Jinju Samcheonpo Nongak is National Intangible Cultural Heritage No. 11-1. It is a combination of Jinju Nongak—which is characterized by a free form of entertainment-oriented performance that has inherited Sotdaejaengi Troupe's nongak—and Samcheonpo Nongak—which is marked by jinpuri (line formations). See Baek (2016, 5).

*Jinju Geommu* (Sword Dance of Jinju),<sup>3</sup> both of which are designated as Korean National Intangible Cultural Heritage, are passed down. Other transmitted folk arts in Jinju that are provincially designated as Intangible Cultural Heritage by Gyeongsangnam-do province include *Jinju Hallyangmu* (Dance of Prodigal Nobleman),<sup>4</sup> *Jinju Pogurangmu* (Ball-throwing Dance),<sup>5</sup> *Jinju Gyobang Gutgeorichum* (*Gutgeori* Dance of Jinju *Gyobang*),<sup>6</sup> and *Jinju Ogwangdae* (Mask Dance Drama).<sup>7</sup> In addition to these nationally or provincially designated Intangible Cultural Heritage items, Jinju also has a great degree of resources and knowledge in traditional arts, along with Jindo, Yangju and Jeonju. Jinju has continued to discover and preserve the government-led *Gyobang* (an institution that was in charge of training the singing and dancing for *gisaeng*) art as well as folk art led by the common people (Baek 2016, 4-5). In this regard, promoting folk art as the city's identity indeed seems appropriate for Jinju.

Jinju Pogurangmu (photo by Yoo Geun-jong)



3. *Geommu* (sword dance) was originally part of the court dance, which was passed down to provincial government offices and then spread throughout the country. Jinju *Geommu* prides itself for preserving the original form of the court dance and its choreography, the rhythmic pattern, and sword movement. It was designated as an National Intangible Cultural Heritage in 1967. See Baek (2016, 5).
4. It is a dance drama where a prodigal nobleman and a monk try to seduce a woman. As it was recorded in Jeong Hyeon-seok's *Gyobang gayo*, it seems to have been widely popular at the end of the Joseon dynasty. It is said to have been prevalent in *gisaeng* (female professional entertainers) houses after 1910. It was designated as Gyeongsangnam-do Intangible Cultural Heritage No. 3 in 1979. See Baek (2016, 5).
5. It is a music and dance representation of a game where a ball—also called *yongal* (dragon egg) or *gong*—which is tasseled like a shuttlecock, is thrown into a hole (*pungnyuan* 風流眼) in the upper part of the *Pogumun* (抛毬門) gate. It was originally performed at the royal court, but spread to *Gyobang* where costumes, equipment and procedure were changed. In the case of Jinju *Pogurangmu*, folk elements were added to turn the dance into a Jinju-specific dance. It was restored based on Jeong Hyeon-seok's *Gyobang gayo*, which details the contents of *Pogurangmu*, and Yi Yun-rye's accounts. It was designated as Gyeongsangnam-do Intangible Cultural Heritage No. 12 in 1991. See Baek (2016, 5) and Kang (2017).
6. This is a dance performed with the rhythmic pattern of *gutgeori*, transmitted in Jinju *Gyobang*. It has been transmitted by Kim Su-ak who had learned from Han Seong-jun, Choe Wan-ja, Kim Ok-min, and Kim Nok-ju. It was designated as Gyeongsangnam-do Intangible Cultural Heritage No. 21 in 1997. See Baek (2016, 5).
7. This is a mask dance drama transmitted in the Jinju area. It was discontinued after the 1930s but was restored in 1998 based on oral records, masks and surviving performers' accounts. It was designated as Gyeongsangnam-do Intangible Cultural Heritage No. 27 in 2003.





One can, of course, question whether Gyobang art such as *Jinju Geommu*, *Jinju Hallyangmu*, *Jinju Pogurangmu*, *Jinju Gyobang Gutgeorichum* can be considered true form of folk art. With that being said, it should be noted:

*After the abolition of the Gyobangcheong office, gisaeng who had been attached to local government offices had been scattered throughout the country and formed the Gwonbeon (an institution set up for the training of gisaeng and other entertainers) or gisaeng union. The Gyobang art that is being transmitted in Jinju today has been developed from the dances of these gisaeng. In the process, Gyobang art not only inherited previous court dances of the Gyobangcheong, but also incorporated folk dances where the dances were based on folk music like shamanistic music (Kang 2017).*

In this sense, Gyobang art of Jinju and folk arts can be said to have influenced each other.

Given that folk art and Gyobang art exist in various forms, it is reasonable to think that Jinju has indeed established the foundation for a creative city (Baek 2016, 5). However, the various forms of folk art and Gyobang art that have been designated as Intangible Cultural Heritage are restricted by the rule that any transmission must be done in its original form (*wonhyeong* 原形). Although the recent revision of laws relating to intangible cultural heritage are now shifting toward allowing for the transmission based on the archetype (*jeonhyeong* 典形), the principle of transmission has always been on preserving the original form. With this in mind, one may question the significance of Jinju's traditional arts—that is, the “harmonious existence of Gyobang art and



↑ TOP Kim Su-ak - Jinju Gyobang art (photo courtesy of Nam Sunhee)  
↓ BOTTOM *Jinju Gyobang Gutgeorichum* (photo by Yoo Geun-jong)



*Jinju Uiam Byeolje* (photo by Yoo Geun-jong)

folk art,” which signifies the traditional arts in Jinju, may not adhere to principle of transmission in its original form. Certainly, the evaluation based on such principle and rules is worth paying attention to. However, we must remember that they could also act as a restriction and limit our discussion on creative city. This is because the biggest obstacle when it comes to creative work is restrictions and regulations.

Then is it a complete mistake to set the identity of Jinju as the creative city of folk arts? I do not think so. My judgment is based on various aspects that have been shown while transmitting traditional arts in Jinju. Concerning a creative city, there are interesting examples of folk arts transmission in the Jinju area that are worth paying attention to. The people of Jinju have displayed remarkable creativity in the process of transmitting traditional arts. As a region that has enjoyed diverse traditional arts encompassing folk art and Gyobang art, new attempts and achievements in the process of transmission are also noteworthy. We will look at *Uiam Byeolje* and *Jinju Ogwangdae* as such examples.

First, let us take a look at the transmission process of *Uiam Byeolje*. *Uiam Byeolje* combines a ritualistic role as women perform ancestral rites for Nongae who was a famous *gisaeng* of Jinju, and a festive role where music, song and dance are performed with the rites. *Uiam Byeolje* is truly unique in that it is a woman-centered ritual.<sup>8</sup> It was started in 1868 by then Magistrate Jeong Hyeon-seok, but

8. In this regard, it is worth noting that “It is unusual that during the Joseon dynasty when Confucianism was prevalent, music, song and dance were performed at the ancestral rite and the rite was dedicated for a woman who was a *gisaeng*. *Uiam Byeolje* is the only ritual of the Joseon era that performs music, song and dance, except for Jongmyo Jerye (Royal Ancestral Ritual in the Jongmyo Shrine) and Munmyo Jerye (Ritual in the Munmyo Confucian Shrine). *Uiam Byeolje* is a ritual ceremony unique to Jinju that is not found in other regions, with the Jinjuseong fortress and Nongae as a background, and has been transmitted centering around the *gisaeng* of Jinju Gyobang” (CICS 2015, 428).





Jinju Nongae Festival (photo courtesy of Jinju City Hall)

was discontinued after the Japanese colonial rule. After liberation of Korea, it was informally kept alive by an organization called Uigi Changnyeolhoe, and was restored in 1992 thanks to the efforts by Choe Sun-i and Seong Gye-ok. It has since developed into Jinju Nongae Festival which continues today.<sup>9</sup> This was possible due to the concerted efforts by the various related local organizations and individuals, who have been behind the restoration, transmission, and development of the original ritual into a festival.

However, one thing that played the key role in this process of transmission, restoration and development is *Gyobang gayo* 教坊歌謠, a book compiled by Jeong Hyeon-seok (1817-1899) in 1872. This is a kind of “Gyobang culture report” that describes the performances which *gisaeng* of Gyobang in local areas practiced and performed in the mid to late nineteenth century (Seong 2002, 13). Had it not been for the records on songs and dances of *Uiam Byeolje* in this book, the restoration and transmission would have been extremely difficult. Thanks to this record, it has been possible to restore *Uiam Byeolje* despite its discontinuation in the transmission process.

Here we need to pay attention to the records in *Gyobang gayo* that have made these changes possible, because they remind us of the importance of records which form the basis of creative reproduction. A unique ritual led by women where music, song and dance are performed has been successfully transmitted thanks to *Gyobang gayo*

9. For the transmission process of *Uiam Byeolje* and Jinju Nongae Festival, see CICS (2015, 426-449); Kang (2017); and Won (2017).



↑ TOP *Jinju Ogwangdae* (photo by Yoo Geun-jong)  
↓ BOTTOM *Jinju Ogwangdae* (photo by Yoo Geun-jong)

In fact, the book is the key to the transmission of Jinju Gyobang art (Kang 2017).<sup>10</sup> It was also based on the records in *Gyobang gayo* that *Jinju Pogurangmu* and *Jinju Hallyangmu* have been able to ensure their substantial transmission.

The pattern of transmission that develops from a record into a festival also merits our attention. In the case of *Uiam Byeolje*, it shows the transmission pattern of “reconstruction based on records and memories → restoration → expansion and festivalization,” along with transmission through oral traditions and practices. This pattern that starts from records and leads to festivalization is interesting. It shows that records are the true foundation of creative reproduction. This is why we are focusing on records at a time when Jinju is aiming to become a creative city of folk art (Baek 2016, 9)<sup>11</sup>.

For understanding the importance of records in the process of transmission, *Jinju Ogwangdae* provides another good example. It was restored in 1998, and this restoration was possible because of the existence of old masks and the memories and accounts of related performers. In particular, the existence of oral records, which detail choreographic lines and performances, played a decisive role in the restoration of *Jinju Ogwangdae*. The first oral record was published by Jeong In-seop in 1929 and this was followed by Song Seok-ha in 1934, Choe Sang-su in 1957, and Yi Myeong-gil

10. Kang Dong-uk has said: “Compiled by Magistrate Jeong Hyeon-seok, *Gyobang gayo* played a decisive role in helping Jinju Gyobang art to establish itself as part of Jinju culture. This is because Jinju Gyobang art has been passed down until today through the *Gyobang gayo*.”

11. Regarding this, Baek Jae-min argues that “The importance of records can be explained fully with the *Gyobang gayo* alone. Everyone knows how much work this one book has achieved. It will now act as a sufficient supporting material in Jinju’s efforts to become a UNESCO creative city. Therefore, we need an archive to keep and pass on this record.”







Masks of *Jinju Ogwangdae*  
(photo courtesy of Hwang Byeong-kwon)

in 1961. Collecting related masks also took place at this time. This shows that *Jinju Ogwangdae* had been an object of great interest from very early on. The recording work carried out by Jeong In-seop in 1929 was the first in the history of Korea's mask dance drama. It was the first case where a mask dance drama, a form of folk arts that had only been transmitted orally and through practices, was recorded. This record made it possible to restore *Jinju Ogwangdae* in its original form. As such, *Jinju Ogwangdae* shows the importance of written records in the transmission of traditional or folk arts.

There is another remarkable aspect in the transmission process of *Jinju Ogwangdae*. It is the process of restoration. *Jinju Ogwangdae* has gone through a unique restoration process that distinguishes it from other traditional mask dance dramas in Korea. Although many restoration attempts were made since the dance was discontinued in 1937, none of them were successful. It was only fully restored in 1998, and this restoration process deserves our attention. As part of cultural movement in Jinju, an extensive restoration process was carried out to restore *Jinju Ogwangdae*. It is particularly noteworthy that the cultural movement achieved restoration through the people of Jinju, rather than being led by a specific organization or person. This is how and why *Jinju Ogwangdae* is different from *Uiam Byeolje*—by the process of its restoration and transmission.

*Jinju Ogwangdae* follows similarly the transmission pattern that develops from a record into a festival. In other words, *Jinju Ogwangdae* was transmitted following the “reconstruction based on records and memories along with oral traditions and practices → restoration within festivalization.” This is to say that the restoration process of *Jinju Ogwangdae* took place during the Jinju Mask Dance and Drama Festival. This is different from the development of *Uiam Byeolje* into Jinju Nongae Festival. It does not deviate much from the general pattern of Jinju traditional arts, which has been restored from records to become a festival. The transmission



Jinju Mask Dance and Drama Festival  
(Website : <http://www.진주탈춤한마당.com/>)

of *Jinju Ogwangdae* has gone through restoration and designation of intangible cultural heritage and furthermore, seeks to expand into a festival called the Jinju Mask Dance and Drama Festival. As *Uiam Byeolje* has developed into and been transmitted through Jinju Nongae Festival, *Jinju Ogwangdae* also plans to expand as a festival. The pattern of “records to festivalization” can be seen here too. To sum up, what really differentiates *Jinju Ogwangdae* from *Uiam Byeolje* is that while the latter developed into Jinju Nongae Festival only after being completely restored, the former developed into a festival while simultaneously being restored.

As explained so far, the transmission of Jinju traditional arts can be summarized as the process of “reconstruction through records and memories → restoration → expansion and festivalization.” This is indeed a typical “transmission pattern,” similarly found in many cases in other areas of Korea. However, this pattern cannot be found in the framework of transmission in original form. It can be found when examining the environment and context of traditional arts from a broader perspective. This tells us that the traditional arts of Jinju have been searching for “newness” rather than maintaining its original form.

Finally, it is important to remember the pioneers of written records in the transmission pattern. Efforts made by Magistrate Jeong Hyeon-seok who built a strong foundation for Jinju's traditional arts, and Jeong In-seop who was expert researcher in this field have great implications for us today. We can even say that Jeong Hyeon-seok in particular was a local official who foresaw 150 years into the future. In the restoration process, efforts by a small number of people and organizations that have inherited traditional arts also deserve our attention. In the case of *Jinju Ogwangdae*, the restoration process is noteworthy in yet another way: it shows an open restoration process in which various stakeholders take part together.



### 3. Clue to a Creative City Found at Jinju Festivals

We have confirmed that the transmission pattern of Jinju's folk art and Gyobang art leads to the search for festivalization. This type of festivalization is a characteristic of Jinju. It is highly possible that festivalization stemmed from Korea's cultural policies and flows after the liberation. The reason it can be called Jinju's characteristic, however, is because of the Gaecheon Art Festival.<sup>12</sup> The Gaecheon Art Festival, which began in 1949 under the name of Yeongnam Art Festival, is Korea's first modern local festival. There is no local festival older than the Gaecheon Art Festival in Korea. The Baekjae Cultural Festival that boasts a long tradition only began in 1955, and the Silla Cultural Festival also started in 1962. As such, Jinju's pursuit for novelty and practicability stood out.

