

INTERNATIONAL JOURNAL of
**CRAFTS and
FOLK ARTS**

Volume 2 2021



INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS

Volume 2, 2021

The Creative Transmission and
Industrialization of Folk Crafts

Byung Hoon JEONG **4** Editor's Remarks

ARTICLES

Renate BREUSS **9** Attracting Young People for Craftsmanship:
*Strategies and Activities to Promote
Knowledge Transfer Created by the Austrian
Crafts Association Werkraum Bregenzerwald*

Atsuko MAEDA **27** Formation Process of the Creative
Environment Responsible for Innovation and
Succession: *Art University and Craft Artists
in Kanazawa, Japan*

Young-Dong BAE **53** Support and Efforts to Cultivate and
Revitalize Talented Craftspeople in
Traditional Crafts

Suet Leng KHOO **81** Creative Transmission and Industrialization
of Traditional Crafts: *Lessons from the
Creative City of Kanazawa, Japan*

Pichai LERTPONGADISORN **117** Industrialization of Traditional Crafts in
Chiang Mai

CONTENTS

[Click on a list to open the page](#)

DISCUSSION

Sylvia AMANN / **157** Crafts and Environment
Renate BREUSS / Sun-Ok MOON /
Witiya PITTUNGNAPOO /
Darma PUTRA / Kazuko TODATE

NEWS & ACTIVITIES

191 Barcelos (Portugal); Sukhothai (Thailand);
Paducah (USA); Gabrovo (Bulgaria);
Al-Ahsa (Saudi Arabia); Limoges (France);
Jinju (Korea)

BOOK REVIEWS

Zayd MINTY **227** *Re-Imagining Creative Cities in Twenty-First
Century Asia*, edited by Xin Gu, Michael Kho
Lim and Justin O'Connor

Jinsung JEON **231** *UNESCO World Heritage Sustainable Tourism
Toolkit*, by UNESCO

CULTURAL HERITAGE

Tae-ho LEE **239** Looking Back on the History and Status of
Icheon's Ceramic Culture

Editor's Remarks

The UNESCO Creative City of Jinju began publishing the *International Journal of Crafts and Folk Arts* since December of 2020 with a goal of sharing knowledge, practices, and experiences among the creative cities in the field of crafts and folk art. I am very pleased to publish its second issue this year.

The topic for the second issue is “The Creative Transmission and Industrialization of Folk Crafts.” We have five academic papers on this topic in this issue. Some papers are revised work of the presentations from the International Conferences on Creative City, which was held in Jinju City on June 23, 2021, and others are new submissions. I would like to especially thank Dr. Renate Breuss and Dr. Atsuko Maeda for participating in this journal in various ways.

In the discussion section of the journal, we set “Crafts and the Environment” as the main theme to discuss the impact of climate change on crafts activities and eco-friendly crafts ideas. Six scholars, Sylvia Amann (Director, inforelais), Renate Breuss (Lecturer, University of Applied Sciences in Vorarlberg), Sun-Ok Moon (Professor, Gyeongsang National University), Witiya Pittungnapoo (Professor, Naresuan University), Darma Putra (Professor, Udayana University), and Kazuko Todate (Lecturer, Aichi University of Art) participated in the discussion. I truly appreciate their efforts of discussing the subject and submitting their extensive responses.

Moreover, I express my gratitude to the local and overseas members of the editorial board and the focal points of the creative cities in our network. Seven cities submitted short papers about culture heritages and activities of their cities. Jinju City also submitted a short paper on the 2021 Jinju Traditional Crafts Biennale which was held in Jinju for 18 days from 4 to 21 November 2021. Thirteen artists from twelve creative cities participated in

this event.

The second issue includes a book review section as well. I would like to thank Zayd Minty and Jinsung Jeon for reviewing the recently published books related to creative cities, and Tae-ho Lee of Icheon City for submitting a paper on Icheon’s ceramic culture.

I believe that this journal will greatly contribute to strengthening international cooperation between the cities and facilitating studies, research, and evaluations on the experience of the creative cities. We also hope this journal helps to implement the objectives of the UCCN Mission Statement at local and international levels.

Starting this year’s second issue of the journal, the publisher has been changed to the Jinju Culture and Tourism Foundation. This is because the Jinju Cultural Industries Promotion Association, which has been in charge of the Creative City projects of Jinju, has transferred to the Creative City Facilitating Committee (Chairperson: Dr. Byung Hoon Jeong), a part of the Jinju Culture and Tourism Foundation.

Finally, I would like to extend my appreciation to the Co-Editor-in-Chief, Professor Sasaki Masayuki, for his support and advice, and Kyoo-il Jo, Mayor of Jinju City, for his financial and moral support in publishing this journal.

Byung Hoon JEONG
Editor-in-Chief

INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS
Volume 2, 2021

ARTICLES

Renate BREUSS	Attracting Young People for Craftsmanship: <i>Strategies and Activities to Promote Knowledge Transfer Created by the Austrian Crafts Association Werkraum Bregenzerwald</i>	9
Atsuko MAEDA	Formation Process of the Creative Environment Responsible for Innovation and Succession: <i>Art University and Craft Artists in Kanazawa, Japan</i>	27
Young-Dong BAE	Support and Efforts to Cultivate and Revitalize Talented Craftspeople in Traditional Crafts	53
Suet Leng KHOO	Creative Transmission and Industrialization of Traditional Crafts: <i>Lessons from the Creative City of Kanazawa, Japan</i>	81
Pichai LERTPONGADISORN	Industrialization of Traditional Crafts in Chiang Mai	117

Attracting Young People for Craftsmanship: Strategies and Activities to Promote Knowledge Transfer Created by the Austrian Crafts Association Werkraum Bregenzwald

Renate BREUSS*

Abstract

This paper first examines the dimensions of crafts knowledge, explicit and implicit. It reports about specific strategies and measures to enhance its creative transmission and display, developed and practiced by the Austrian Crafts Cooperation Werkraum Bregenzwald in recent years. Only then can we find answers how to attract and gain young people for craftsmanship. Succession is the mainstay for the trades and the region, a crucial goal for the 100 member companies of different trades and branches, united under the roof of the Werkraum House in Andelsbuch. The Werkraum House has been designed by the renowned Swiss Architect Peter Zumthor as a venue and a showcase of the crafts in the region. The building itself is a modern and attractive sign of its crafts knowledge.

Keywords: Awareness raising, tacit knowing, knowledge transfer, cross-sectorial exchange, participatory settings, knowledge documentation

* Renate BREUSS teaches culture, design and perception at the University of Applied Sciences in Vorarlberg, Austria. She obtained her Ph.D. in History of Art at the University of Innsbruck. Until 2016, she was the managing director of the Crafts Cooperation Werkraum Bregenzwald, and she has engaged in crafts research projects since then. She has published books and articles on building culture, craftsmanship and the theory of cooking. Email: renate.breuss@vol.at.

1. The Crafts Cooperation Werkraum Bregenzerwald

The Werkraum Bregenzerwald is a regional crafts association in Austria, founded in 1999 by 100 craft businesses. Handicraft culture in the region of the Bregenzerwald (located in the very western State of Vorarlberg, Austria) enjoys a rich centuries-old tradition. To this day, human usage and behaviour has formed and changed its cultural landscape, shaped by agriculture, the crafts industry and tourism. Craft is an economic pillar of the region. The crafts association of the Werkraum Bregenzerwald is challenged to adapt to the emerging needs of its members, to develop, use and share technological possibilities, and to make it visible in its own house, the Werkraum House. The Werkraum House is situated in Andelbuch and has been opened since 2013, designed by the renowned Swiss Architect Peter Zumthor as a venue and a show case of the crafts. Here, the craftspeople come together, exhibit their work, organize competitions and talks, cultural events, and exchange ideas.