Since the liberation, the Gaecheon Art Festival has served as an important stepping stone for traditional arts in Jinju. It also played a role as an incubator for other



12. For the Gaecheon Art Festival, I referred to: Ryu (2006); FACO (2011); and CICS (2015).



↑ Jinju Namgang Yudeung Festival (Website : <https://www.jinju.go.kr>)  
← Jinju Namgang Yudeung Festival (photo courtesy of Jinju City Hall)



festivals. For example, a floating lantern contest was first held at the 6th Gaecheon Art Festival in 1955 (CICS 2015, 503). But it later was separated from the Gaecheon Art Festival in 2000, and became Jinju Namgang Yudeung Festival. The latter is now considered to have become a global festival (Kim H. 2016).

It is estimated that so far, about 2.8 million people visited Jinju during the annual Namgang Yudeung Festival, and its economic effect has reached 160 billion won (Yun 2016).<sup>13</sup> If this is true, we may have found a clue to the development of successful culture industry for which any creative city should aim. In other words, “an economic model where policy actors and local people coexist” can be found in the Jinju Namgang Yudeung Festival. If the framework established with the government's support and interest is substantially filled with the contents centered on folk art, “innovative industrial activities” will not just be an ideal dream.

The question is what are “cultural activities based on creativity” that will be linked to innovative industrial activities? In other words, the question of what are the contents of creative folk art activities which will be substantial is raised. I find the clue to creative folk art activities in the transmission process of traditional arts that Jinju has shown so far. As mentioned above, the good references for cultural activities based on creativity are as follows: Jeong Hyeon-seok as an original creative talent who founded a strong basis for the transmission of Jinju traditional arts; the role of pioneering experts such as Jeong In-seop; the dedicated efforts by a

13. This figure is as of 2014.





small number of persons or groups who transmit traditional arts; the pattern of restoration and transmission conducted with the people of Jinju; and the aspect of festivalization that does not adhere to a specific environment or form. These aspects of creative activities can be the foundation for strengthening Jinju as a creative city of folk arts. In particular, I believe that various aspects of Jinju Mask Dance and Drama Festival will act as a good guideline to where the city is headed as a creative city of folk arts.

The key I found at the Jinju Mask Dance and Drama Festival is related to creative talents. As is well known, creative talents play a key role in the implementation of a creative city. It is noteworthy that such creative talents can be captured at the festival. In this sense, Jinju Mask Dance and Drama Festival is the seedbed of Jinju folk arts. As we have seen earlier, *Jinju Ogwangdae* and more recently *Sotdaejaengi Nori* (Itinerant Troupe Performance) were both restored through this festival. As such, the Jinju Mask Dance and Drama Festival is where various forms of folk arts exist simultaneously. It started spontaneously and voluntarily without much support from the government and continues on today. At this festival, from traditional mask dances to new creative mask dances, from monodramas to folk games played by hundreds of people, all take place harmoniously. There are hardly any restrictions on genres. Traditional arts from China and Japan as well as domestic ones participate. Mask dance or any performances related to mask dance have performed at this festival with almost no restrictions.

In this sense, the Jinju Mask Dance and Drama Festival is a wide-ranging framework that enables creative cultural activities. It was also at this festival that a creative academic conference called *hagyegut*, a shamanistic ritual in which academics and arts come together, was launched. This conference has been a venue where academic theories of scholars and artistic practices of performers are combined. It holds academic presentations, discussions and talks with the performers (Heo 2008, 5).

Because of these characteristics, creative talents in folk arts gather from all over the country when the Jinju Mask Dance and Drama Festival is held. The festival is the place where successors of intangible cultural heritage preservation societies, researchers of folk or traditional performances, artists who create new creative performances and students who study traditional arts all come together. Without any restrictions or exclusivism, the festival attracted folk art-related persons to share the results of traditional and creative performances, examine the performances from other countries, and seek new aspects of Jinju's performances. The Folk Drama Research Society, a group that studies theories and practices of folk arts, was also formed during the Jinju Mask Dance and Drama Festival.





However, it is only temporary that such creative talents related to folk art gather at the festival. In other words, this wonderful gathering occurs only for a short period of time, as it is limited to the duration of the festival. If Jinju aims to become a creative city of folk arts, it is therefore necessary to make the creative talents stay continuously for a longer period of time. This is because they are the core manpower who will transmit innovative and creative folk arts. The city needs to encourage the influx of creative talents from other regions as well.

The route to becoming a creative city can be roughly summarized into three stages: 1) discovering the unique identity of the region, 2) inducing the influx of creative talents from other regions to revitalize the city, and 3) build an economic model where policymakers and local people can coexist (Jeong 2015, 37). In other words, if Jinju provides the policies and infrastructures to ensure continuous activities of creative talents discovered in the Jinju Mask Dance and Drama Festival, based on the orientation toward the city's identity as folk arts, the city could solve clues of economic effects or economic revitalization found in the Jinju Namgang Yudeung Festival. Of course, a number of problems and obstacles arise in the actual implementation of such process. This is especially true when considering the Jinju Mask Dance and Drama Festival that has less vitality than before as well as the controversial progress of the Jinju Namgang Yudeung Festival. However, it can be said that when Jinju can develop the sprouts of the elements of creative city that have already existed or were appearing, the city would become a genuine creative city of folk arts—where creative talents can get together and promote their activities without any restrictions.

*Jinju Ogwangdae* (photo by Yoo Geun-jong)

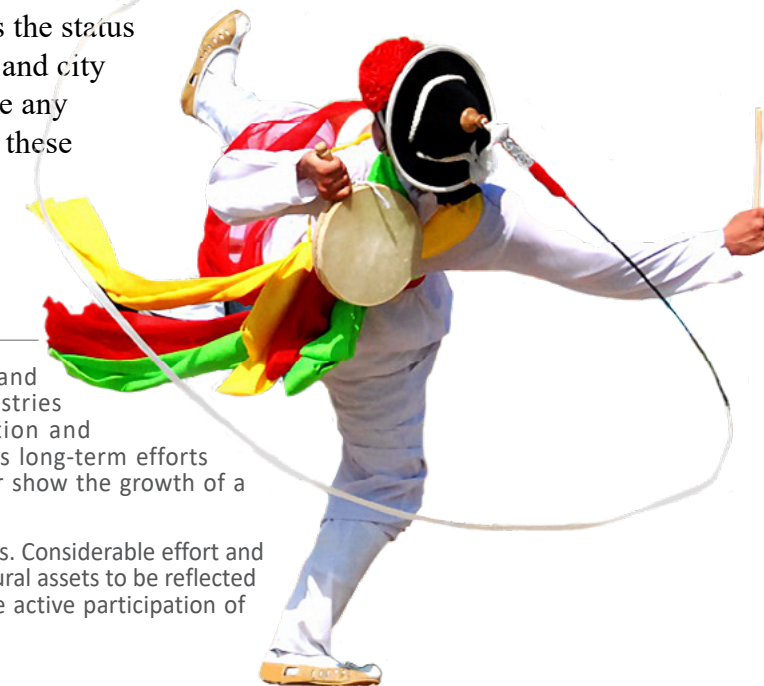


Jinju Namgang Yudeung Festival (Website : <https://www.jinju.go.kr/>)  
| BOTTOM *Jinju Samcheonpo Nongak* (photo courtesy of The Jinju Samcheonpo Nongak Preservation Society)

#### 4. Towards a City of Crafts and Folk Arts, Full of Excitement, Enthusiasm, and Liveliness

There are various issues that Jinju has to address in order to become a creative city with a focus on folk arts. The issues can be roughly summarized as follows: appropriate understanding of a creative city; establishing an agenda suitable for Jinju's situation based on the aim and purpose of designation by the UNESCO Creative Cities Network; and thinking about and solving problems together at the community level (Ko 2016, 11). Discussions should also be made on issues such as “the degree of economic revitalization and sustainability in related fields” that require long-term preparation<sup>14</sup> or “measures, mechanisms and initiatives to strengthen creativity in the field concerned as well as the status of related institutions and individuals at the regional and city level.”<sup>15</sup> With that being said, I do not intend to make any specific countermeasures or suggestions to deal with these issues, because experts in the cultural industry or creative city are expected to respond and advise appropriately and in great details.

14. This requires data on the size of industry, financial and administrative measures and policies to develop industries concerned, and data on present and future production and consumption of cultural goods. It is an item that needs long-term efforts because it should find a connection with the industry or show the growth of a meaningful related industry. See Kim Tae-young (2014, 71).
15. This item should show that it is shared with urban residents. Considerable effort and time are required to form a consensus in order for key cultural assets to be reflected in buildings and monuments in the city and to attract the active participation of citizens. See Kim Tae-young (2014, 71).





My focus in this paper was a discussion centered on folk arts, and especially a discussion about Jinju's unique identity, whose direction has already been set. As a result, I have found a transmission pattern in Jinju's folk arts and Gyobang art. In general, it was confirmed that there was the pattern of transmission starting with records and ending with festivalization, and that there were remarkable aspects in each stage. I have also mentioned that the transition to the creative city of Jinju can be predicted by combining the possibility of the existence and influx of creative talents captured in the Jinju Mask Dance and Drama Festival and the possibility of the increase in the economic ripple effects found in the Jinju Namgang Yudeung Festival. I hope that my argument can contribute to the discussions and practices relating to creative city more broadly.

At this point, I still have some concerns and there are particularly two questions that I would like to address in concluding this paper. The first question concerns exclusivity or closedness. The Article 6 of the Ordinance on the Promotion of Jinju UNESCO Creative City of Crafts and Folk Art stipulates: "The members of the Jinju UNESCO Creative City of Crafts and Folk Art Promotion Committee shall be professors, researchers and experts from organizations in the field of crafts and folk arts in our region." Here, I was concerned about the restrictive term "our region." I wondered if such exclusivity might be at the basis of the city's plan to build a creative city. Fortunately, this part was amended before the Ordinance was enacted. Nevertheless, it is clear that any possibility of exclusivity and closedness should be overcome. This is especially so when considering the influx of creative talents from other regions.

My second question and concern is in regard to the identity of Jinju as we move forward. With the enactment of the Ordinance, Jinju clarified its identity as a UNESCO creative city of crafts and folk arts. However, there have been few cases of creative cities that actively promote folk arts as its identity at home and abroad. There are currently seven fields of the UNESCO Creative Cities Network and one is "Crafts and Folk Art." In this field, discussions and practices related to creative city are generally taking place centering on crafts. It is rare to focus on folk arts like the case of Jinju. As seen in this paper, Jinju is the city where folk arts as performances and festivals are remarkable. While regarding folk arts as core cultural assets and considering festivals as additional cultural assets, it is possible to link the two together. However, I think there will also be difficulties in this endeavor, as such precedents are not common. All in all, however, I am hopeful that Jinju can pioneer a new path. As such, the future of Jinju, as a creative city, gives us both great expectations and concerns. This is why I pay attention to Jinju.

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Jinju Samcheonpo Nongak  
(photo courtesy of Jinju Samcheonpo Nongak Preservation Society)

## DISCUSSION

# Arts and Cultural Activities under the Pandemic: Problems and How to Solve Them

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## Introduction

The “post-Covid-19 discourse” refers to the discussion of new conditions and circumstances of human life caused by Covid-19 and the directions for the future. Post-Covid-19 does not simply have the temporal meaning of “after coronavirus.” It assumes that the situation brought about by Covid-19 will last for a considerable period of time, and it means how we will adjust our lives to the new conditions of life. Furthermore, the discourse includes a phenomenon in which slowbalization, deglobalization or localization occur, rather than a continuous expansion of





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One topic we cannot forget in the post-Covid-19 discourse is “arts and cultural activities during the pandemic.” Prior to the pandemic, we thought most forms of artistic activities had to take place face-to-face, and arts and cultural activities were only made possible based on direct interaction between arts and the audience who come to enjoy them. This applied not only to the performing arts such as music, theater and dance, but also to visual arts such as painting, sculpture and design. Contact-free or “untact”—a new term coined in Korea that combines the prefix “un” and the word “contact”—situations in folk arts and crafts had hardly been considered.

Because of Covid-19, however, digital untact that minimizes human contact at work, at school and in daily life has become the norm and such trend cannot be undone. What used to be done face-to-face is now considered exceptional or abnormal, and it has become a common practice to communicate and live through digital media. This is the so-called “New Normal.” Arts and cultural activities are no exception. New York Philharmonic and Metropolitan Opera performs with no live audience, and we have no choice but to appreciate their performances through the digital media.

In such a situation, how arts and cultural activities in the field of crafts and folk art are carried out and will be continued has become a matter of great concern. The *International Journal of Crafts and Folk Arts* hopes to reflect this current situation in its inaugural issue under the theme “Arts and Cultural Activities under the Pandemic: Problems and How to Solve Them.”

**Q1** Economic and social activities have been hugely impacted by the pandemic, and arts and cultural activities have been hit the hardest. How can we continue to organize and run such activities while living under the pandemic? Please explain with particular emphasis on crafts and folk arts activities.

**JEONG** Switching to digital has helped people endure social distancing, quarantine and lockdown in order to stop the spread of Covid-19. Dramatic changes we are facing today due to the invention of computers and the Internet, the emergence of smartphones, and the development of AI are called the Fourth Industrial Revolution. I believe that the Revolution serves as a great breakwater for humanity to constantly produce culture and maintain civilization in the coronavirus situation.

I think folk arts and crafts are forced to adapt to the New Normal brought about by Covid-19 and the Fourth Industrial Revolution. In addition, the Revolution allows us to experience new realities such as virtual, augmented and mixed reality, hologram technology, as well as various sensor technologies and touch sensitive devices. As the contact-free situation intensifies, we need to adjust ourselves to this new reality and make series of efforts.

First, we need to understand the significance and content of the Fourth Industrial Revolution and learn how to utilize the media and digital technologies that are at the center of the Revolution. Indeed, this is the sector that has been most neglected by the artists in the field of crafts and folk art.

Second, it is necessary to digitize various cultural activities, including crafts and folk arts. Systemizing and digitizing craft activities, as well as recording and digitizing the education and transmission of folk arts should be preceded. Furthermore, it is necessary to try to converge folk arts and media arts, crafts and media arts.

Third, every city needs to install media labs with digital equipment that can be shared between artists. In particular, given that there are many elderly artists in folk arts and crafts who are not good at using digital devices, there is a strong need to educate these professionals to teach the skills to satisfy their desire for expression.