In order to lead the craft into a prosperous future, the cooperation has taken measures to attract young people to start a career in craft, and to find adequate ways to pass on the skills and knowledge. These measures have been crucial for all member companies, as they help the numerous



Werkraum House, designed by Peter Zumthor, Andelbuch, Bregenzerwald, Austria. © Florian Holzherr

small businesses in recruiting apprentices, independent of branches and trades. Carpenters are concerned with securing their proven knowledge and succession, and the same goes for cabinet makers, metal workers, electrical engineers, constructors, upholsterers, shoemakers and tailors, goldsmiths and other sectors.

2. Raising Awareness

The cooperation of the Werkraum Bregenzerwald is best placed to communicate the importance the crafts have for economy, culture, environment, and society. Particularly, various initiatives and projects have been created to raise awareness and interest by engaging young people. Early contacts with the subject increase the opportunities for young people to engage and to decide for a career in craft. They also open doors to the joy and proudness of doing things yourself. The project “Kinderbaustelle,” a children’s construction site, has been established to make kids become familiar with creative craft practices at a very early stage of childhood. It invites and inspires kids to put on hands in “real” work, to build little “huts” and “houses,” and to perform adults’ work. They are guided by skilled craftspeople and didactically trained persons. The supervising kindergarten teachers follow the Montessori principles, such as “help me do it myself” or “show me how it is done” or “be patient, let me do mistakes.”

As young people often have no ideas of what is going on, what is done or needed in the skills and training of contemporary crafts, different programs are set up to provide information and orientation. Information days are prepared for parents and teachers, and crafter days are held at elementary school by the craftspeople themselves. They give insight to their daily work, show and exhibit the tools and technologies being used, both analogue and digital. The running pilot project Werkraum School takes a step further in giving orientation and guidance. Within a five-year educational program, the students get insight into the wide range of professions in the trades. The curriculum in the early years guides students to get to know the materials, techniques and the tools. This is to get a sense of what young students are

really drawn to in their first propaedeutic step. Only after three years of orientation and learning labs can the decision for a more concrete branch be made. Website and social media profiles are also set up to present the projects to a broader public and make the analogue world of craft digitally accessible.

Disseminating information about crafts professions (skills) and vocational careers to a wider and new audience counteracts the decreasing status for executive roles in an education system, which favors academic training over vocational training. To map and name the fields of knowledge in craft is part of the actual Werkraum Exhibition on knowledge and collaboration in craft.

3. Fields of Knowledge in Craft: The Dimension of Tacit Knowing¹

Before we think about ways and methods of sharing and transferring knowledge, we need to talk about the dimension of tacit knowing, a knowledge which is hardly recognized by the educational systems. Knowledge in craft encompasses implicit and explicit knowledge. Implicit knowledge is a silent or invisible form of knowledge, also described as hidden knowledge or tacit knowing. It is acquired through repeated action and observation. The term explicit knowledge refers to a knowledge communicated through language. William Morris, the godfather of design, arts and crafts, spoke of traditional skills in crafts as “the art of unconscious intelligence” (Almevik 2016, 82). It is a kind of knowledge inherently tied to action, and—as opposed to explicit knowledge—very difficult to grasp. The philosopher and scientist Michael Polanyi pointed out in 1966: “We can know more than we can tell” (Polanyi [1966] 2009, 4). This is, simply put, a reference to the skill that is hard to verbalize. Indeed, the difficulty of grasping knowledge embedded in a person or action was already known from ancient times.

In an ancient Greek text on cooking, it is noted that written records were

1. The following chapters refer to the exhibition catalog, co-authored and co-curated by Renate Breuss (2020): “On knowledge and collaboration in craft.” *passim*. English translation: Aurelia Batlogg-Windhager.

quite useless for cooking (Breusse 2019, 14). It was rather recommended to use one’s own senses and body instruments when it comes to judging the quality and quantity of a material, and finding the right proportions, consistencies and shapes. Until the Industrial Revolution, cooking recipes were in fact full of sensual and body-related descriptions (Breusse 2019). Viennese philosopher, artist and filmmaker Peter Kubelka—who held his lecture “The Handmade Human” at the opening of the Werkraum House—is very skeptical of the written word: “We trust in language to do things that it is simply not capable of.” Kubelka suggests introducing a new component to the verbal, the word, the world of words we live in, and that is becoming aware of the importance of the **nonverbal**, the **unspoken**, such as procedural memory. This is meant to say that some things cannot be described with words but can indeed be done. Doing and speaking are two different things. Speaking is also an action, but not everything said is also done. Kubelka develops his own approach to the world through making music, filming, cooking, and observing processes in nature—just as craftspeople do. It is possible to know how to do something without knowing how to describe this knowledge. Precise observation and perception with all senses holds as much insight as thought (Kubelka 2013).

Besides crafts, there are also many other disciplines that have emerged much owing to the implicit knowledge, such as architecture, sports, medical diagnostics, and design—in fact, all creative practices, as well as all active and performative processes. The question to ask is how can we create awareness for this form of knowledge that is far less recognized than theoretical or academic knowledge? Kubelka pleads for a simple language, as the Pre-Socratics are said to have spoken. Polanyi, who made major contributions to the field of tacit knowing, suggests placing expanded perception alongside human knowledge. “To Polanyi knowledge is first and foremost personal, and we use tacit knowing when we make intelligent use of our bodies as instruments. We rely on our bodily judgments while attending to things of the world, and we undertake actions that respond to governing principles without attending to these principles” (Almevik 2016, 82).

In the process of learning certain actions, the knowledge in crafts, inherently tied to persons and actions, makes intelligent use of the body

and its tools. This includes sensory perception, limbs and gestures. Polanyi elaborates that knowledge embedded and embodied this way reacts to regulating principles without questioning them. This form of intelligence is not exclusively for crafts. It is just as important in science, as scientists also use tacit knowledge to tackle research problems, to pursue solutions and anticipate discoveries. As a chemist himself, Polanyi was speaking from personal experience (Almevik 2016, 82).

Like scientists in laboratories, craftspeople experiment, observe, react immediately to unforeseen circumstances or surprises, and make space for chance in their workshops. Craft workshops and construction sites are places of learning and knowledge, next to schools and universities.

Thinking about transferring this “hidden form” of tacit knowing, the US sociologist Richard Sennett suggests that craftsmanship is to be transmitted in accordance with the motto “Show, don’t tell” (Sennett 2008, 240). Sennett refers to the neurologist Frank Wilson, when he says, that body movements form the basics of language (Sennett 2008, 242). If we watch craftspeople at work, we can recognize a level of skill and knowledge in their movements and gestures. Mastering a gesture, whether playing the piano or planning wood or forging a door handle, leads to a point of perfection, where the body begins



Film stills showing a blacksmith and a violin player in action, at the exhibition *Handmade*, 2016. © Matthias Günter

to perform on its own. We can continue to cultivate new skills from this point. Craft researcher Richard Sennett describes achieving these qualities in collective and productive work as fundamental characteristic of craft. As soon as a new practice becomes a routine, this then becomes a fertile ground for cultivating more knowledge and innovation. Sennett considers these qualities as transferable and practicable in digital contexts as well (Sennett 2016, 48-50). In an interview, published in the catalogue of an exhibition at the MAK (Museum of Applied Arts, Vienna), he says: “The most striking thing to me since my book [*The Craftsman*] was published is how many people in the digital world have responded to it—computer programmers, people who build hardware and so on—who say: We too, are craftsmen, . . .” (Sennett 2016, 50). The nature of craftsmanship lays in its attitudes, and we need to keep and transfer such attitudes, not just skills and techniques.

Watching crafters at work is to feel joy for its refinements. A few years ago, the Werkraum authored a special film project, which was shown in 2016 at an exhibition titled *Handmade*. Peter Zumthor, the curator of the project says: “We do many things with our hands, touch people, play the piano, sewing clothes, lay rebar in formwork, grind flooring, clean dishes. Sometimes the prestige of handmade objects is great. Sometimes the result of work performed with the hands is hardly worth mentioning or is not even visible. Artists, who paint, draw and give shape to things speak of the intuition of the hand, while manual labourers on the production line tell other stories” (Werkraum Bregenzwald 2016). The young Swiss film maker Matthias Günter had produced 61 short films, an inventory of things covering all kind of manual activities, professionally executed. Crafts skills were made visible, original noises at work audible. Tacit knowing has not been hidden out, and sensory aspects of embodied skills had been taken care of. The sound of the environment connected the record with reality. The filmmaker documented working steps 1:1, not cutting off relevant information in a procedure.

In accompanied talks moderated by Peter Zumthor and Renate Breuss, craftspeople, farmers, artists, medical practitioner, a nun, and a midwife talked about their works, explicated what they are doing, in a metier-relevant descriptive language—a language that attends to the sensuous aspects as well.

4. Sharing and Exchanging Knowledge

Sharing knowledge in craft is rooted in people and practices—an important condition in know-how transfer and knowledge exchange. The annual exhibition in the Werkraum Bregenzerwald creates an arena for this subject—that is, for a collaborative craft development and sharing knowledge. The transdisciplinary approach called for objects, developed and realized in newly formed collaborations between different crafts and trades. Making the processes of developing and implementing products, transparent along with their social, cultural and ecological context, created a juxtaposition between craft and knowledge in one space.

The presented objects explored various approaches, and the field of applied knowledge practices include exhibits with the focus on material knowledge, cultivated knowledge, knowledge transfer or knowledge documentation.

In the field of sharing and exchanging an expertise, the exhibition piece called *Vision in Black* compares and demonstrates the technique of blackening in three different craft businesses. A cabinet maker, a butcher and a steel blacksmith use all the same techniques in order to care for, to preserve, and to protect their products. The cabinet maker uses charring as a tool to give his table a new sensory quality. This requires a specific and



From Display Window to Knowledge Display. Exhibition on knowledge and collaboration in craft, 27 February–31 October 2021, Werkraum House, Andelsbuch. © Johannes Fink

complicated craft technique during which the material must be kept at a certain temperature to prevent it from burning. The result is a deep black, refined surface that brings out and emphasizes the wood's distinct features such as knots, cracks and swirls. The final surface is sealed with oils or lime to make it more resistant, and the same technique is used by the steel blacksmith as a finish for the frame as well. He contributed the steel frame of the table and the meat hooks for the charcuterie hanging over the table. The Master butcher treats his charcuterie with heat and smoke, resulting in a similar visual effect as in the wood and steel mentioned above. The three collaborating partners employed similar processes which use heat, smoke and fire to change properties of their respective base materials. All of them have a deep understanding of the qualities and reactions of wood, steel or meat. In the process of this work, they have reflected, employed and pushed boundaries of their long-standing expertise and know-how in their individual processes. Knowledge cultivation followed a work-based, sensory observation of a phenomena. The unconventional juxtaposition gives the act of blackening



Vision in Black, exhibition object of a cabinet maker, a butcher and a steel blacksmith, 2021. © Johannes Fink

a new dimension.

Sharing and exchanging the know-how among the trades connects people and creates new perspectives. Co-creative processes in workshops, in conversation, and in practice produce social and economic benefits—for individuals and for the craft of an entire region. The community-based values, skills, and techniques are embedded in the products they create, making them an essential part of the culture.

5. Knowledge Transfer

When transferring skills and knowledge, it is important to know what you want to pass on first. What has proven worthy, and what has not? What are the priorities and who sets them? In traditional education system, institutions are responsible for the selection and preparation of a syllabus, while in the craft sector, the workplace is the site of learning and knowledge. Instructors in each trade analyze and focus on the work tasks that are most relevant and choose adequate digital and analogue materials and tools. Knowledge passed on with professionalism and engagement is difficult to capture in books. In order to preserve it for the crafts and the region for generations to come, work in craft needs to be communicated in new ways and media. This raises the question: how can we adequately supplement traditional strategies of knowledge transfer—from craftsperson to craftsperson, from face to face—with up-to-date formats that speak to future generations in crafts? Passing on knowledge and know-how is one of craft's fundamental characteristics. Handed down from generation to generation, from workshop to workshop, the preservation of knowledge is ensured in formal and informal training, and further training. Learning on site in the workshop is marked by dynamic and personal teaching. As the number of craftspeople is shrinking rather than growing, knowledge is also being lost. This calls for concrete countermeasures.

The establishment of the Werkraum School is one first step in this direction. As a joint platform of many small businesses, the Werkraum Bregenzerwald had to break new grounds in vocational placement. The dual

education system is a successful program in Austria, Germany, Switzerland and partly Italy (South Tirol), maximizing vocational and work-based learning (practical and in the workplace). The new format gives orientation and guidance to the crafts professions and speaks successfully to future generations. What started as a pilot project is still a work in progress after six years. The Werkraum School combines apprenticeship and a trade school, structured into five school grades. The early curriculum guides students to get to know the materials, techniques and the tools, in order to get a sense of what young students are really drawn to in their first propaedeutic step. The curriculum follows the idea to get to know all kinds of materials, techniques and tools, to get a sense of what a young person is really drawn to in a first propaedeutic step. The learning labs take place in the workshops once a week. The branches include cabinet makers, window-installers, carpenters, floor layers, upholsterers, organ builders, metal technicians, goldsmiths, electrical installation technician, plumbers, roofers, tinsmiths, bricklayers, painters, printers, bakers and butchers, IT technicians, stone sculptors, gardeners and stove builders.

Furthermore, students are designing and producing their own websites, documenting and communicating from peer to peer of what they are doing



Werkraum School students building a structure of wood, supported by design teachers, coaches and craftsmen. Learning Lab 2019. © Roswitha Schneider

and experiencing, using mixed media. Senior craftsmen act as personal instructors, and the digital learning equipment expands the concepts of telling. But as mentioned above, not everything can be learnt out of books. Experiencing the properties and qualities of a material with all senses only strengthens the ability to judge and become confident in one's own perception. This is a type of knowledge that books and theory cannot really convey. There is a gap that needs to be bridged on the level of education policy, and the value of know-how in craft needs to be repositioned in general. The Swedish Craft Laboratories at the University of Gothenburg, established in 2010 and situated in the city of Mariestad, started to make major contributions to new methods of transmitting crafts knowledge via mixed media, especially via film (Almevik 2016, 77-80).

Transferring knowledge can also be practiced on an object itself. In the Werkraum exhibition, this is exemplified with the redesign of a foldable table bench. The participating cabinet maker's many years of experience and the metalworker's know-how allow them to creatively expand knowledge while creating a new and improved incarnation of a classic piece of furniture. It also shows how traditional techniques can be combined and improved with new knowledge.

The object of a foldable set, called KLAPPER 200, is the visual and qualitative upgrade of a quintessential piece known as the "Bavarian beer table," a



Exhibition object bench and table set, foldable. Tischlerei Anton Mohr and Gerola Metalltechnik. © Johannes Fink

classic bench and table set. To come up with a modern, high-quality product, forms and materials had to be reconsidered. The partners went for materials that are of superior quality to those used for the mass-produced classic, making the set also attractive for both outdoor and interior use.

The prototypes show different woods and finishing. Table tops show soap finished maple, oil finished elm, oil finished ash and linoleum; and bench seats show soap finished maple, oil finished elm and oil finished ash.