**PASCUAL** This reply includes considerations to the first three initial questions. They are all very difficult, because of the fact that crafts and folk art activities very often rely on the collective, sharing spaces and creating unique moments.



First, it is important that the recommendations of the Health authorities are followed, and that the principles of physical distancing, use of time as well as hygiene are implemented very seriously.

Second, we need to keep our values and principles. Crafts and folk arts, as well as intangible heritage in general, are the best examples of “localisation” of development, that is, a close relationship between people, meaning and place. The pandemic illustrates that this connection today is more important than ever, and that our cycles of “production” and “consumption” need to become closer to the place we live, in social, economic, environmental and also cultural terms.

Third, the cycle of annual festivities that normally shape the calendar of the organisations and the individuals must be maintained. This cycle is very important for people, not only the actors of crafts and folk art activities, but also for all the community members. These activities are very important to keep the spirits high, to understand the long cycles of development, and to make people be sure that we can win the battle against the virus, as we always did in the past.

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Arts and cultural activities have been impacted by the pandemic inevitably, but the relevant groups who earn their livelihoods from this field, for example, artisans, enterprises, and young entrepreneurs, still intend to create their artworks or crafts continuously. Instead of gathering, they have turned their own habitats into workplaces and now work there individually. The online communication and distribution have been developed for their elaborate crafts such as textiles, wood carvings, lacquerwares, silverwares, and Buddhist arts. The online distribution is currently an important solution to mitigate the impacts of the pandemic. That being said, this new creative approach might be difficult to adopt for some elders, because of the lack of skills and knowledge of technology. Hence these individuals should be assisted by new generation or teenagers who can teach them how to use this new platform effectively.

Hmong hill tribe village, located near Suthep Temple, has always been a popular tourist attraction in Chiang Mai. Their well-known handicrafts help generate a lot of income, especially for ladies. The reduced number of visitors due to the pandemic restrictions has impacted their ways to earn for living, but villagers still keep creating their crafts. Chiang Mai Provincial Administration Organization and Chiang Mai University, as the main operation team for city development, have encouraged these villagers by developing creative online distribution for their products. This operation leads to knowledge integration and collaboration between local people, related specialists, and teenagers in the village. The teenagers, particularly, have been assigned to play a role as supporters of online distribution. This operation also contributes to the interaction between different generations,

indigenous knowledge transmission, and cultural heritage recognized by the youth.

**Q2** The current situation is making it difficult for each city to maintain the transmission of its intangible cultural heritage. How can each city continue to do this under the pandemic? What are creative and alternative methods that will enable cities to continue to educate and foster new talent in the field of intangible cultural heritage? Please explain in relation to crafts and folk arts.

**MINTY** Covid-19, despite its significant difficulties, has emphasised the potential of digital media in the documentation and transmission of knowledge. For some time, the digitisation of heritage objects and their availability on-line has been growing, led by museums and institutions like Google Culture. As technology becomes cheaper, there has been a proliferation of broadcast quality video making, as well as powerful online database programmes. Online tours and talks have also become more commonplace since Covid. Social media has made it possible to market to larger groups of people. These all create an opportunity to work with intangible heritage, through storytelling, using a multitude of platforms. People are increasingly interested not just in end products (craft works or performance), but are interested in hearing about the process of the making of art. They are interested to know about the maker. Short videos which address such interests are useful for a multitude of reasons, more especially as it develops an archive of intangible culture. Such an archive content can be categorised and made searchable, and the content can be drawn on over again. Makers can express themselves in their own language, thus ensuring authenticity. Captions and transcripts in other languages can ensure the traditions are shared beyond the region they come from.

**JEONG** One method of transmitting traditional arts in Korea is called *gujeon simsu* 口傳心授, which means communicating with words and teaching with a heart between a teacher and a disciple. It also implies the need to spend a long time together as partners. However, Covid-19 has made this kind of relationship difficult or even impossible. When the coronavirus worsened in Korea, public health emergency response system intensified, and many places like traditional arts center or preservation hall were closed. In such situations where face-to-face meetings were difficult, transmission was still possible thanks to the digital media.

From this spring, Jinju City has been developing an educational programme to teach traditional dances, mask dances, folk music and traditional music to the elderly, aged 60 or older, under the title “How About a Dance, Jinju?” However, these classes were soon closed and facilities were not available due to the spread



of the Covid-19. Instead of the face-to-face training, the instructors in charge of the classes produced videos of their lectures and distributed them to each student. They also conducted video lectures using Zoom. By regularly meeting the instructor through Zoom, and making videos of their own practices and sending them back to the instructors for feedbacks, the students' dance and musical instrument performance skills improved significantly. In this regard, I think we would still be able to achieve a level of success that is similar to actually attending classes, if we are suitably trained to utilize the digital media and technologies effectively.

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The pandemic is changing the way cultural events are organized. To reduce the risk of COVID-19, we have decided to cancel some events or change their arrangement which are compatible with current situations. Songkran Festival was cancelled due to the pandemic, and a research was conducted questioning what people think if Songkran Festival is cancelled this year. The research found 80 percent of respondents to agree with this decision because the most important thing is to save lives and stay healthy; however, the festival can be held again next year if we can control the pandemic efficiently. Some of octogenarian respondents mentioned that the issue is acceptable because they have experienced this situation when Songkran Festival was cancelled due to political conflict, but after that it still has been held until present.

Inthakin Festival, the Buddhist event held in May, was formerly planned to be held during May 18-25, 2020. The festival should have been cancelled, but we decided to hold it by transforming the arrangement of the ceremony under the disease control measures and guidelines, because of its importance and our strong belief towards it. All traditional oblations were set up and original Buddhist rituals were performed perfectly by the main related stakeholders. The general public was not allowed to participate in the ceremonies due to the social distancing policy, but we provided a live broadcast of all the rituals to disseminate our sacred and auspicious event.

The project "Chiang Mai City of Crafts and Folk Art" has shown how the pandemic can have an impact on indigenous knowledge transmission, because people could not participate in cultural activities physically. Online crafts workshops have been operating to promote local wisdom and craftsman skills, such as basketworks, gold leaf crafts, and Akha tribe's embroideries. We have launched online call for registration and sent materials through postal service. Skillful artisans were invited to perform and their methods for the workshops were recorded. The videos have been broadcasted online, so people could watch them and create their own crafts. Moreover, people also have exchanged their useful technical knowledge by leaving comments online.

**Q3** The pandemic is inevitably changing the way culture is produced and consumed. Different ways to provide cultural services, such as performances with no live audience, video shooting and posting on YouTube, have emerged rapidly. However, these new communication methods are one-way rather than being two-way between cultural producers and consumers. What kind of issues can this cause and how can we solve them?

### MINTY

While it is true that there is a potential for online material to become one-way communication, this is not necessarily the case. A body of material online can be activated in various forms and requires an additional process to ensure that such mediation happens. Organisation and design are needed to ensure the material is activated. Mediation can take place through video conferencing platforms as well as through instant messaging. Zoom, Microsoft Teams, Google Chat are among the many programmes providing ways to ensure communication through online conferencing. Some platforms allow for simultaneous translation in several languages, making them useful to reach different targeted audiences. A mediated online programme could take the form of a master class for example. This could include a blend of pre-recorded video materials followed by the master crafter/musician/performer speaking directly to the audience, or being filmed doing a small online group engagement. Successful examples exist, such as interaction online which include not just speaking, but actually having participants engage in a creative exercise, showing that online can indeed foster interactions. In addition, recent advances in virtual reality allow such sessions to be more immersive with several people involved, though this has certain motion limitations at present. Ideally, a specialised team is needed to ensure mediation if required. Ultimately however, any mediated online session needs to be carefully planned with the roles of the team clearly identified. Teams need a variety of skills, including specialised pedagogical, research and transmedia production skills to ensure an effective programme. There are also tech implications to ensure good sound and visuals.

### JEONG

The threat of Covid-19 has been a great stimulus for us to digitize the nation and its industry in line with the smart revolution. With the accelerated introduction of digital technology in the cultural sector, the nature and meaning of cultural activities have changed significantly. In fact, with the spread of Covid-19, non-contact or non-audience performances have increased dramatically in the field of arts and culture.

I believe that digital untacts might be a chosen trend that does not really disconnect or isolate individuals from one another; rather, it is a new way of connecting individuals that can sometimes create an even closer relationship than before. The younger generation, particularly, have



adapted well to the current untact situation caused by the Covid-19, and is now dubbed as “Corona generation.” They do not care much about the depressing reality of the frequent closure of cultural spaces in the aftermath of the coronavirus. This is because they have a new, open virtual reality that permits them to communicate and exchange their cultural capital.

They have overcome the coronavirus, for example, with the digital twin technology. This technology simulates situations that can occur in reality by creating twin models of objects in reality on a computer. This is a technology that replicates reality onto the digital world, but the Corona generation feels closer to this digital world created by cultural technology. What is more, they feel more empathetic toward such art forms that show a high level of aesthetic sensibility through this technology. Therefore, it is quite possible that artists who have control over various digital platforms such as YouTube, Facebook and Instagram will secure both artistry and success in the cultural sector.

In this regard, it is a kind of prejudice to think that cultural services and communication using digital technology are one-sided. Rather, we might be able to overcome the one-sidedness of existing art by effectively utilizing digital technology. Through smartphones, we can immediately appreciate artistic activities, present our opinions on and evaluate them, as well as participate in art projects on our own.

**BOONYASURAT** Disseminating arts and cultures through YouTube might be one-way communication; however, the process of making each video is also important and should not be overlooked. The videos are made from brainstorming concepts between specialists and related persons to find creative ways for interpretation. This kind of operation could strengthen the network of people who devote themselves to preserve their valuable arts and cultures. It might also be said that disseminating arts and cultures through YouTube is one of the effective ways to transmit methods of making crafts or choreography, even though teachers and practitioners are unable to meet each other physically. The practitioners can learn from the videos and practice by themselves for an unlimited time. Moreover, they can pause the videos and go over some parts whenever they wish to.

Chiang Mai currently has been operating online crafts workshops, by sharing videos of traditional crafts making for people who are interested. This operation, however, is just small part of art and culture transmission process, not the whole. When the situation with the pandemic withers or when we can control it efficiently, all of the practitioners should assemble to share their experiences, improve their skills by product expansion, and develop crafts network in more sustainable ways.

**4** Has your city introduced any public support systems in order to preserve and maintain the arts and cultural ecosystem during the pandemic? If so, please provide some examples.

**PASCUAL** I live in Barcelona, the capital of Catalonia. The City Council has launched three “packages of measures” to support the arts and cultural ecosystem—the first in March, the second in May, and the third a few days ago (on 15 October 2020).

The first package included an extraordinary fund of one million euros aimed at mitigating the effects of the crisis, by paying special attention to those weaker structures linked to grassroots culture in all its variants and sectors (local theatres, spaces creation, cultural cooperatives and other entities in the sector, including intangible heritage) as well as the reorganization of the calendar of major cultural events and music festivals that take place in Barcelona. Other measures included flexibility or cancellation of fees and tributes.

The second package included 11 measures to support the cultural sectors and to strengthen support for the local cultural networks with direct aid. These measures included a fund of 500,000 euros allocated to fund new innovative cultural projects and to adapt cultural spaces in the post-COVID stage, a fund of 1,670,000 euros for direct support to artists and groups, plus an additional one million euros to strengthen all planned communication actions. The package also included the organisation of the Summer festival (the Grec 2020 Festival) with all adaptation and mitigation measures, and a programme that included 80 productions in response to the need to revitalize the local arts sector. Also, the package included a new Citizen’s Office of Culture, a new clearing house and welcoming space to support and advise the cultural fabric of the city.

The third package includes: (a) 225 exceptional grants devoted to creation, research and innovation projects in the field of culture, science and education; (b) a fund of 600,000 euros to the acquisition of works of art through the MACBA—Barcelona Museum of Contemporary Art—with the aim of recognizing a generation of artists that have not yet been acknowledged and that needs to be recognised as valuable; this fund is also a way to send resources to the whole fabric linked to art in Barcelona; (c) there will be a joint programme for city’s three major musical facilities: the Auditorium, the Palau de la Música and the Liceu Opera House to promote a system of grants for the artistic promotion of musicians in the field of contemporary music and opera; (d) the online activities of the municipal museums and heritage centres will be strengthened, promoting the generation of digital content and the technological equipment of the spaces; and (e) Barcelona libraries will acquire tablets worth 825,000 euros for access to digital educational resources for vulnerable students.



It is also important to note that the UCLG (United Cities and Local Governments) Culture Committee published the report “Culture, Cities and the COVID-19 Pandemic. Part 1: Documenting the Initial Measures and Drafting Challenges Ahead” with examples of similar measures adopted by the cities from all around the world.

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Arts and cultural resources have contributed to the generation of higher income and well-being status for local people, but the pandemic has inevitably impacted on the way they are produced and consumed. To maintain the arts and cultural ecosystem, we have introduced public support project with reskill and upskill concepts which inspire people to realize their valuable indigenous knowledge and revise their potentials to the fullest. Baan Tawai, the biggest and well-known wood carving village in Chiang Mai, has been chosen as a case study for “Commemoration Museum Establishment Project,” under the cooperation between communities, Tawai Temple, Ton Kaew Phadung Pittayalai School, Chiang Mai Provincial Administration Organization, and Chiang Mai Cultural Office. The project has encouraged local people to revise their original craftsman skills and seek sustainable ways to preserve them. Buddha wooden carving and Rak Samuk sculpting are good examples. Rak Samuk is the material made from the mixture of Samuk, black lacquer, wood, oil and lime neutralized by turmeric. The material can be shaped into the desired sculpture, and when dried, it becomes hard and durable. These exceptional skills have been improved under the brainstorming between artisans and specialists which led to the expansion of its product types. Moreover, a local museum has been established, in order to gather all indigenous knowledge and craftsman skills of the community and to raise awareness of local wisdom. The museum is located in the area of Tawai Temple, which is the center of community and also a place for knowledge exchange, creativity, and best sustainable practices for dissemination. Chiang Mai actually has been operating various public support activities to preserve and maintain arts and cultural ecosystem since the beginning of the initiative project. Cultural capital is always a driving force for city development.

## JEONG

Jinju holds major festivals in spring and autumn: Jinju Nongae Festival in spring and Jinju Namgang Yudeung Festival and Gaecheon Art Festival in autumn. This year, however, all of these festivals have been cancelled due to Covid-19. The cancellation of the festivals not only shrinks the city’s arts and cultural activities, but also makes the livelihood of artists’ organizations and individual artists very difficult. Indeed, many artists are currently going through economic hardships.