Special attention was paid to the development of functional fittings that meet the high demands of handcrafted furniture without sacrificing the ease of an intuitively usable, durable solution. In the course of their collaboration, metal workshop Gerola Metalltechnik and cabinet maker Tischlerei Mohr, both familiar with the mechanics of the classic, designed new metal fittings that are easier to handle and more aesthetic. Extensive load tests with the prototypes that were created during the process helped the partners make the product fit for serial production. Simple and straightforward guidelines for the production workshop demonstrate how the project partners worked together with professionalism and mutual respect. As such, openly sharing and passing on know-how and experience form the basis for a successfully improved product.

6. Knowledge Documentation

Generally speaking, documenting a situation encompasses both an authenticating and a self-reflective power. Documentation in craft reproduces and explores the circumstances it describes. During the transferring process of documentation, shifts are created by the use of media and technology, the craft itself, and its presentation and didactic communication. Recent studies recommend supplementing traditional documentation methods with inputs from everyone involved in a participatory setting. They also suggest adding new media and using mixed methods to document situations relating to craft (Almevik 2016). Gunnar Almevik, who joined the EU project "On skills, training and know-how transfer" as the Swedish national expert, carried out a survey (together with the Swedish Craft Laboratories in Mariestad and the

National Property Board) on the state of traditional craftsmanship in Sweden. He states: “Documentation skills and participation were elicited as important means to empower craftspeople in the complex processes of making things, in fields where craftsmanship is reduced to a means of production” (Almevik 2016, 84).

The development and production processes presented in one of the exhibits guides our attention from raw material to finished product, thus making the complexity of craft work transparent. Using the physical object to retrace a work process from raw material to completed product is an alternative form of documentation, next to common techniques such as written and visual records, sketches, implementation plans and detailed plans. Here, the documentation and object become one. The experts themselves prioritize which parts of the process should or should not be emphasized according to the specific perspective of craft or recipient.

7. Conclusion

1) What needs to be considered, when it comes to Know-How Transfer in craft:

- There has to be an awareness of the world before it can be made explicit and communicable.
- Participation is needed, when experts pick up and extract the invariants of peoples’ implicit knowledge.
- Craftspeople need to be involved in the documentation of craft procedures and crafted objects within their scope of competence.
- Context-appropriate methods are provided by craft centers—e.g. The Craft Laboratory in Mariestad, Sweden (linked to the University of Gothenburg) and the Craft Association of the Werkraum Bregenzerwald.
- Different methods of documentation need to be developed, in order to expand the concept of telling and the face-to-face transfer by the means of new media.
- Tacit knowing should not be hidden, and we need to take care of the

sensory aspects of embodied skills or relevant information of a procedure—this concerns all forms of documents, written, visual or audio.

- Using new media for transferring and documenting knowledge in craft attracts young people for skills and innovative techniques, used in daily craft procedures.
- First experiences with the Werkraum School show that engagement of society has proved to be effective. The sixth-year group started in autumn of 2021 with 31 students, 7 females and 24 males. The crafts can gain more motivated learners than before, enforcing digital tools in presenting themselves to a broader public, and from peer to peer. Different learning contexts and learning communities have improved the learning aptitudes, as students learn to reflect and explicate what they are doing. As not all of the graduates accept employment in the workshops of the region or in the engaged member companies, the school contributes to the transfer of knowledge in craft in general. The education is considered to be a springboard for diverse professional careers. Especially large industries estimate this well-educated people. That is noticeable, when more and more interest comes from outside the region.

2) What society can learn from knowledge practices in craft

There is a fundamental relationship between mental and physical work. Sensualists and philosophers have had the understanding that we need to animate the imaginary by material contacts, by doing something physical. This means participation in reality. What John Locke remarked in the seventeenth century, that nothing is in the intellect that was not first in the senses, is not forgotten today. Simply put, the mind would have nothing to think about without the use of haptic perceptions, without using our senses. In crafts, many decisions are made and felt this way—in the words of Rudolf zur Lippe, the human being is much more reliable in this process than machines. Being integrated or part of this process makes one stay awake and attentive. This motivational effect is, as Lippe says, a result of the direct dialogue with the materials (Lippe 2005, 6).

Following the crafts researcher Richard Sennett, innovation in the crafts

or new practices are based on routine work, on implicit or tacit knowing. These qualities can be transferred into other contexts and surroundings, and are practicable in digital contexts as well. In his definition, craftsmanship is an attitude, a teamwork in an open system, in contrast to industrial systems as being closed systems. The promotion of trusting relationships, the exchange and share of knowledge needs to be considered when it comes to a creative transmission of traditional crafts knowledge.

REFERENCES

- Almevik, Gunnar. 2016. "From Archive to Living Heritage: Participatory Documentation Methods in Crafts." In *Crafting Cultural Heritage*, edited by Palmsköld, Rosenqvist & Almevik, 77–99. Gothenburg: University of Gothenburg. <https://gup.ub.gu.se/file/206649> (last downloaded 2021-08-22).
- Bezauer Wirtschaftsschulen. 2020. *Präsentation Werkraum Schule*. https://www.youtube.com/watch?v=2F8wEZveq_U (last downloaded 2021-08-22).
- Breuss, Renate. [1999] 2020. *Das Maß im Kochen* (Measuring in Cookery). Innsbruck: Löwenzahn.
- European Union. 2019. *Fostering Cooperation in the European Union on Skills, Training and Knowledge Transfer in Cultural Heritage Professions*. Report of the OMC Working Group of Member States' Experts. Luxembourg: Publications Office of the European Union. <https://op.europa.eu/en/publication-detail/-/publication/e38e8bb3-867b-11e9-9f05-01aa75ed71a1/language-en> (last downloaded 2021-08-22).
- Kubelka, Peter. 2013. "Der handgemachte Mensch" (The Handmade Human) [video lecture]. Unpublished transcript by Renate Breuss.
- Lippe, Rudolf zur. 2005. "Handwerk-Ökonomie des "Zwischen." In *eigen+sinnig. Der Werkraum Bregenzwald als Modell für ein neues Handwerk*, edited by Florian Aicher and Renate Breuss. München: Ökom.
- MAK (Museum of Applied Arts). 2017. *handiCRAFT. Traditional Skills in the*

- Digital Age*. Exhibition Catalog. 14 December 2016–9 April 2017. Vienna: Verlag für modern Kunst.
- Polanyi, Michael. [1966] 2009. *The Tacit Dimension*. Chicago: University of Chicago Press.
- Sennett, Richard. 2008. *Handwerk*. Berlin: Berlin Verlag. Originally published as *The Craftsman* (New Haven, London: Yale University Press, 2008).
- _____. 2016. "Musicians, Sportspeople, and Computer Programmers Are Craftspeople Too." In *handiCRAFT. Traditional Skills in the Digital Age*. Exhibition Catalog of MAK, Vienna.
- Werkraum Bregenzwald, ed. 2016. *Handmade*. Exhibition Catalog. Andelsbuch.
- _____, ed. 2021. *From Display Window to Knowledge Window*. Exhibition Catalog, co-authored by Renate Breuss and Daniela Fetz (English translation: Aurelia Batlogg Windhager). Andelsbuch.



Ishikawa-mon Gate of Kanazawa Castle

Formation Process of the Creative Environment Responsible for Innovation and Succession: *Art University and Craft Artists in Kanazawa, Japan**

Atsuko MAEDA**

Abstract

This study examines the creation of diverse value by dynamically analyzing the social collaboration activities between education research institutes forming a regional core and affiliated individuals in the field of Japanese crafts today. It considers a case study of the diversity and expertise of an art university that leads the innovation and succession of crafts that symbolize the history and culture of Kanazawa, a city with a population of 460,000 located on the central western coast of Japan's main island. This study elucidates the process by which rich social collaboration contributes to the creative environment of crafts production in the region through artists, works of art with related materials, and education and research programs.