The city of Jinju has implemented a public competition project three times this year to solve the difficulties of artists caused by Covid-19 and

continuously support arts and cultural activities. This project aimed to provide local arts and culture organizations with opportunities to perform and bring vitality back to citizens through appreciation of arts and culture.

The city also provided a total of two billion won to five projects: Traditional Arts and Culture Performing Organizations Activity Support Project; Young Artist Support Project; Life Culture Festival; Yeongnam-Honam Region Master Dancer and Singer Support Project; and Local Arts and Culture Support Project. For example, the “Traditional Arts and Culture Performing Organizations Support Project” selected and supported 29 artists and organizations that have transmitted Jinju’s traditional arts and culture with a budget of about 300 million won. The selected groups held no-audience performances, and they were also aired on local broadcasters or uploaded on YouTube. Through this project, about 40 local cultural assets in the crafts and folk art field have been digitized, which will contribute to the establishment of local arts and culture archives.

## 5 What are the social values and public roles of arts and culture we need to pay more attention to in the pandemic era? In particular, how can arts and culture contribute to overcoming social disconnection and isolation?

### JEONG

New viruses may continue to threaten our lives even after Covid-19. We therefore need to think about the fundamental cause of the Covid-19 pandemic. I think the main cause lies in the destruction of nature for mass production and consumption, and the invasion of wildlife habitats such as bats in the process of urbanization. In other words, the current situation that we face and will continue to face stems from the view that regards nature as an object of exploitation and use for human convenience. Here, it is necessary to recognize the value of arts and culture anew.

First, traditional arts contain wisdom and knowledge about the appropriate relationship between humans and nature. Korean farmers’ performance, mask dance and shamanistic ritual, for example, show us how humans and nature should have a co-existing relationship. The same goes for crafts. Most traditional crafts use wood and other natural materials and show how precious such natural objects should be dealt with.

Second, arts and culture, including traditional arts, have played a role in seeking and imagining new ways of life based on reflection on the way we have lived so far. If there is anything we have gained from the pandemic is that we have the opportunity to reflect on the way of life we have lived, and have the courage to seek a new way of life. It is thought that it is the value of arts and culture that makes such reflection and search possible.

Third, arts and culture can contribute to healing psychological phenomena



such as “Corona blue” (depression) and “Corona red” (anger) in pandemic situation. Arts and culture can help alleviate unstable emotional states such as anxiety, depression, distrust, suspicion and aggressiveness, by establishing a sense of community based on shared cultural experience. Also, the paradox and satire found in traditional arts like mask dance can awaken people to an attitude of life that does not stick to any ideology, perspective, or way of life.

**6** The pandemic has disproportionately impacted the vulnerable groups and individuals. What kind of cultural policy should we introduce in order to address the risk of such groups becoming socially polarized?

**PASCUAL** Let me take together questions 5 and 6. This crisis shows that arts and culture contribute to overcoming social disconnection and isolation, but also that (mainly in big cities) there are still many obstacles that prevent people to participate in cultural life. I understand that cultural activities need to be based on human rights. Let me be explicit (I am sure that readers will share with me this fact): only if we acknowledge that the participation in cultural life is a right, and then we can build policies, programmes and projects to locally guarantee, protect and promote this right or (if not) the arguments for public policies become very weak. Well, then, if we are all convinced that the participation in cultural life is a right, then we need to seriously consider the obstacles that prevent participation.

Obstacles are very diverse, and include issues related to distance (not everybody can access the cultural practices and events), gender (still, the narratives of many cultural activities exclude women), education or class (not everybody has the possibility to participate); sometimes there are obstacles related to language and also to cultural exclusion (indigenous peoples are still excluded from the range of cultural activities that are recognised as such).

Certainly, the analysis of obstacles are more urgent in big cities than in small and intermediary cities (where access to information is easier, both formally and informally), but an in-depth analysis of obstacles is something important. We need to guarantee that overcoming social disconnection and isolation is a priority for all cultural organisations.

**JEONG** One group of people who has faced greatest difficulties due to the pandemic is professional artists who make living by their performances. I will take Keundeul, one of Jinju’s professional artists groups as an example. Keundeul is a group that usually performs madanggeuk, created

by combining traditional mask dance with modern theater techniques, and bringing together traditional arts such as pungmul (folk music), pansori (epic chant) and gutnori (performance by shamans). As the name suggests, madanggeuk is an open-air performance that traditionally takes place in a yard. This particular group performs about 100 times a year in order to maintain the group, and pay adequate wages to its members. After the breakout of Covid-19, however, any indoor or outdoor performances were almost impossible due to regulations on social distancing. The long-planned festivals were also cancelled, and Keundeul lost many opportunities to perform. As such, during the pandemic, artists are one of the most vulnerable groups, representing the poorer end of the social polarization. Therefore, I would like to suggest the following measures to help those in the arts and culture sector.

First, digitization is the way for artists to continue their artistic activities during the current non face-to-face situation. The most urgent task is to provide them with equipment that will allow shooting and recording their works and performances, as well as training them to use the equipment effectively and adequately. To this end, a media lab should be built so that various art groups can share and utilize its equipment and manpower.

Second, unemployment benefits and relief funds should be paid to the artists. Based on the number of performances and income in recent years, the welfare system for artists should be established so they can maintain the standard of living they had before the pandemic.

Third, programmes should be developed and provided so that artists can focus on improving their skills while they cannot perform. It would be ideal to offer online courses (non-face-to-face) such as directing technique, theater theory, traditional arts, aesthetics, and art and English.

Fourth, as implemented by Jinju City, non-face-to-face and non-audience performances should be digitized by using the highest level of equipment and manpower to establish an archive of local arts and culture, and make them available for continuous use even after the current situation abates. In the case of Jinju, if the exclusive use of festival budget is properly secured when the festival cannot be held, the city would then be able to support and implement a significant part of aforementioned measures and programmes.

**MINTY** For people who are aged, disabled or financially challenged, there are additional hurdles in using online materials. Cultural policy can allow more digital enablement by providing, at its basic level, access to data and to devices such as tablets. However, to reach those who are not comfortable with the technology, additional support is needed, including training and support to ensure that engagement is possible. This requires municipal services which could be based in, for example, libraries that provide a



mobile service to reach those needing support of some kind. These can also store and ensure the sanitisation of loaned devices. Supportive teams, who are empathetic, understand the limitations of the targeted audiences, and have good pedagogical skills are also needed. Despite the pandemic, small groups with safe distancing and masks are also possible, especially for older people who need and benefit from such interaction. Where protocols are maintained, it should not prevent carefully managed programmes from being produced. Cultural policies that enable such services need to identify the shifts in textual form and be linked to appropriate budgets. This requires conducting a study covering the nature of the vulnerability in an area, the extent of the need, and the intervention to address the need. Ideally, before a major cultural policy shift is made, possible interventions need to be tested with local people to assess if it is indeed appropriate for the audience. A pilot intervention would allow for a more nuanced and locally specific response which would influence the written policy.

#### BOONYASURAT

Chiang Mai has been developing policies and implementing projects for vulnerable groups and individuals, especially in under-represented areas. Women Entrepreneur, the concept that empowers the roles of the youth and women in society, has been adapted with the projects to promote wider participation in cultural life for these groups. The projects have developed with initiative approaches which provide them more social space for better interaction with others. Arts and crafts have been brought as a driver for these approaches, which in turn leads to the recognition of cultural diversity by the general public. The projects can help reduce social inequality and mitigate the risks of experiencing social polarization between these groups.

Recently, we have operated our public support project that provides tablet for people in Hmong hill tribe village, under the cooperation between UNESCO, Samsung Electronics Thailand, and related sectors, since the pandemic has impacted their ways to earn for living. The specific orientation was held for them to build understanding and share knowledge about online distribution and effective marketing. Most importantly, the online distribution helps to promote not only their traditional arts and crafts, but also remarkable ways of life to be recognized widely. Furthermore, the project can foster the extension of network, vulnerable groups and other sectors that mutually depend on each other.

**Q7** The creative tourism industry will be one of the hardest hit during the pandemic. How could this industry find a way out if people have difficulties visiting tourist sites physically to have hands-on experience and satisfy their senses?

#### MINTY

Interest in cultural tourism, the culture of others, was high before the pandemic, with many visiting sites, festivals and places of culture. Creative tourism, a more participatory form of tourism, where visitors take courses such as art/craft making/cooking/performance, was also growing.

Cultural tourism was also facing challenges in some places, overrun by mass tourism (eg. Angkor Watt), or where traditional life was being negatively impacted (eg. Barcelona). As a result, for these places, the pandemic has been a chance to reassess its strategies in positive ways, even if it has meant a decrease in the number of visitors. Virtual tours have become popular during the pandemic.

Niche cultural tourism was also impacted. This is a type of tourism of which smaller groups of people pay a premium to have quality experiences, such as eating home meals at local people's houses, or meeting interesting artists in their studios. These tours usually have strong narratives attached to them and take longer to develop, adding to their costs. It is likely that such niche cultural tourism will continue to grow, as fewer people may travel for a while. This creates an opportunity for places to grow low impact, high value tours that can be more costly, but ultimately provide unique experiences not only for the tourists, but also for the locals who host. These also preserve the authenticity of places.

Similarly for creative tourism, which normally also caters for small groups, the pandemic may be an opportunity to develop more unique small group interactions. Both niche cultural as well as creative tourism provide opportunities for online interactions, which can serve as a first phase for a later contact visit. For example, introductions can be made online, and some experiences such as workshops can be held where by using mail/courier one can allow people to engage with traditional materials in their own places, and create a level of uniqueness in itself.

#### PASCUAL

Let me quote Lucina Jiménez in her article "Culture in times of COVID-19: Nature claimed her kingdom" to introduce this issue. She says: "The planet, suffering from global warming, shook humanity until it stopped the frenetic rhythm of millions of people. The global society designed for production and consumption suddenly had to work to stop doing so, to enter a period of slowness or inactivity." The redesign of the production, exhibition and enjoyment of arts and culture is already taking place as the economy acquires a less frenetic rhythm.



The pandemic has challenged social and urban models that concentrate wealth

and spread inequalities. The industry of tourism (not all of it, but a good portion of it) has been based in non-sustainable foundations. To reverse this situation, some cities and local governments are encouraging the change of the current urban model through the lens of culture and innovation, and creative tourism can be one of the answers. There is a good opportunity for new programmes that foster cultural proximity projects enabling access to culture, and with this view participatory projects that involve people and enable them to practice, co-create, participate, co-direct and co-curate must be reinforced.

The tourism industry should be encouraged to seek alternative cultural, environmental, social and economic models based on sustainability, with a more accurate analysis of the carrying capacity of sites, a better way to enjoy natural and cultural heritage sites together again, the digitalisation and, of course, the aim to empower local communities. Heritage assets and organisations are now in a vulnerable position and creativity is key to better cope with societal changes.

**Q8** The pandemic is leading to drastic reductions in international exchange and cooperation programs in the field of arts and culture. Various biennales, exhibitions, residence programs and international academic conferences are being cancelled or postponed. How can we mitigate this situation and maintain our cultural networks?

**JEONG** Jinju World Crafts and Folk Arts Biennale has been postponed to next year, and the artiste-in-residence programmes and international conferences in the craft field have been canceled. The situation in other cities will not be much different from us. In addition, the role of pre-existing network is shrinking. I think the following steps need to be taken in order to maintain the solid and functioning network between the cities.

First, we need to maximize the use of virtual space and virtual reality. For instance, the city of Jinju was scheduled to visit Linz, Creative City of Media Arts in Austria, and several other cities last September. However, these visits could not take place as the countries went into lockdown stages. Instead, two virtual visits to Austrian cities in November were made and webinars were held with the presenters from these cities under the same topic.

Second, the International Journal of Crafts and Folk Arts that we are currently preparing together is a true form of digilog media based on how and which we can cooperate and communicate despite the pandemic. We

have been in contact with numerous creative cities to invite and select papers for this journal. The journal will be published first in print, and soon after, more content will be included in the form of webzine.

Third, I suggest that cities develop more systematically websites that introduce their unique cultural assets. Also, I hope that the creative cultural activities of each city can be introduced in the virtual space. Artists from each city will be able to visit each other's virtual space, share experiments and experiences in digital spaces, and encourage creativity with each other.

Finally, I suggest that cities in the crafts and folk art sub-network hold an annual webinar with common topics. For example, it would be interesting and useful to hold forums on topics such as "culture and creativity," "culture and education", and "cultural governance." If each city can take turns to hold such forums for the next few years, it will be of great help in the development of the creative city sub-network.

**MINTY** Since the beginning of the pandemic, many events around the globe have been cancelled. Biennales, exhibitions, exchange programs, conferences, performing arts and film festivals have all gone online. This has created opportunities as well as challenges. Suddenly there are a plethora of options to attend from one's home, placing pressure on the limited time of audiences. For those who have not yet taken advantage of moving their events online, there is a unique opportunity to review the different ways of online attempts in the past months. This will allow the next generation of event organisers to learn from the experiences of others and to adapt models that have been successful for themselves. Visual arts-based programmes, for example, have been using platforms such as Instagram for festival formats. Performing arts events have seen performers trying new ways of performing together while being separate. There certainly have been challenges, but new forms of art have also emerged in this process.

A number of online events have been free, but have built their programmes on booking systems that allow them to collect user data. This will give these providers an advantage to fine-tune their programmes in the future. It will also allow them to repeat the exercise at an appropriate cost for users at a later stage.

There have also been examples of blended live and online events. These follow strict protocols, but create an opportunity for a limited amount of live interaction. Such blended events create a greater demand for more effective technology set ups, placing great pressure on event coordinators.

Thus, the pandemic has forced us to attempt new ways of engaging, which will also be helpful for us at a later stage. It has forced us to push the digital boundaries, create new tech and new forms. It also allows us to reach new



audiences, making connections across boundaries and areas that we have not reached before.

**PASCUAL** It is our responsibility to struggle for cultural networks to become more active than ever. But we also need to understand that the pre-pandemic conditions for cultural actors to play an important role in international cooperation, development and exchanges were, in fact, very weak. The global debates about development, citizenship and democracy provide a marginal space to culture, human rights and cities. More concretely, the global frame for development, that is the UN 2030 Agenda and its Sustainable Development Goals (SDGs), has very scarce references to the place of culture in sustainable development: there is no “Culture Goal” and very few targets explicitly refer to cultural actors, initiatives or programmes. The SDGs do not explicitly empower the cultural systems of our cities, although there have been important efforts to raise awareness on the need to include a cultural component in the localisation of the SDGs, as (a) the document “Culture in the Sustainable Development Goals: A Guide for Local Action,” with specific guidance on the relation between culture and each one of the 17 SDGs, and (b) the “OBS” database of good practices on “Culture in Sustainable Cities,” with more than 220 examples of cities all around the world.

In this light, the statement on culture and the COVID-19 pandemic “Ensuring culture fulfils its potential in responding to the COVID-19 pandemic,” officially launched on 21 May 2020—the World Day for Cultural Diversity for Dialogue and Development—by the #culture2030goal campaign, aims at promoting the place of culture within the UN 2030 Agenda framework. The Culture 2030 Goal movement advocates for culture to be explicitly present in the expected reconfiguration of the UN 2030 Agenda due to the global crisis, and calls on UN agencies, governments and all other stakeholders to act, ensuring culture is at the heart of the UN Decade of Action for the Sustainable Development Goals as a key element to achieve core priorities like climate ambition, gender equality and fighting inequalities.

During the crisis, culture has become a strand of global solidarity, but the potential of culture has yet to be fully acknowledged. It would be interesting that the “long-term recovery,” once we have efficient treatments and vaccines, continues to keep the principles of low density, improve the protection of workers and visitors, and increased hygiene and cleaning measures. Also, it is likely the recovery leads to the “localisation” of the cultural productions and offer. This trend, if accompanied by policies and programmes to involve citizens (especially vulnerable groups), could lead to a renewed connection between cultural institutions and citizens, and therefore cultural empowerment of communities could happen. It would be highly positive if this trend does not lead to a decrease in international

cultural cooperation and exchange. On the contrary, it is perfectly possible that a boost in local cultural participation in cultural life, or a focus on “locally-sourced” culture, goes hand-in-hand with an increased awareness of the protection and promotion of cultural diversity and the importance of co-operation and solidarity. Let’s go even further: the first pandemic experienced at the same time by all citizens on Earth could unite us all in our fragility as human beings, and in our determination to overcome together the challenges we have.



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## TRENDS IN CREATIVE TOURISM

# Creative Tourism, a Lever for Destinations' Ecosystem

**Caroline COURET**

Director of Creative Tourism Network®



Recent disruptions highlighted how tourism is the mere reflect of social changes. In this sense, the “vacational tourism,” imposed by a standardized economic model during decades, has been giving way to “vocational tourism,” responding to infinity of new travel purposes. The switching from a top-down model to a bottom-up one is driven by the hyper-segmented demand of the new generation of travelers. They have been empowered by the new technologies that fostered the emergence of diverse economic and social models (namely the experience economy, the circular one, the creative economy—also known as “orange economy”—and the sharing economy) and the consequent change of values at global level.

Such a paradigm shift inevitably brought its share of challenges and opportunities. An overview of challenges we have to face will help us how to convert them into opportunities. The main challenge relies on the fact that, to meet this new and so specific demand, the tourism industry will have to modify its monographic model, to collaborate and hence to co-create with local stakeholders of all kind, who are not from this sector. Be they craftsmen, artists, cultural managers, cooks, farmers, and so on, let's call them “dream makers,” because they are the ones who will convert the travelers' activity into the experience of a lifetime and in some cases, make their dream come true.

However, in order for these experiences to be satisfying for the creative tourists, they not only have to be authentic and refer to local traditions and intangible heritage, but they also must fit with the tourism market rules. This implies a new challenge for the sector, as it is demonstrated worldwide that culture and tourism are not natural partners. Hence, there emerged new in-between, be they small and medium-sized enterprises (SMEs), or non-profit organizations and networks that have to help them in the design and marketing of such experiences. This leads to the creation of an ecosystem for the destination or territory, through which a cross-sectoral activity is developed, that widely benefits to the crafts sector and culture and creative industries (CCIs). This is how, instead of being a vector of negative externalities—namely over-tourism, gentrification, heritage loss, etc.—creative tourism is a lever for sustainable development, through the training, empowerment, inclusiveness, heritage recovery, to name a few.

Let's highlight these new opportunities through some practical cases of villages, cities, or regions of all kinds that are using creative tourism to (re)invent themselves by using their intangible heritage as a differential element.





Indeed, besides its adaptability to all kinds of destinations, including the most mature ones, this model is particularly benefiting the territories that, in some cases, did not even have necessarily a tourist vocation, but that perceive its relevance to revitalize the local economy while enhancing their intangible heritage and artistic know-how, among other qualitative benefits.

Let's explore such strategies through micro case-studies on destinations that have been certified "Creative Friendly," by the Creative Tourism Network®— Intangible heritage recovery:

**1 Loulé** is a municipality of about 71,000 inhabitants, located in the south of Portugal. Its aim was to increase overnight stays while the tourists who used to visit Loulé were "excursionists," that is to say, people who visited the city for half a day and overnighted in the coast. Another goal was to diversify the offer in order to attract tourists on the low season.

**Loulé** Creative tourism appeared as the best option since Loulé owns a very rich intangible heritage due to the coexistence of various cultures throughout its history. The municipality created a local network, gathering craftsmen, artists, festival organizers, CCIs, SMEs, hospitality and tourism entrepreneurs, as well as public bodies, under the brand "Loulé Criativo." They provided them with training mentored by the Creative Tourism Network®, through which they co-designed creative tourism experiences.

This wide array of experiences enabled to (re)create the city's DNA. Its immediate success was due to the participation of both locals and visitors, which guaranteed the authenticity of the content, preventing it from converting into a tourist product.

These achievements led to a second level, which aimed to consolidate the artistic and creative sectors through the creation of a design incubator and opened to international designers willing to co-create with local craftsmen. One of the outcomes is the recovery of old trades, and the new leadership of Loulé for European design.



- ①
- ②

← LEFT

- ① Creative Tourism Network\_flower carpet
- ② Loulé Criativo\_pottery workshop

- ①
- ②
- ③
- ④

- ① Loulé Criativo\_dried food workshop
- ② Loulé Criativo\_basketry
- ③ Loulé Criativo\_copper
- ④ Loulé Criativo\_azulejos

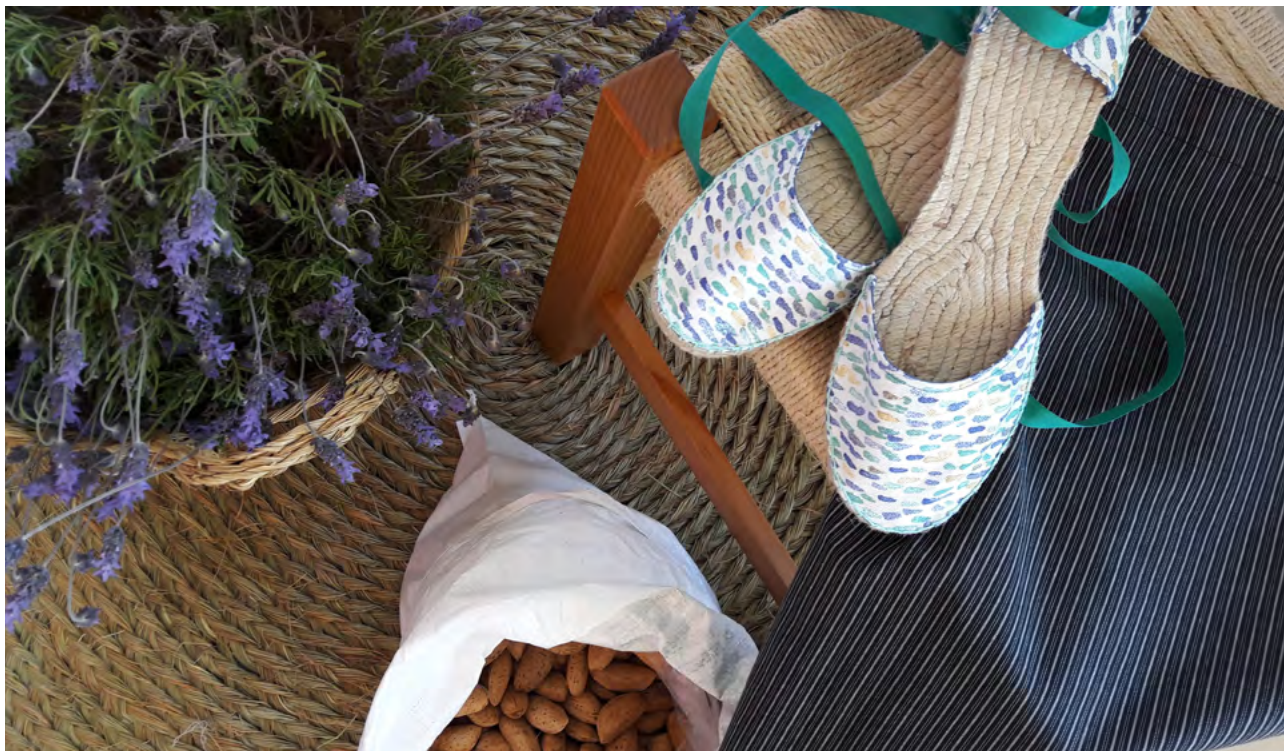


**Ibiza Island** **2** **Ibiza Island** is another paradigmatic example of how creative tourism can convert intangible heritage into a tourist segment. The challenge was, for the Ibiza Island Council (regional government), to develop a sustainable tourism offer, in a mature destination internationally known for beach and party tourism. And yet, Ibiza's origins come from the Neolithic, and the Island preserved its heritage from Phoenician era, until today, through traditions that are still celebrated by the inhabitants. Besides this, Ibiza has been attracting creative people from around the world, which contributes to enrich its vibrant atmosphere. These are the (human) resources, the Island Council bet on, which allow to design a creative tourism program that is able to seduce different targets among the new segments of travelers (singles, seniors, sketchers, knitters, team building, etc.).

The local creative communities had the opportunity to train and co-create experiences that reflected the Island's DNA, merging crafts, folk art, photography, gastronomy, agriculture, to name a few. These local stakeholders also worked on the promotion of the whole destination, though workshops delivered by the Creative Tourism Network.

As a result, Ibiza has demonstrated that its tourism goes further than clubbing, and on the opposite, can be a referent for sustainable tourism, by attracting new valuable travelers, willing to enjoy its inspiring and peaceful atmosphere with local creators.

Creative Tourism Network\_Ibiza Creative



Creative Tourism Network\_Creative Gabrovo

**Gabrovo (Bulgaria)** **3** **Gabrovo (Bulgaria)** is located at the foot of the Balkan Mountains, in the valley of the Yantra River. In remote times, this particular location proved useful for producing knives, metal tools, turnery, textiles, and furriery, among other crafts, which contributed to the city's renown. Examples from the period of pre-industrial craftsmanship can still be experienced in nearby open-air ethnographic museum "Etar," where various types of water driven constructions are partly still used for crafts workshops.

Gabrovo was designated Creative City of Crafts and Folk Art by UNESCO in 2017, and Creative Friendly Destination by the Creative Tourism Network® in 2019.

The cultural offer of Gabrovo also relies on its numerous museums, festivals and traditional celebrations. The Festival of Humour, together with Carnival, have turned Gabrovo into the Capital of Humour, also characterized by Gabrovians' kindness and friendliness.

More generally, Gabrovo committed to develop and exchange innovative practices to promote creative industries, strengthen participation in cultural life, and integrate culture into sustainable urban development policies (<http://creativecity.gabrovo.bg/en/>).

For this reason, creative tourism appeared as a way to create a unified identity for the destination, by strengthening cross-sectoral linkage between local stakeholders, as well as positioning the city within the world tourism market.

In practice, the municipality, in partnership with diverse cultural bodies, coordinates the design of creative tourism that fits with the Good Practices disseminated by the Creative Tourism Network®.





**Barcelos 4** The Municipality of Barcelos (Portugal) had a similar approach by building a strategy around traditions, crafts and folk arts that have been the core of its legacy throughout the centuries and today symbolize its differential value. The creativity of its local communities is well reflected in the craftsmanship work in various arts, such as clay, embroidery, weaving, wood, iron, leather, wicker as well as in the contemporary arts, which enabled the city to join the Creative City of UNESCO Network in 2017.

With CCIs on the core of its strategic development, Barcelos relies on creative tourism to generate economic growth by involving the society and enhancing this way, youth employment and inclusion.

A wide array of creative workshops and events are proposed in order to attract all kinds of tourist segments (even pilgrims) throughout the years.

Many other destinations worldwide are developing similar strategies, while adapting them to their context, specific issues and resources to use in order to create a value chain.

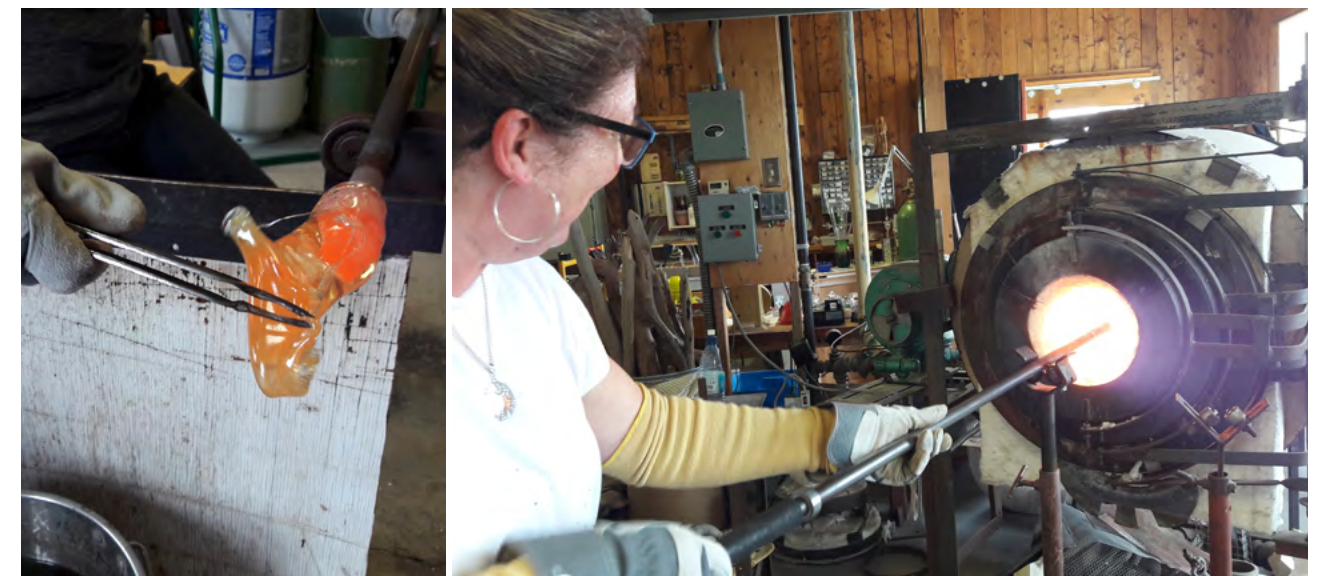
We could mention: Recife (Brazil) that turned Carnival celebration into a permanent creative tourism experience; Medellin (Colombia) where creative tourism is a tool to enhance social cohesion; The Magdalen Islands (Canada) that bet on creative tourism to maintain the tourism activity during the low season; Quito (Ecuador), where experiences are created to attract more specifically millennials in different districts; or Biot and Perpignan-Mediterranean (France) that find in creative tourism a way to foster staycation and especially more during the pandemic.