Keywords: creative environment, innovation and succession, art university, craft artist, social collaboration results

* This paper is based on the Kanazawa Study of "Formation Process of the Creative Environment Responsible for Innovation and Succession: Art University and Craft Artists in Kanazawa, Japan," *Culture and Economics*, 2020, vol. 17, no. 2, pp. 18-33. Both studies were supported by JSPS 19K23236.

** Atsuko MAEDA is a researcher at Center for the Study of the Creative Economy, Doshisha University in Japan. She received her Ph.D. in Economics from Doshisha University. Her publication includes "Creative Environment Which Reconstruct Local Traditions: Human Resource Development and Knowledge Transfer through Network of Education Research Institutions." E-mail: a-maeda@xa.catv.ne.jp.

1. Introduction

For the arts and culture that symbolize the tradition of a region to contribute to sustainable development, it is necessary to have diverse and specialized human resources, concrete works of art, and systematized knowledge, as well as an education research system that brings out the cultural strengths unique to the local creative environment on the global stage. However, in the context of cultural economics and the creative economy, there has been little discussion on the results of social education and research carried out by local art universities and affiliated individuals, who can be regarded as principal leaders in creating diverse and specialized value that is different from the existing value.

Florida (2002a, 2002b) argued that the creativity¹ of universities is not reflected in the economic development of a region, unless it incorporates diversity and openness into the region's creative environment. However, he also suggests that the social role and methodology of universities in achieving



Photo 1. Ishikawa-mon Gate of Kanazawa Castle

Source: Kanazawa City website.

1. Kawakita (1993) defined creativity as “to break through the current situation and always bring it to a new state.”

this goal remains unknown.

Given this background, the present study examines the continuous social collaboration activities of a regional core art university and its faculty members, students, and graduates who are craft artists² in Kanazawa, Japan. These craft artists are actively involved with universities, museums, vocational schools, and other regional and global art events and live close to one another because of their interactions of commonality and complementarity in this creative environment. This study considers the cultural-economic and social impact that these social collaboration activities have on the creative environment that includes individuals, organizations, systems, and regional characteristics. That is, this study clarifies the value added to human resources, works of art, knowledge, and education research created from the social research activities of education research institutes and their affiliated individuals (Maeda 2020, 2021).

2. Previous Studies

For creation and the creative environment, the definition of “ba” (場: literally, the “place and time” in Japanese) is not uniformly defined, but this concept is discussed in various ways with respect to creative city theory, the creative economy, and knowledge creation theory.³ The concept is defined by Sasaki (2012) and Hagihara (2014) as the milieu of value creation realized by interactions between cities, regions, and residents. Nonaka et al. (1996) also defined the concept as a space of knowledge creation constructed by corporate organizations and their human resources. In the “ba” of value creation discussed herein, tacit knowledge (Polanyi 1966) such as ingenuity and beliefs shared by continuous interaction between art universities, affiliated artists, and society is absorbed by individual craft artists, works

2. Florida (2002) defined artists as one of the super creative cores. This paper discusses craft artists as a creative class because they bring creative value to the region in addition to artworks.

3. See Maeda (2021) for details on the definition of the “ba” of creation.

of art and related materials, and education research programs and then transmitted as added value to their surroundings. This process realizes a time and space that foster an innovative and inherited creative environment.

The creative environment is defined in this study as lifelong engagement between an art university and artists who are its students, graduates, and faculty members, and the organizations and systems that are in close proximity and have organic interrelationships involving locality. Close attention is also paid to the relationship between the creative class defined by Florida (2002a, 2002b) and the creative cluster in which the university is the social foundation and the creative community is a comfortable living environment.

In the past, according to industrial cluster theory⁴ defined by Porter (1998) based on industrial agglomeration theory (Marshall 1890), manufacturing companies were organically located close to supporting organizations, such as education research institutes and local governments. Many cases of external economic effects have been analyzed worldwide. However, in the twenty-first century, with the rapid expansion of the creative economy, the theory of creative clusters has emerged in which creative industries (UNCTAD 2010) involving the creative class are concentrated in certain cities and regions, and their cultural life is not limited to economic effects alone but also includes environmental comfort. Although the definition of the creative class and the evaluation index of the agglomeration effect advocated by Florida have been criticized (Pratt 2011; Markusen 2006), the target fields of cluster theory today have been extended to include not only manufacturing and ICT, but also the creative arts (i.e., fields with favorable marketability and work environments).

On the other hand, the craft production system that forms an industrial cluster in a certain area by “flexible specialization” (Piore and Sable, 1984) has led to lively debate about the challenges of human resource shortages, product design development, technology succession, and internationalization in domestic craft clusters (e.g., Yamada 2013; Shigeno 2009). However, little research investigate the creative environment in regions and at art universities as the cornerstone

4. Porter (1998) proposed the definition and components of a cluster as “a group of companies that belong to a specific field and are closely related to each other, and are networked with commonality and complementarity.”

of sustainable development in the crafts and related industries. This is because crafts related to regional characteristics and the manufacturing industry, however classified as (applied) arts, are underdeveloped in the context of cultural economics and the creative economy, due to the difficulty of uniform evaluation and lack of public materials.⁵ Also, Markusen (2006) pointed out that there are limits to internationalization, employment stability, and research and development capabilities in craft production systems in industrial clusters, and she surveyed the outputs of interaction between social art activities and artists. For the strengths of local culture to be evaluated by the international community and to bring sustainability to the region, local art universities and affiliated individuals must play an important role in the continuous creation of pioneering craft artists, innovative works and related materials, as well as education and research systems. Based on this literature review, this study can be characterized as follows.

First, in the context of cultural economics and the creative economy, this study discusses the contemporary crafts that have become a symbol of local culture and are also related to local industry.

Second, this study highlights non-profit organizational systems and industries that demonstrate commonality and complementarity in the creative environment, formed by organizational and individual social collaborations between an art university, its affiliated individuals, and related organizations.⁶ That is, it analyzes inter-organizational structure that shows mutual complementary and synergistic elements. The results reveal the regional characteristics of the creative environment (spatial axis) and changes in social structure (time axis).

Third, the data sources of this study include official materials, 300 hours of interviews with related organizations over the past 10 years, totaling more than 175 interviews, career path analysis of ceramic artists such as faculty members and graduates (conducted from 2014 to 2017), and a questionnaire survey (conducted in 2016) for exhibitors of craft tourism projects.

5. It is difficult to accurately extract data from public information that is classified as a “craft artist” because they are often considered full-time faculty members of educational research institutes.

6. University consortium, artist-in-residence (AIR) facility, independence support workshops, nearby educational and research institutes, cultural tourism facilities, public galleries, etc.

Artists and the education research institute that nurtures them are the main elements that lead the creation and creative environment of arts and culture. However, based on observation of changes in social structure at home and abroad, in order to showcase the talent of artists and help them master their creativity, variety of expressions, and specialized skills, there is an urgent need for the following complementary processes to support the creative “ba” of education research institutions: (1) learning and research based on continuous experiences,⁷ (2) production and presentation of artworks, and (3) systematization of related materials. Today’s craft artists are expected to spend at least 10 years after graduating from university, procuring specialized studios, tools, and natural materials, refining their specialized skills through experience, and working to secure a livelihood (Maeda 2021). This makes it necessary to create a creative environment that provides continuous and integrated support to talented young individuals. At the same time, their own creative activities should be shared as contributions to cultural, economic, and social value, as advocated by Throsby (2000), and not be limited to individual career development.

3. Research Method and Hypothesis

This study mainly focuses on Kanazawa College of Art (hereafter referred to as “the Art University”) in Kanazawa, Japan, with present-day crafts classified as applied arts, and craft artists defined as students, graduates, and teachers of the Art University.