More generally, all of them pursue the same objectives, in order to:

- maintain the economic activity on the low season;
- stimulate SME's entrepreneurship through training, mentoring and international promotion;
- balance the tourist activity throughout the year and the territory;
- counterbalance the threats of overtourism;
- re-create linkage among the residents and between residents and visitors;
- preserve the intangible heritage;
- recreate their DNA, by involving a wide array of local stakeholders;
- position itself internationally with a differential tourism offer; and
- consolidate a CCIs hub, able to attract foreign creative entrepreneurs and SMEs.



← LEFT  
 ① Barcelos Municipality\_rooster painting workshop  
 ② ~ ③ Creative Tourism Network\_lameduse\_glassblowing\_Magdalen Islands  
 ① ~ ② Creative Tourism Network\_lameduse\_glassblowing\_Magdalen Islands







In spite of their diversity, common good practices have been identified, that enable the destination to create value on their territory. They suggest to:

- be aware of the richness of their intangible heritage, from its minimal expression;
- focus on very local heritage (km 0), not to fall into a national tourist “cliché”;
- prioritize authenticity vs. sophistication when designing the creative experiences;
- always involve actively the tourists in the experience;
- segment the audience and customize the experiences in order to meet different



targets;

- have a cross-sectoral approach, co-creating with a wide array of local stakeholders (craftsmen, artists, cultural managers, farmers, tourist entrepreneurs, to mention just a few);
- (re)create the destination’s DNA and narrative with the whole local stakeholders instead of imposing an institutional; and
- network with other destinations instead of competing.

Such advices are even more relevant in the context of the current pandemic. Indeed, in a period during which international mobility is limited, lockdowns increased people’s interest for creative activities, DIY and human values, and creative tourism is considered as a suitable option to maintain the tourist activity through staycation. This also marks an inflection point in the global evolution of the tourism industry, toward a more sustainable one. Indeed, such an uncertain period is providing a testing ground for new forms of tourism management, more orientated to human values, and recovering the essence of the travel and the cultural exchanges. In this context, creative transmission of intangible heritages in crafts and folk arts is offering the best ways to promote creative industries for sustainable urban development—a virtuous model, of which Jinju is currently the best example.



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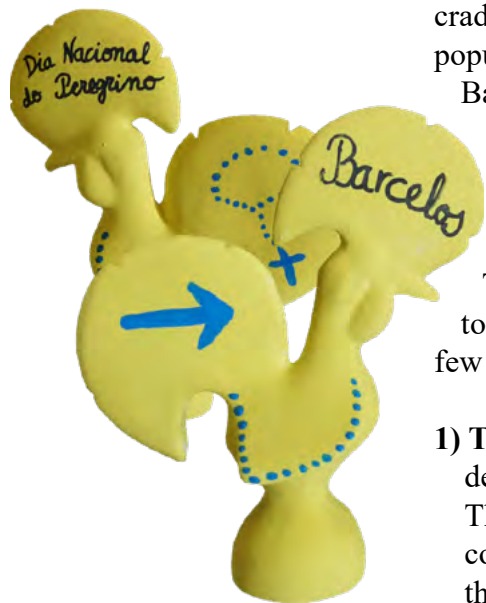
Barcelos, Portugal

## Barcelos Crafts and Folk Arts - Driving Forces of Sustainable Development

Barcelos is situated in Portugal's Northern region. Its long-established reputation is related to the crafts and folk arts, as Barcelos is widely known as a land of carpenters, blacksmiths, embroiders, basket makers, and most importantly, of potters. Barcelos is also famous for being the cradle of the Rooster of Barcelos (Galo de Barcelos), one of the most popular Portuguese symbols. City and county with 120,000 inhabitants, Barcelos works hard to preserve strong bonds with the creative sector. Today, the sector stands for roughly eight percent of the county's active population. The city strives to support the vitality of the sector and encourage new generation of artisans.

The city of Barcelos is enrolled in a series of actions and initiatives to boost folk arts, and encourage the local creative sector. Here are a few examples:

**1) The National Craftsmanship and Ceramics Exhibition :** Initiative designed to promote local and national traditional arts and crafts. This is one of the city's major investments that has been happening consecutively for the past 37 years (except for the year 2020, due to the ongoing pandemic).

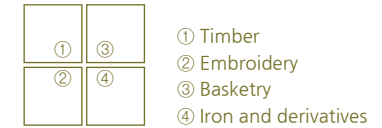
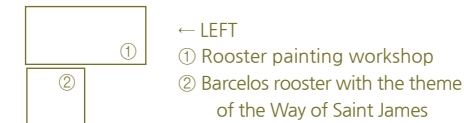


- 2) Artistic Project :** Designed by the Municipality, it has been happening for over a decade. It aims to increase the art movement of local youth, discover new talents, and reduce school dropout rates by promoting a culture-oriented education.
- 3) Strategic Plan for Urban Sustainable Development :** The three great examples of the work developed to achieve the goals of putting creativity on the top of the city's priorities include: the Medieval Tower, the Pottery Museum and the Tourist Craft and Folk Arts Office, creative spaces that house cultural activities, promoting the conservation of craftsmanship knowledge, traditions and culture.
- 4) Ongoing developments :** The city is developing works in order to create new public spaces to host public cultural and creative events.

- 5) Annual Craftsmanship Exhibitions Program :** It aims to support all local productions and artisans, with a calendar of monthly exhibitions, happening consecutively for the past 15 years, in several different, national and international, public spaces.
- 6) Creative Tourism with Crafts and Traditional Arts :** It focuses on the maintenance of a constant and diversified offer of creative tourism, which includes hands-on workshops and tours.

Barcelos is also deeply committed towards internationalization of its creative sector. For example :

- In 2017, was awarded with the Biennial Craftsmanship National Prize in the category of City.







- In 2017, became a member city of the UNESCO Creative Cities Network (UCCN) in the field of Crafts and Folk Art.
- In 2018, began a program of creative interfaces with the sister city of São Domingos in Cape Verde, consisting in the development of educational workshops for potters.
- In June 2019, became an official member of the Creative Tourism Network, as a Creative Friendly Destination.
- In 2019, was awarded the 1st prize of the European Cultural Tourism Network in the category “Contributions by Cultural and Creative Industries (CCIs) to Cultural and Creative Tourism,” with the theme “Barcelos Creative City—Contributions of Crafts and Folk Arts as Paths towards a More Sustainable Tourism.”

Barcelos aims to empower crafts and folk arts as useful and sustainable productions for the future. More specifically, the goal is to:

- Leverage local pottery production concerning utilitarian tableware, promoting its association with the Gastronomy cluster and giving it new uses by encouraging its utilization in the local restaurants and hotels.
- Promote interfaces between modern artists and new concepts with local traditional imagery.
- Promote new approaches between the art of basketry and design, merging them with new architectural environments and modern purposes.

In addition,

- The Tourist Department of the city has been sporting the promotional slogan “Barcelos Lively and Creative City” in all national and international tourist fairs and conferences since 2016.



① Potery  
② Handicraft micro Fair

- Certifications have been given out to traditional productions, such as Imagery, Pottery and the “Crivo” Embroidery, as guarantee of quality and authenticity to these productions.
- Due to the current situation of the Covid-19 pandemic, the city of Barcelos decided to implement the following measures and activities to support this specific sector in 2020:
- Creation of a support pack to protect the sustainability of creative sector: the OSAC (Operational Support to Artisanal Community) and the PISHB (Promotional Incentive System to the Handicraft of Barcelos), which are the two operational reinforcement programs oriented to assist the handicraft community and the creative tourism.
- Micro Handicraft Fairs: every Thursday of

- August and September, aiming to cover the effects in this sector.
- Workshops of creative experiences: promoted interactions between general public, different local artisans and traditional crafts.
- Tower by Night: during the Saturdays of August, the Medieval Tower was open to the public at night. The activity represented a boost to the local creative tourism and increased the sales of handicraft.

These strategies aim to promote our creative community, as they are key factors to the process of tourist attraction and, above all, fundamental for a sustainable and inclusive development of the community.

① Imagery workshop  
② Timber workshop  
③ Basketry workshop  
④ Iron and derivatives workshop  
⑤ Embroidery workshop







Sukhothai, Thailand

## Memory and Challenge for Klong Mae Ram Pan, the 700-years-old Historical Canal in Sukhothai

An avenue of creative cultural-based activities was held under the theme of Klong Mae Ram Pan which is the 700-years-old historical canal since the Sukhothai Era. This event consisted of various activities based on UCCN mission by integrating cultural heritage into creative sector through crafts and folk arts. Firstly, an exhibition presented cultural landscape elements of Mae Ram Pan Canal which used to be a main logistics route to transport Sangkhalok (a unique style of Sukhothai ceramic ware) to overseas. Certain memorable pieces of this water-based cultural landscape were displayed along with the local residents' nostalgia stories reminding audiences' a sense of the place connected to the canal.

Secondly, two sessions of seminar were organized with a mixed group of audiences (public, private, educational, local sectors including Sukhothai UCCN local partners). The first session was about how to revitalize this historical canal to be vibrant and more productive again. The second session was a discussion on how to employ the UCCN framework as an effective mechanism to develop the waterfront of Mae Ram Pan and



## Sukhothai Creative Crafts in the Festival of Loy Krathong 2020

surrounding areas to achieve sustainable future. Current issues related to this canal were also presented, including the discussion on alternative practices for waterfront revitalization. An action plan for the creative district development of Mae Ram Pan was partly proposed as one of the determined UCCN missions of Sukhothai. Thirdly, DIY crafts workshops were organized which allowed all audiences to participate in creating and making their own "give-it-a go" crafts.

Loy Krathong and Candle Festival is the biggest fair held in Sukhothai, and one of top ten well-known festivals in the world. This festival is annually held in Sukhothai Heritage Park between October and November, allowing Thais to pay respects to the Goddess of Water by floating Krathong (made from banana and other leaves decorated with flowers, candle and incense sticks) on watercourses. The festival is organized to preserve cultural heritage and to promote economy of the city. It is led by Sukhothai Provincial Office and other public and private sectors, including participation from communities in and around the city. Sukhothai Creative City Zone was designed by integrating with Loy Krathong and Candle Festival 2020 (23 October to 1 November 2020) to celebrate the first anniversary of Sukhothai UCCN

The above activities were successfully held at Sukhothai Treasure Resort with a number of 72 participants. This creative venue showed how the UCCN mission could be integrated among different organizations working together in an area-based approach for achieving SDG11 for Sustainable Cities and Communities. The seminars and exhibition were parts of the academic services led by the Faculty of Architecture, Naresuan University, and mainly supported by the Royal Society of Thailand. Additionally, the DIY workshops were organized by Sukhothai crafts and folk art entrepreneurs, who were supported by the Designated Areas for Sustainable Tourism Administration (Public Organization) Area 4. With a mutual understanding that is in line with the UCCN mission among all collaborators, all things are possible now for the Sukhothai creative city, to recover from the COVID-19 Crisis, and to achieve sustainable development in the near future.







for crafts and folk art since it was officially announced on October 30, 2019.

A variety of crafts and folk arts from all districts around Sukhothai (potteries, jewellery, textile, wooden and wicker works, bric-a-brac crafts, etc.) are presented in various forms of activities (exhibitions and showcases, DIY workshops, kiosks, and shop stalls, etc.) for either learning or selling purposes. A great number of visitors participated in crafts of boots-making and could get their own take-away gifts. This is the biggest venue for displaying the open crafts markets in Thailand, designed with

respect to the World Heritage Buildings and the archaeological site of Sukhothai. A concept of retro market atmosphere was applied to this festival which can be seen from vernacular building styles of the shops and kiosks made from local materials. Impressively, this festival is successful in encouraging people to wear traditional costumes, to learn from crafts making, to enjoy shopping and importantly, to appreciate the glory of cultural heritage and prosperity of Sukhothai creative city.

Thanks to the collaboration from Sukhothai World Heritage Park, Sukhothai Provincial Office, Sukhothai Provincial Administrative Organization, Designated Areas for Sustainable Tourism Administration (Public Organization), Tourism Authority of Thailand, and other public and private organizations including local partners and all Sukhothais, it has been a great success integrating our UCCN mission with the remarkable Loy Krathong and Candle Festival.

**Witiya Pittungnapoo**

(Faculty of Architecture, Naresuan University, Thailand;  
A co-focal point of Sukhothai UCCN, Thailand)







**Chiang Mai, Thailand**

**Chiang Mai: Networking with Creative Cities Home and Abroad**

UNESCO Creative city Jinju  
© Jinju Creative Industries Promotion Association

The rationale for the recent efforts in Chiang Mai is to support and strengthen creative cities network in all related fields, and exchange experiences with cities that have already been designated as UNESCO Creative Cities, and with cities that have been preparing for their application towards the membership. Since we started to operate the “Chiang Mai City of Crafts and Folk Art” project, we have had excellent opportunities to visit countries overseas to exchange indigenous knowledge and share our membership experiences. For example, we participated in the 4th International Forum on Creative City and the Jinju World Crafts and Folk Arts Biennale in 2019, both of which were held in Jinju, South Korea in May 2019. Afterwards, the working team from Jinju also visited our city, and we took this opportunity to convey our valuable cultural heritage development and share our best practices. During that time, Jinju was on its way to submit its application, and we were sincerely pleased to hear that Jinju was designated as a member of UNESCO Creative Cities Network in Crafts and Folk Art field, on October 30, 2019.



With the “UNESCO Creative Cities Network membership” in the field of crafts and folk art, and as a “World Craft City” recognized by the World Craft Council, Chiang Mai has played an important role in sharing knowledge and exchanging experiences with other provinces in the country, such as Lampang and Lamphun that are neighbouring provinces and have shared similar cultures. Our role is also to support the ways cultures are applied and used as a driver for creative city improvement. Building a firm foundation is the main initiative for city development, so we have been diligent to support all scales of community. We are currently cooperating with Nan Province to implement the project, “Driving Measures for Master Plan for Nan Towards UNESCO Creative City of Crafts and Folk Art,” to support Nan to also become a creative city of crafts and folk art. Due to unique crafts and outstanding traditions, we strongly believe Nan should be promoted and be recognized internationally.