By continuous engagement with art museums and vocational schools, this study investigates the process by which diversified value is created from individual career development, production and presentation of art works, and social collaboration in education research.

In this study, the basic methodology of a knowledge creation model (Nonaka and Takeuchi 1996) is referred to as the value creation of education research institutes and craft artists.

7. For the analysis of the development process of adults, refer to “Dynamic Skill Theory” (Fischer and Bidell 2007).



Photo 2. Library & Gallery of Kanazawa College of Art (photo by the author)

First, it classifies the functions within the organization that cultivate advanced craft artists and other professionals, work materials, and social collaboration research into four processes: (1) learning and research, (2) production and presentation, (3) systematization of materials, and (4) value creation (Fig. 1). Next, it specifies the results of art education research that create diverse value from the main elements comprising the “ba” where each process ((1) through (4)) in the organization is carried out, the external organizational system that complements and synergizes those processes, and their social cooperation.

The hypothesis of this study is that, if a “ba” of creation where internationality and regionality are constantly intermingled is formed by continuous social cooperation between art education research institutes and craft artists, then advanced craft artists who engage in arts and culture that symbolize the region (1) resonate with unknown tacit knowledge (ingenuity and belief), (2) produce excellent works of art and creative presentations (explicit knowledge) through a process of thinking and errors, and (3) systematize works of art and related materials (explicit knowledge). Widespread dissemination of information is assumed to (4) have the effect of promoting human resource development and transmission of systematized

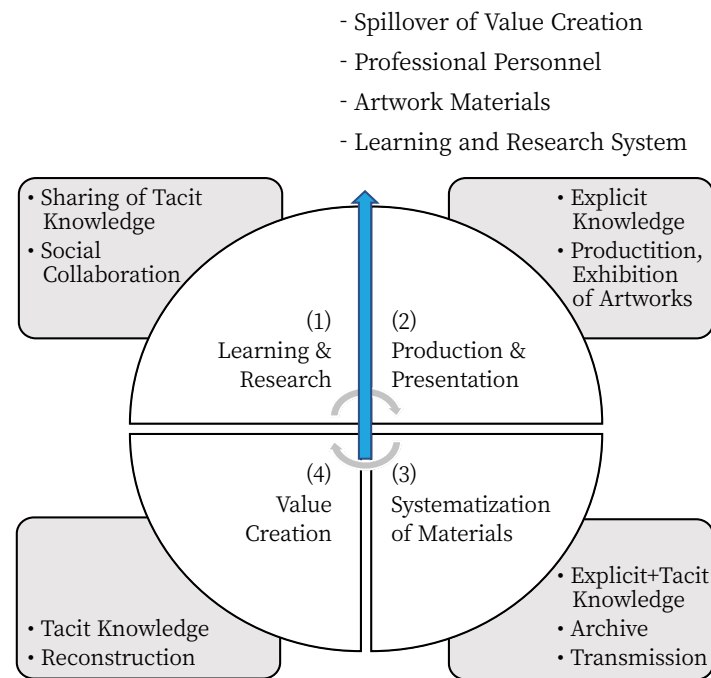


Figure 1. A “ba” of value creation within an art education research institute.

Note: Refer to the methodology of the socialization, externalization, combination, and internalization (SECI) model (Nonaka and Takeuchi 1996; Maeda 2021).

knowledge in the surrounding environment that is not limited to each organization (Fig. 1). Furthermore, in order to promote the circular flow of “ba” from (1) through (4), a social cooperation system is needed that demonstrates creativity, as well as complementary and synergistic effects.

4. The “Ba” of Creation Formed by the Art University and the Creative Environment

A total of 24 ceramic artists based in Kanazawa participated in career path surveys conducted from 2014 to 2017. The “ba” of their creative presentations

have diversified since the end of the twentieth century and consist of, in chronological order, the Faenza International Ceramics Exhibition in Italy, International Ceramics Exhibition Mino in Japan, Korean International Ceramics Biennale, Taiwan International Ceramics Biennale, and other international open call exhibitions, artist-in-residence (AIR) exhibitions, art festivals, and trade fairs. The number of such events has increased rapidly worldwide.

Japanese ceramic artworks today, which are said to be original expressions using craft materials or traditional methods, have been supported by overseas experts and collectors as an alternative art form to paintings and sculptures. As a result, the aim of graduate school’s study program is not limited to white cube exhibitions, but extends to exhibition design, lectures, and workshops at local art festivals and various creative environments in Japan and overseas. Also, at the Art University and vocational schools,⁸ there has been an increase in the number of classes inviting multi-genre experts who are active on the frontlines of the art world. Given the recognition of such changes in the environment, the following is passed on to the local creative environment: added value of human resources, work materials, and education research programs created from the creative “ba” engaged by the Art University, vocational schools, museums, and affiliated various artists in Kanazawa.

This process is characterized by considering local cultural policies, changes in social structure, and the locality. Since the end of the twentieth century, Kanazawa’s cultural policy has been integrated with urban policy (Sasaki 2012), with a goal of forging a path for the creative development of the international community based on the artistic culture that symbolizes the traditions of the region. In 1995, Kanazawa City promulgated the “Kanazawa International City Concept” and “World Craft City Declaration” as measures to revitalize the hollowing out of urban areas caused by the relocation of

8. According to the “2021 Kanazawa College of Art Entrance Examination Results,” 12% of newly enrolled students are from Ishikawa prefecture (14% are from the three Hokuriku prefectures), and more than half are from the three largest areas in Japan. In recent years, most students in the Craft School are from outside the prefecture (personal correspondence with executives of the school, July 26, 2017).

Table 1. Basic Information of Three Education Research Institutes in Kanazawa

Name	Kanazawa College of Art (the Art University)	21st Century Museum of Contemporary Art, Kanazawa (the 21 Museum)	Kanazawa Utatsuyama Kogei Kobo (the Craft School)
Year of establishment	1946	2004	1989
Art division	fine arts, design, craft	contemporary arts (including design and crafts)	ceramics, <i>urushi</i> (lacquer) work, dyeing, metal work, glass
Number of persons	722 students, 57 faculty members, 14 staff (as of April 2021)	39 staffs (as of March 2020)	28 trainees, 14 staffs (as of September 2021)
Annual budget (1 yen = US\$0.01)	1,345 million yen (FY2021)	908 million yen (FY2021)	153 million yen (FY2021) Separately, payment of 33.6 million yen incentives from the city
Visitors	-	2.3 million (FY2019)	-

Source: Annual reports of each institute and city of Kanazawa.

Kanazawa University and the Ishikawa prefectural government building.

Typical measures were the opening of the 21st Century Museum of Contemporary Art, Kanazawa (hereafter referred to as “the 21 Museum”) in 2004, becoming a UNESCO Creative City of Crafts and Folk Art in 2009, and promoting inbound cultural tourism after the opening of the Kanazawa extension of the Hokuriku Shinkansen bullet train service in 2015. These projects were carried out in sequence, and it was inevitable that the system and infrastructure that could support the international creative environment would develop rapidly.

First, measures were promoted to develop facilities and build a support system that would enable the city to secure and train talented young craft artists nationwide. In addition to the Art University (founded in 1946), a key player leading the internationalization of the creative environment of Kanazawa’s crafts was Kanazawa Utatsuyama Kogei Kobo 金沢卯辰山工芸工房 (founded in 1989; hereafter referred to as “the Craft School”), which has the philosophy of “nurture,” “connect,” and “disseminate” to the world. Another is the 21 Museum (founded in 2004), which disseminates present-day crafts internationally in the context of contemporary art. Most of these crafts are created by individuals who are gathered from all over Japan. The Kanazawa Art Creation Foundation runs the Craft School and the 21 Museum, along with several studios and workshops that allow craft artists who have recently graduated from universities or vocational schools to rent professional studios for long periods at low cost and utilize them 24 hours a day. Both facilities were developed by Kanazawa City in order to promote arts, crafts, related industries, and continuous activities internationally by establishing talented young people and leaders locally.

For further discussion on this creative environment in Kanazawa, refer to Figure 2 and its note for understanding the complementary and synergistic elements, as well as the formation process of value creation in the creative environment responsible for innovation and succession.

Figure 2 illustrates a creative environment that facilitates the sharing of human resources, work materials, and affiliated education research programs was fostered by structuring a social cooperation system that has complementary and synergistic elements.

The promotion of such measures characterizes the relationship between the creative “ba” created by the Art University, which handles various crafts today, in cooperation with the 21 Museum and the Craft School, and their surrounding creative environment (within the framework of complementary elements and synergistic elements).

First, as shown in Figure 2, the place axis (vertical) and time axis (horizontal) consist of processes (1) to (4), and crossover with the spiral activity path of affiliated individuals. The spatial axis (vertical) denotes collaboration with external organizations where complementary and



Photo 3. Utatsuyama Kogei Kobo, Kanazawa
Source: Kanazawa City website.

synergistic elements are demonstrated in the “ba” of in-house creations at the Art University, the 21 Museum, and the Craft School, which create diverse specialized human resources and work materials, and conduct a range of social collaboration research. By promoting such measures, a relationship is fostered between the creative “ba” at the Art University, which handles various frontline crafts, in cooperation with the 21 Museum and vocational schools, and their surrounding creative environments (complementary and synergistic elements that are characterized in Figure 2).

Next, the exchange between the previously discussed craft artists, and local human resources based at vocational schools and business establishments located in each craft cluster is a multi-layered and continuous medium brought about by individual procurement of materials and tools, study programs of the vocational schools, and regional collaboration art projects. In particular,⁹ a great complementary effect is exerted between organizations in an art university, vocational schools, and museums by

9. The 21 Museum Exhibition “Kanazawa Art Platform” (2008), “Art Crafting towards the Future” Exhibition (2012), Kanazawa World Craft Triennale (2010–), Kanazawa Toryoe (2010–2015), Kanazawa 21st Century Craft Festival (2016–), Fashionable Messe (2006–2015), 21st Century Takagamine Forum (2017), and East Asian Cultural City 2018 Kanazawa (2018).

Complementary / Synergic Elements	<ul style="list-style-type: none"> - local universities - artisan workshops - individual studios - low-cost rental studios - vocational schools in each production area ● university consortium ● AIR ● overseas study 	<ul style="list-style-type: none"> - galleries - general art museums - regional craft museums - craft antenna shops - art NPO ● research result exhibitions ● regional art projects 	<ul style="list-style-type: none"> - local universities - industrial research center - general · special museums - crafts associations - public interest incorporated foundation - industrial cooperatives and other support groups ● media ● journals 	
The Art Museum	<ul style="list-style-type: none"> ● lectures at university / school ● regional art events 	<ul style="list-style-type: none"> ● special / open call exhibitions ● university faculty annual exhibition ● student / trainee graduation completion exhibition ● study results exhibition of university / school 	<ul style="list-style-type: none"> ● collection ● archives and information dissemination of artists and works 	<ul style="list-style-type: none"> ● exchange of diverse human resources from around the world ● knowledge transmission ● promotion of social education through participation exchange ● vitality by local fixation of talented
The Craft School	<ul style="list-style-type: none"> ● invited lecturers from the Art University, locals, nationwide professionals ● independence support system (exemption from fees for training, workshop usage, payment of incentives) ● AIR 		<ul style="list-style-type: none"> ● information management of graduates / lecturers and works ● archives of historical craft materials 	<ul style="list-style-type: none"> ● attract talented human resources from across Japan ● develop sophistication and uniqueness of specialized skills ● explicit works with tacit knowledge unique to the region as added value ● vitality by local fixation of talented
The Art University	<ul style="list-style-type: none"> - research centers for social collaboration, international exchange, art and craft ● off campus (required / elective) ● on campus (theory / basic exercises) 	<ul style="list-style-type: none"> - art & craft research center - gallery on campus - satellite design museum - satellite art studio - satellite art space 	<ul style="list-style-type: none"> - library - art and craft research center ● academic papers ● dissertations ● stock of art works ● archives of affiliated individuals 	<ul style="list-style-type: none"> ● advanced internationalization and diversification of individual careers ● accumulation of pioneer research ● systematization of materials ● regional contribution ● combination of deficit knowledge and implicit knowledge and their transmission ● vitality by retention of local talent
Process	(1) Learning & Research	(2) Production & Presentation	(3) Systematization of Materials	(4) Value Creation

Figure 2. Education research institutes and craft artists in the creative environment of Kanazawa.

Note: The horizontal axis (time) consists of the creation place of an organization’s four processes, and the vertical axis (space) consists of aspects of collaboration between various education research institutes and external complementary and synergistic elements. Artists actively cross time (horizontal axis) and space (vertical axis) in a spiral form and develop their professional career. Text in red denotes the elements that have been established since the 1980s. ● indicates program or medium and ● indicates outcome. Others mean facilities.

the following three factors : (1) an individual creative in-house “ba” for learning and study by external lecturers, social collaboration programs, and incubation systems that develop young talents and lecturers from around Japan with the hope of having them stay, (2) presentation by using the 21 Museum’s capability to disseminate information internationally, and (3) continuous systematization of knowledge at the Art University, collections of artworks and archives of artists in museums, and the ability to collect knowledge information unique to vocational schools.¹⁰

The components of social collaboration research based at the Art University are on- and off-campus social education classes (required and elective courses),¹¹ the Research Institute of Arts and Crafts (founded in 1972) and its affiliated gallery (opened in 2017), three research centers for social collaboration, international exchange, and education and research (founded in 2006), and satellite art spaces. The social education and research department and social cooperation system at the Art University are characterized by a project system in which specialized staff serve as contact points and specialized faculty members and students work together across years, majors, and positions.

The results of the project-type social collaboration research project, in which faculty members, students, and local human resources collaborate for an extended period, are creative production and presentation, systematization of materials, and their transmission, which sequentially and effectively develop into the next “ba” (Fig. 2). The circular system of added value has been multi-structured within organizations, between organizations, and in the creative environment and community to which cooperating local human resources belong. Furthermore, the social cooperation system and social education research department (social collaboration, international exchange, and education and research centers) together with University Consortium Ishikawa, Kanazawa University, and local public organizations, are complementary and synergistic elements in Figure 2. In these social collaboration study programs, the participating faculty members and

10. See Maeda (2021).

11. From the 2019 university syllabus.

students learn the abovementioned theory and basic exercises in advance on campus, and conduct fieldwork, creative production, and presentations locally in collaboration with local human resources at each juncture of the study program. The work materials are exhibited at the university campus gallery, the 21 Museum in the city center, and a rental gallery affiliated with an adjacent museum called the “Ishikawa Prefectural Government Memorial Shiinoki Guest House” (founded in 2010). Furthermore, these creative presentations are converted into knowledge information for oral presentations, master’s theses, and doctoral dissertations for students, business reports, and university bulletins for faculty members. These digital materials are then widely disseminated through multiple channels, including online websites, etc. In addition, individual awards recognizing the results of these studies are frequently given out. Therefore, the research results produced by the accumulation of such social study programs are not limited to individual career development¹² or the high reputation of education research institutes, but also have culturally, economically, and socially external effects on the creative environment and communities involved.