Moreover, Chiang Mai has also empowered those provinces that are interested in fostering themselves towards the membership, such as Phet Buri, Suphan Buri, and Chiang Rai, by disseminating our knowledge and experiences, and by guiding them with effective working processes which should be planned under the cooperation between Provincial Administration Organization, Designated Areas for Sustainable Tourism Administration, or municipality of each province.

Apart from working with cities in crafts and folk art field, the intersectoral projects or integrative collaboration with other creative fields should be encouraged so they can contribute to knowledge expansion and creative development. In September 2019, Chiang Mai shared knowledge of traditional arts and crafts in the event “Human City Design Seoul” which was held at Dongdaemun Design Plaza, South Korea, and also had an opportunity to



\* The photos of Chiang Mai are posted on the Website : <https://www.creativecitychiangmai.com/en/home-eng/>





Pha Sin Teen Jok Jomthong

participate in a field trip to Jeonju Creative City of Gastronomy. Since that time, Chiang Mai has been operating knowledge exchange project with Jeonju relating to local gastronomy. The specialists from each city will be invited to transmit their indigenous knowledge, which will lead to the development of food culture. Chiang Mai has always been strongly committed as a member of UNESCO Creative Cities Network, and participated in various meetings within the network. For example, Chiang Mai participated in the annual meeting in Fabiano, Italy, the sub-network meeting of crafts and folk art in Kanazawa, Japan, and Asia-Pacific meeting in Adelaide, Australia, in order to strengthen the working network, expand knowledge, and enhance development approaches. Chiang Mai also took these opportunities to bring some valuable cultural assets presented in each meeting, such as traditional paper crafts and gold leaf crafts.

In addition to the international cooperation, Chiang Mai has forged a synergy between many cities inside the country. We were invited by Phuket Municipality to participate in the “21st Phuket Chinese New Year and Old Phuket

Town Festival,” and display at the exhibition promoting creative city. Furthermore, despite having an increasingly fractious relationship with Sukhothai, we still have been helping them since the beginning of their preparation for the application. After Sukhothai has been officially designated, we have advised its working team relating to effective working process and exchanged our experiences with one another.

The aforementioned operations are the working process that is compatible with sustainable development policy of Thai government. As the main creative city initiative agent, Chiang Mai Provincial Administration Organization and Chiang Mai University have been applying the policies and developing initiative platforms to achieve the 2030 Agenda for Sustainable Development, under intersectoral cooperation, in order to integrate knowledge and provide benefits directly to local people.





Paducah, USA

## Paducah Presents Stories of the Human Experience in Quilt and Fiber Art

Nothing represents global history and culture quite like quilting. While the world continues to change, the one thing that has remained is how people have captured the human condition in fiber. This is a medium and an art form that has been used for hundreds of years as a form of creative expression in major cities and rural towns, by individuals from all economic backgrounds, to express every possible emotion.



The National Quilt Museum in Paducah, Kentucky, USA works to bring these stories of the human experience to life for visitors and, in so doing, we bring the stories of the global quilt and fiber art community to new audiences.

Through diverse exhibits of quilt and fiber art, we strive to offer stories, not of quilts, but of the human condition. We hope to give each visitor ideas to consider that are outside of their current worldview, and ultimately alter their perceptions, their understanding,

and their empathy for those living different lives than their own.

In 2020, the museum has addressed many issues related to basic human rights. These exhibitions represent diverse creators and the unique contributions of culture to achieving the 17 Sustainable Development Goals (SDGs) on the 2030 Agenda for Sustainable Development including Reduced Inequalities, Gender Equality and Life on Land.

“OURstory: Human Rights Stories in Fabric” featured a global representation of artists discussing the history of human rights around the world. Over 45 artists offered commentary on topics including racism, sexism, equal

access to education, LGBTQ rights, Native American rights, apartheid, religious rights, and much more. The museum also honoured the 100th anniversary of the passing of the 19th Amendment to the United States Constitution which gave women the right to vote. Through the exhibit, “Women’s Right to Vote: Revolution and Evolution,” artists depicted historical events that illustrated the struggle that led to equality and the right to vote. Continuing the topic of human rights, the museum hosted a youth exhibit, “Quilts from the Social Justice Sewing Academy,” an American group committed to advocating for equal rights for all people.

The museum also addressed animal rights this year with the exhibit, “Inspired by Endangered

← LEFT

① The National Quilt Museum in Paducah, Kentucky, USA

② Luana Rubin, “Polar Bear.” Inspired by Endangered Species.

① Mary Jane Sneyd, “Colorblind.” OURstory: Human Rights Stories in Fabric.

② Sara Trail, “Rest in Power, Trayvon.” Social Justice Sewing Academy.

③ The National Quilt Museum in Paducah, Kentucky, USA







Species,” shining a light on over 170 animals and plants that are currently endangered around the world. By educating audiences on the practices that are driving animal and plant extinction, we aim to influence awareness now, policy in the future, and, ultimately, the impact of this global phenomenon.

The importance of music to each of our lives came alive in fabric this year through two exhibits at the museum. The Studio Art Quilt Associates presented “Musica,” an exhibit which included over 40 works of art that illustrate the music that inspires and motivates them. The exhibit “African Jazz Series” by artist Michael Cummings discussed the history of Jazz music in the United States, a nod to nearby UNESCO Creative City of Music, Kansas City.

① Carolyn Skei, “San Antonio on My Mind.”  
SAQA: Musica.  
② Michael A. Cummings, “Josephine Baker.”  
African Jazz Series.



Quilters are amazing artists who each use the dynamic art form of quilting to share their unique human experiences with the world. Through their stories, we learn more about all of humanity, and ultimately, become more human ourselves.

The National Quilt Museum is proud to present these stories to a wider audience, both through the museum experience in Paducah and new virtual platforms like Quilt Museum Digital. To learn more, visit [www.quiltmuseum.org](http://www.quiltmuseum.org).

\* \* \* \* \*

*As one of the world’s UNESCO creative cities of crafts and folk art, Paducah celebrates the art of quilting and the contemporary quilt artist year-round. Cultural partners like the National Quilt Museum continue to support the growth of the quilting tradition into a globally-recognized art form while spotlighting innovative artists, fostering important human conversations and increasing access to cultural assets and experiences. To learn more about Paducah, visit [www.paducah.travel](http://www.paducah.travel).*

**Frank Bennett**  
(National Quilt Museum CEO)

**Laura Oswald**  
(Focal Point of Paducah City)





## Sharjah, United Arab Emirates (UAE)

### Talli Tales: Extending Sharjah's Trade Routes of Cultural and Creative Exchange

**T**alli is an indigenous craft skill in which hand-woven braids are made by female artisans. Traditionally, women who practice the craft work from home consider it an important source of income or livelihood. Used to decorate the collars, cuffs and hems of clothing, Talli was also a means to gift, trade or exchange within communities and beyond.

With support from Irthi Contemporary Crafts Council, Talli is still practiced in the coastal regions of Sharjah, UAE, a place that historically was at the crossroads of important maritime trade routes and home to seafarers born out of their coastal location. Talli forms a unique contribution to Sharjah's cultural heritage, and is considered a national treasure that embodies collective identity and community bonding. The practice of Talli takes place in homes where knowledge and skills are passed in cross-generational exchanges of thread-weaving and technique-trading in which geometric patterns and inspiring adaptations blend with songs and conversations, and where sharing is a

\* Photo by Moez Achour (courtesy of Irthi Contemporary Crafts Council).

way of life. Within Talli lies a rich process of exchange, from mothers' to daughters' hands and from singing voices to listening ears.

Sharjah is the only emirate with coasts on both the Arabian Gulf and the Gulf of Oman. Over its 6000-year history, the town became one of the wealthiest in the region, with the population reliant on trade and seafaring along with farming, hunting, fishing, and pearling<sup>1</sup>. From its ancient roots when local sites formed part of an early Bronze Age regional exchange network (3rd millennium BC) and exports consisted of raw materials such as copper and salt<sup>2</sup>, various produce was later imported from nearby Oman, India and Persia. Sharjah's pearl diving industry developed around a creek which grew to become an important trading port, with trade routes established all over the Gulf,

and to Iran, Afghanistan, Pakistan, India and even Kenya and Zanzibar<sup>3</sup>. By the nineteenth century, it was the leading port in the region. Sharjah's strategic location on the trade route to India for Europeans<sup>4</sup> made it a centre of trade and exchange and indeed, its coast was regularly fought over by the Portuguese, Dutch and British. The Qawasim tribe were excellent mariners and built up a sizeable fleet of large vessels with 20,000 sailors, helping to make Sharjah the main political and economic centre until the late nineteenth century.

In an attempt to discover connections between Sharjah, Talli and trade routes of the past, artisans from the Bidwa Centre in Dibba Al Hisn on the coast of Sharjah were asked to share stories they remembered.



1. Rashid, N. A., *Sheikh Sultan Life and Times* (Dubai: Motivate Publishing, 2010).

2. Charbonnier, J., "The Genesis of Oases in Southeast Arabia: Rethinking Current Theories and Models," in *Oases and Globalisation: Ruptures and Continuities*, ed. E. Lavie and A. Marshall (Cham, Switzerland: Springer, 2017).

3. Searle, M. *Geology of the Oman Mountains, Eastern Arabia* (Switzerland: Springer Nature, 2019).

4. Rashid, N. A., op. cit.





In terms of international exchange: “In the past, women came from other countries like Oman and Iran to exchange their Talli with our Talli.” A second artisan stated that: “Previously, our activities were restricted to local trading. Over

time, we expanded our network of connections outside the UAE and began to barter our handmade crafts.” In addition, “We used to import basic material from Oman and Iran” and “sometimes it would differ from one place to another.”

In terms of material exchange: “Threads were shipped by sea from Pakistan and India to Dubai, where the major companies were based, and then on to Dibba Al Hisn. We used to buy the threads from the ship merchants who would stay here for 1-2 weeks. They knew the houses where Talli was practiced and brought us materials. We never got rid of old Talli pieces because we consider the khose in it as precious as gold (in the past, khose were made of pure gold or silver threads— unlike today’s synthetic threads). We kept our old Talli and even used to collect pieces from others. We would either sell them to merchants for money, or barter them for materials that we needed.”

The emirate’s culture comes through its people,<sup>5</sup> and these Talli stories of conversation and exchange are extending Sharjah’s well-established trade routes into new avenues of creative exploration. Standing at the crossroads of trade in the MENASEA (Middle East, North Africa and Southeast Asia), Sharjah’s strategic location was, and still is, a major advantage to its trade and helps to explain Sharjah’s spirit of entrepreneurship and reputation as a beacon of creativity, culture and enlightenment.

In the words of Dr. Sheikh Sultan Bin Mohammed Al Qassimi, Ruler of Sharjah and Member of the Supreme Council of the UAE, “Civilisation is much more than simply buildings and basic infrastructure. It includes the rituals, beliefs and historical heritage that are inextricably linked to a place.”<sup>6</sup> Sharjah is committed to keeping local heritage alive, including the safeguarding of Talli. With its hand-made physicality, the craft stands as a counterpoint to our twenty-first century reliance on technology platforms to connect people. Despite our increasingly digital lives, Talli is highly resistant to fading away.

Kathryn Best  
(Focal Point of Sharjah City)

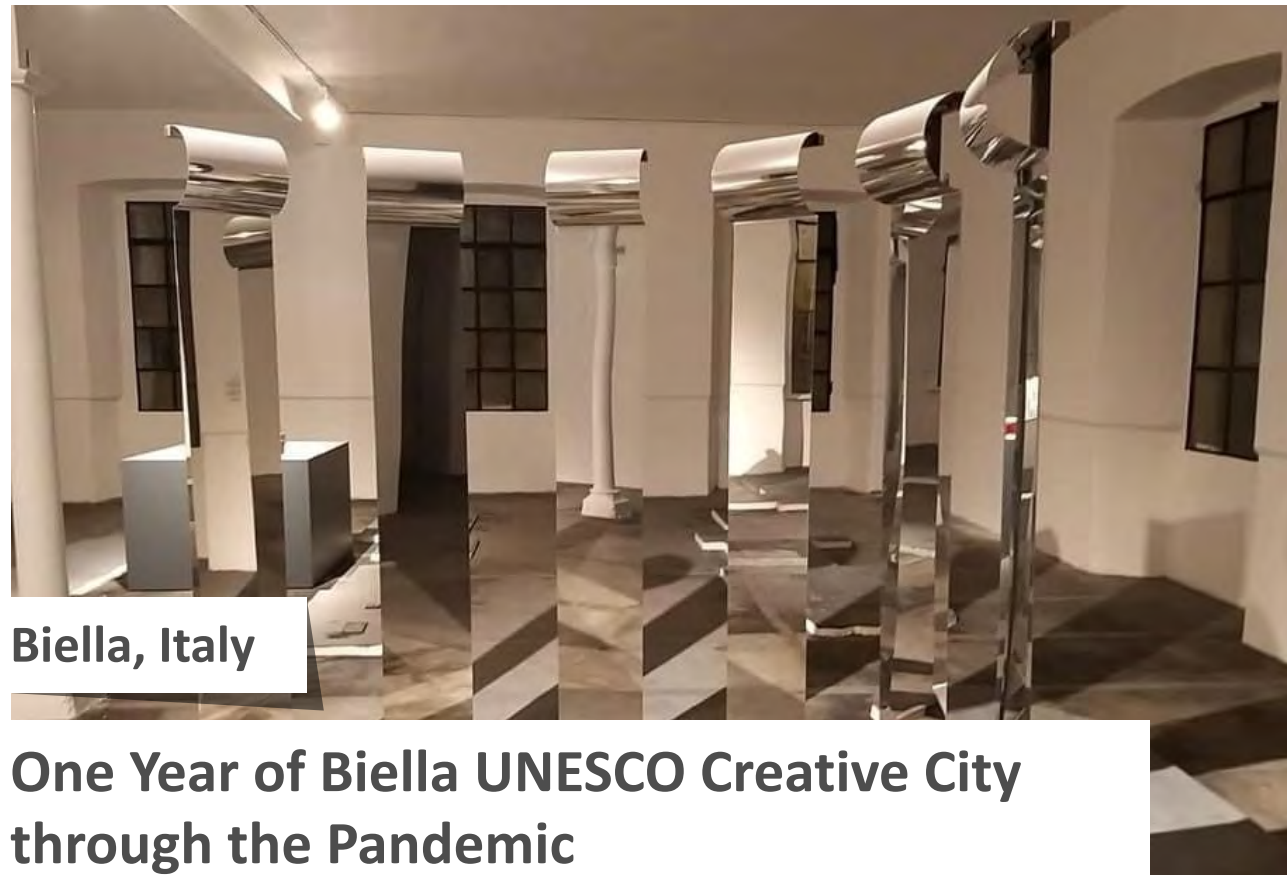


\* Photo by Moez Achour (courtesy of Irthi Contemporary Crafts Council).

5. SCTDA, Sharjah: Heart of Culture (Dubai: Explorer Publishing, 2019).

6. Quoted in S. Kay, Sharjah Heritage and Progress (Dubai: Motivate Publishing, 2006).





Biella, Italy

## One Year of Biella UNESCO Creative City through the Pandemic

Biella joined the UNESCO Creative City Network on account of its crafts and folk art, at the end of 2019. “Art crafts” are an essential part of Biella’s traditional heritage which is inextricably linked to the wool textile production. The territory’s excellence in textile manufacturing is recognized worldwide, which is a result of the work of an entire community that, since 1300, has been able to compete on the international stage through the promotion and the enhancement of their own cultural identity. Nowadays, Biella is home to prestigious brands like Vitale Barberis Canonico, Cerruti, Loro Piana, Piacenza, Reda,

and Zegna. Characterized by artisanal skill and manufacturing creativity, the area’s economy has a rare competitive advantage that has always carried on in the full respect of environment, its faithful ally. Indeed, the territory’s given endowment of natural resources, including several torrents and springs, has undoubtedly favoured the cluster’s birth and development. It is not by chance then, that the logo of the “Third Paradise,” drawn by Michelangelo Pistoletto



representing the reconciliation of nature and the hand of man, establishing a new and balanced connection between them, was chosen as the emblem of the city for the application process. Moreover, the six projects presented in the candidacy dossier have been designed with the intention of minimizing the environmental impact of industrial production, covering the UN Agenda 2030 goals of 9, 11, 12, 13, 14, and 15. Upon that, the application process was the first initiative of the territory that was supported by all 74 mayors of Biella’s province, a clear sign that the candidacy represented the will, the cohesion and the commitment of the whole territory. Another theme close to the city, included in the dossier’s project called “Weave Relations,” is the active Italy-Namibia collaboration. Biella is going to provide Keetmanshoop, the leading center of the wool-producing region of Namibia, with training (workshops in Biella for Namibian operators) and a mentorship for its future candidacy in the field of crafts and folk art. A delegation from Namibia made up of high-level institutional and entrepreneurship representatives visited Biella one year ago and, nowadays, the cities are developing a shared Memorandum of Understanding.

The COVID-19 outbreak in Italy interrupted the ongoing work on the project implementation as well as the establishment of the governance. However, feeling the responsibility of its new status, the city strove for creative solutions for different arising problems.

The first major initiative involved Cittadellarte — Fondazione Pistoletto, Lanificio Cerruti, and CRI (Italian Red Cross), for the production of 100,000 protective masks. The equipment, which bears the brand’s signature of both Michelangelo Pistoletto and the designer-entrepreneur Nino Cerruti, has been donated to CRI volunteers and to Biella’s hospital, which have been and still are at the forefront of the fight against the virus. One more time the cooperation between the creative and entrepreneurial field of the area contributed to the area’s wealth.

As a sign of restart, on September 25, 2020, Fondazione CRB, the first supporter and promoter of Biella UNESCO Creative City, has inaugurated Selvatica, a festival with international artists in which the visual arts dialogue with nature, a recurring theme that meets everyone’s interest. The first artistic







event after the lock down represents, as Franco Ferraris (Fondazione CRB President) said, “an important moment for the city that comes back to life,” specifying that all safety standards will be respected and that “the festival is a triumph of creativity.”

The UNESCO acknowledgment has already attracted international creative players. Patrick Saletta and Jean Le Guvarder (already in the artistic direction of important venues in Paris, Shanghai and Beirut), identified Biella and, specifically, part of an industrial building of 20,000 square meters that used to be the textile factory Lanificio Pria, as the perfect location for an international art gallery. The venue’s name is Woolbridge Gallery and aims at covering the entire surface within two years from the inauguration which took place on October 10, 2020. The immense project of the adaptive reuse of old factory buildings for new creative intentions, thus retaining the old industrial buildings and ensures new perceptions of the city itself, has obtained the patronage of Biella UNESCO Creative City.

Considering networks, flexibility, symbolic and cultural attributes as the pillars of growth and innovation in our contemporary economy, the creative and cultural industries, the ones in which the cultural attributes are produced and exploited, have to deal with this emergency period taking into account their important role in the economic recovery. This applies even more to the UCCN, whose foundations are laid on the cooperation between the member cities. Biella, thanks to UNESCO’s recognition, has seen itself as a powerful engine of creativity and innovation. Therefore, these elements will be a step forward for the complete recovery of the local economy in this time of crisis.

Ms Elisa Piga  
(Bocconi University, MS candidate;  
Fondazione Cassa di Risparmio di Biella, intern)



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- Jinju Sword Dance

CULTURAL HERITAGE

# Jinju Sword Dance

**Soo-jung LIM**

(Professor, Department of Ethnic Dance, Gyeongsang National University)

1. Dance Loved by the People of Jinju

Jinju Geommu (Jinju Sword Dance) is the most representative dance among Korea's sword dances performed at the Gyobang, a government-supported institution that was in charge of the singing and dancing of gisaeng (female professional entertainers) during the Joseon dynasty. Although various traditional dances have been transmitted in Jinju, the people of Jinju consider Jinju Geommu as the most valuable. When Jinju's people learn to dance, Jinju Geommu is usually the first dance to be learned. It is also the most performed dance at various festivals and events held in Jinju.

It was the first dance that Jinju City introduced to its citizens when they began promoting Jinju folk dances as part of the grassroots cultural project for the joining of the UNESCO Creative Cities Network (UCCN) in 2017. Although there were difficulties in disseminating Jinju Geommu due to Covid-19 this year, the dance has still been actively promoted by the city. As a result, over 2,000 citizens of Jinju have now learned to dance Jinju Geommu.



Jinju Geommu (photo courtesy of the Jinju Sword Dance Preservation Society)





## 2. Historical and Cultural Backgrounds

Historically, the origin of sword dance is as old as that of Korean history. The dance can be traced back to the hunting, ritual or combat dances of ancient Korea. This dance is one of Korea's most representative traditional dances that have continued from the periods dating back to the Three Kingdoms, and throughout the Goryeo and Joseon dynasties.

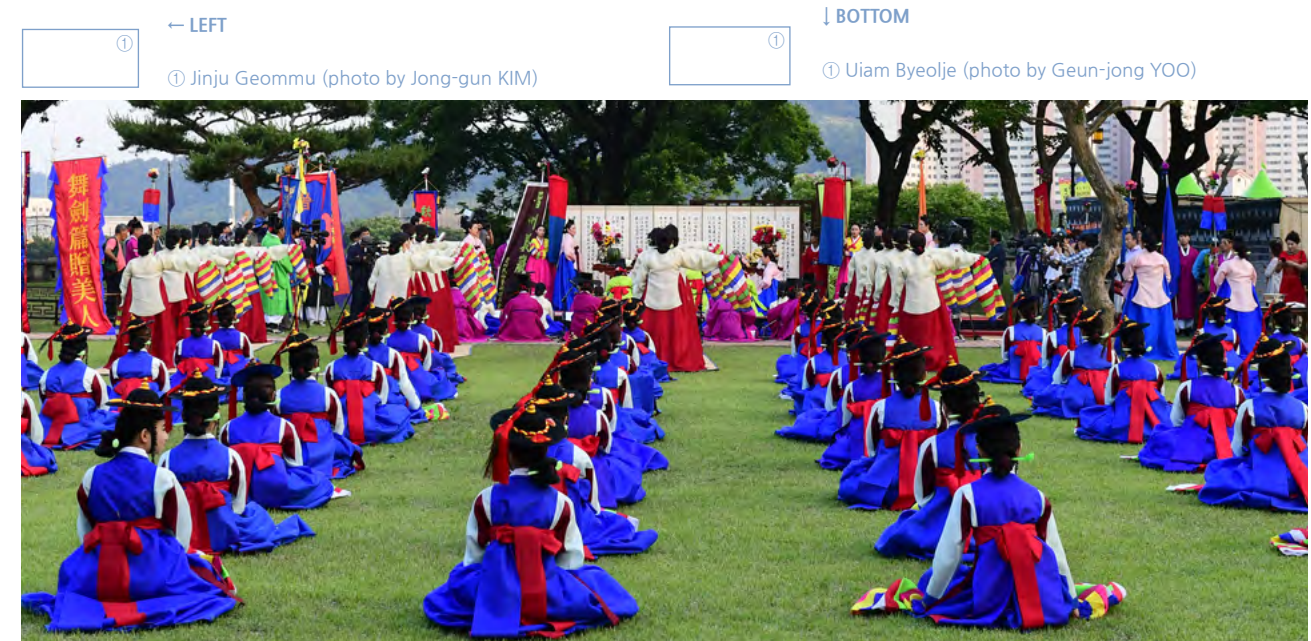
Gyobang sword dance was established as one of the royal court dances in the late Joseon dynasty. It was artistically refined, becoming an essential performance at royal banquets. Whenever a large banquet was held inside the court, gisaeng of the Gyobangcheong (an institution that used to train the signing and dancing for gisaeng) from each local government office were sent to practice and perform together at the banquet. Sword dances were also performed at provincial government offices and private events throughout the country, leading to the development of unique styles and characteristics of the dance in different regions in Korea. As can be seen from the record that the gisaeng of Jinju had excellent skills in sword dance, the dance has been actively performed in Jinju since ancient times, and therefore, it was much more artistic than sword dances of other regions.

The illustrations of sword dance can be found in the Gyobang gayo 教坊歌謠, which accurately describes Jinju Geommu. According to the book, four gisaeng performers dance with swords in their hand and various dance movements are depicted: bowing, raising hands up and down, dancing in pairs while facing each other, dancing while swinging the swords, rotating while holding the swords under the arm, and forming a circle while swinging the swords. The sword was used with its neck not bent. These movements are still performed today, although there are now eight dancers who normally perform in Jinju Geommu.

## 3. Connection to Uiam Byeolje

Jinjuseong Fortress was a fierce battleground during the Japanese Invasion of Korea (Imjin War), which took place between 1592 and 1598. After the Jinjuseong Fortress finally fell, the Japanese army held a celebratory banquet at Chokseongnu Pavilion inside the fortress. During this banquet, Nongae, a gisaeng of Jinju, lured the Japanese general to throw herself into the Namgang River with him, thus killing herself and the general. Afterwards, Nongae was honored by the people in Jinju area, and is still remembered today as a symbolic figure of Jinju. The traditional art festival held every spring in Jinju is called the "Jinju Nongae Festival." Jeong Hyeon-seok, who was appointed as magistrate in Jinju, rebuilt the Uigisa shrine to commemorate Nongae and held Uiam Byeolje 義菴別祭, a ritual to pay respect to her. Jinju Geommu was performed as a dance dedicated to Nongae at the ritual. Since then, the Uiam Byeolje had been held every year, but its tradition was suspended during the Japanese occupation of the Korean peninsula between 1910 and 1945.

In the 1990s, Jeong Hyeon-seok's Gyobang gayo, which details the performances by gisaeng of Jinju and the songs and dances of Uiam Byeolje, was discovered. Based on this record, the Jinju Folk Art Preservation Society restored Uiam Byeolje in 1992, the year of which marked the 400th anniversary of the Imjin War. Uiam Byeolje is led by a female officiant and the entire procedure is conducted by women. Women perform Jinju Geommu at this annual ritual, honoring the virtue and loyalty of Nongae.



← LEFT

①

① Jinju Geommu (photo by Jong-gun KIM)

↓ BOTTOM

①

① Uiam Byeolje (photo by Geun-jong YOO)



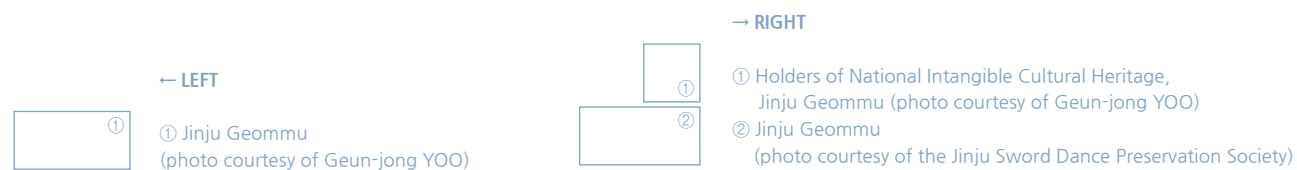
#### 4. Transmission and Creative Industry

The person who played a major role in transmitting and preserving sword dance in Jinju was Choe Sun-i (Wanja, 1884-1969), a gisaeng of the Gyobangcheong under Jinju magistrate's office. She learned to sing and dance from the age of eight, received training in court dance at the government agency Jangagwon 掌樂院 at the age of 13. She was also known for dancing in front of Emperor Gojong in 1906. She returned home with the Japan's annexation of Korea in 1910 and laid the foundation for today's Jinju folk arts by educating her disciples at the Jinju Gwonbeon, an institution set up for the training of gisaeng and other entertainers. The restoration of Uiam Byeolje depended strongly on her oral statements.

Jinju Geommu was designated as Korea's National Intangible Cultural Heritage No. 12 in 1967. According to the report on the intangible cultural properties at the time, "Jinju Geommu has the longest history and tradition in the history of dance and is also highly appreciated from an artistic viewpoint." This is because Choe Sun-i had preserved perfectly the original form of sword dance handed down from the royal court, and her disciples Yi Yun-rye, Kim Ja-jin and Kim Su-ak continued to perform for over 50 years after learning the sword dance under Choe Sun-i. And then Seong Gye-ok, Kim Tae-yeon and Yu Yeong-hui was designated as holders of intangible cultural heritage.



Jinju Sword Dance Preservation Society (Yu Yeong-hui, President) that transmits Jinju Geommu has held annual performances, and continues to train students as a way to support the transmission and the reproduction of the dance suitable for the modern era. For example, regular performances are held at Jinjuseong Fortress for citizens and tourists every Saturday. The society's efforts were particularly praised at this year's Jinju Nongae Festival, where it showcased an experimental performance of the sword dance with 200 dancers. Every Fall, the Society also provides courses and events on sword dance for the general public and holds a presentation of the Jinju Geommu Club. In 2019, as part of the UNESCO Creative City project to revitalize the performing arts industry, a new fusion artwork was produced by combining Jinju Geommu and media arts.





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**Cover photo :** Moez Achour (courtesy of Irithi Contemporary Crafts Council)

**Caption :** Talli, Sharjah (UAE) (cf. pp.146-150).



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