As described earlier in this study, the project-type social collaboration project in which local art universities cooperate with museums, vocational schools, and the organizational systems that promote their creative activities consists of: (1) human resource development that is rich in diversity and expertise; (2) creative production and presentation; and (3) systematized artworks and related materials, in a broad and complex manner. As evidence of further embodiment of value-added collaboration results, the Art University has worked on the two programs described below over the past 10 years that consist of (1) sharing of heterogeneous tacit knowledge, (2) advanced work materials created by trial and error, (3) systematized knowledge, and (4) in-house functions that enhance the circular social cooperation system that creates value.

12. The direct results are as follows: 1) experiences to adapt to diversified art environments; 2) increasing attendance at major domestic and overseas public exhibitions and art events from an early stage; 3) diversification of careers; 4) increasing of the number of awards received at major exhibitions and art events within the context of the entire creative environment; and 5) greater attention to local culture and locals.

1. Collection of valuable and rare craft materials from all over Japan, and the production, preservation, and utilization of sample books in the research project “Heisei no Hyakko-Hisho” (FY2009-2019)

This program is a joint project between the Institute of Arts and Crafts affiliated with the Art University and Kanazawa City. It re-evaluates and provides a modern interpretation of the historical significance of the sample book of craft materials, *Hyakko-Hisho* 百工比照 produced in the seventeenth century. Since 2009, resources related to materials, techniques, tools, and processes that are popular today have been collected, covering four fields of crafts (dyeing and weaving, lacquer work, metalwork, ceramics) and rare traditional industrial products (Japanese umbrellas, gold leaf, Japanese paper). The purpose is to contribute to the promotion of academic, cultural, manufacturing, and tourism industries. The material collection team consists of university faculty members who are craft artists, curators, craft artisans, and executives who belong to the Kanazawa Chamber of Commerce, the Kanazawa Craftwork Business Creation Agency, vocational schools, and museums. Work is also performed in cooperation with universities, associations, and unions located in production areas nationwide. Because this is a long-term extracurricular project, students have also participated on a part-time basis. Currently, more than 7,000 physical materials have been collected and converted into knowledge information in the forms of physical sample books, digital archive materials, and literature materials. The physical sample books and digital archive materials are permanently exhibited in the on-campus gallery at the university. They also were exhibited in the Citizen’s Gallery at the 21 Museum (2013 and 2015) and the Cheongju Craft Biennale in South Korea (2019), and have been used for classes and study groups inside and outside the university.

The above long-term project-type collaboration program between industry, government, and academia that crosses specialties, occupations, and organizations, first provide a “ba” for experimental (1) learning and research, (2) creative presentation, and (3) systematization and transmission of materials in the creative environment. This is done through the implicit knowledge of the personnel involved, physical and digital systematic



Photo 4. “Heisei no Hyakko-Hisho” (photo by the author)

materials, social collaboration systems, sustainable human resource development structures, and research and development that can be utilized for the purpose of (4) diversified value creation.

Second, the feature of these inter-organizational collaborations is the frequent use of free exchange zones as “ba” of creative presentation at the 21 Museum, which handles various artistic expressions today. In other words, the complementary nature of the Art University and vocational schools in terms of information dissemination stems from the collaboration between the 21 Museum and its adjacent gallery in cultural facilities, which disseminates local culture crafts internationally in the context of contemporary art (Fig. 2). The ability of the 21 Museum to attract visitors means the creation of a large-scale art exhibition that is different from existing craft exhibitions, a “ba” for international exchange, and a migratory effect on neighboring cultural facilities (official site of the Art University).

2. "Suzu Ware Reconstruction Project" by Social Collaboration Center (FY2009-2012), volunteer "Oku-Noto Satoumi/Satoyama Art Project" (FY2013-2015), and University Consortium Ishikawa support of the "Oku-Noto International Art Festival Preparation Project" (FY2016-2018)¹³

This program is founded as project-type research commissioned to the University Social Collaboration Center by the Suzu Ware Museum in Suzu City, 110 km north of Kanazawa. The production of Suzu ware was initially stopped at the end of the fifteenth century, but has been reconstructed in recent decades. On the 30th anniversary of this reconstruction, modern Suzu ware was molded, fired in an experimental model of an old kiln, and exhibited in the hall and on the grounds of the museum in Suzu by teachers and students who majored in ceramics. Works selected by visitors were exhibited as a collection. The Suzu ware research project has been continued, and the work materials from the results of the research were made available at affiliated satellite art spaces and at an art non-profit organization in central Kanazawa. Since then, volunteering university faculty, students majoring in art, design, and crafts, and overseas artists have stayed long and developed the "Oku-Noto Satoumi/Satoyama Art Project" in collaboration with the locals (Sakamoto et al. 2016). A long-term survey of rice terraces and old traditional houses was conducted, and they were designed and used as exhibition venues, rather than conventional exhibition facilities that can handle craft materials which require careful humidity control (2013). Since 2016, the project has developed into a University Consortium Ishikawa "Regional Research Support Seminar," and an interdisciplinary research team "Suzupro," consisting of faculty members and students majoring in contemporary art, design, crafts, and theory, was established. The aforementioned on-campus course consisted of theory and basic exercises, and locally conducted fieldwork. A total of 94 students exhibited four items at an old traditional house as invited artists at the Oku-Noto International Art Festival in 2017. In addition to the second-

13. Data from the Institute of Arts and Crafts "Institute Bulletin" (23-31), university business report and interviews with persons in charge (October 9, 2014, November 16, 2016, and July 5, 2018, respectively).

ever largest number of visitors to the art festival across 36 venues, one work was selected for permanent exhibition. Since then, fieldwork surveys have continued for the next art festival in 2021.

Information dissemination will be continued in collaboration with local human resources through means such as experimental creative exhibitions, workshops, and survey materials. Exhibitions will range from conventional white cube exhibitions consisting of works made with natural materials such as soil, lacquer, and Japanese paint, to outdoor exhibitions, terraced rice fields, and old traditional houses.

Participating individuals will be given the opportunity to diversify and internationalize their career based on their different social experiences. The Art University has been highly regarded by social collaboration research programs, and the verification of new possibilities through the revival of the Suzu ware. In addition to the Art University providing space for experiments to consider new cultural and industrial projects, and human resource development that aimed to innovate and inherit traditions in the existing environment, intercultural implicit knowledge was shared through exchanges between experts and young people.

5. Creative Environment and Craft Cluster Formed by Education Research Institutes

The career path of craft artists (Maeda 2021), focusing on the field of ceramic art, is based on a spatial axis, which is the creative environment and living environment in which the local core comprising the Art University, vocational schools, and museums are the creative foundation, and related organizations are located close to each other. Although there are individual differences, the time axes of involvement as students (trainees), teachers (lecturers and/or researchers), artists (craft artists and/or designers), and locals are represented by a crossover of time and space (Fig. 2).

In Figure 3, the creative "ba" at the Art University, the 21 Museum, and the Craft School complement each other and form a triangle, and related organizations and facilities are organically clustered around each institution.

The social collaboration of organic aggregates consisting of universities (Florida 2002a; Martel 2006), museums (Lazzeretti 2008), and vocational schools (Piore and Sable 1984) is a shared “ba” of creation in which the internationality of art and the regionality of culture are continuously intermingled, leading to diversification of creative activities.

The research results above are recognized as contributing culturally, socially, and economically to internationalization and regional contributions of education research institutes. In other words, when the regional core art university activates the “ba” of creation in intra-organizational collaboration with museums and vocational schools, the results are circulated inside the creative environment by tacit knowledge of each artist, artworks with related materials, and social cooperation programs (inside the boxes in Figure 3). That is, this creative environment includes organically interacting organizations by complementary and synergistic elements, conventional craft clusters, and cultural tourism facilities.

The creative environment formed by the education research institutes in Kanazawa is a complex structure of industry, government, and academia collaboration that crosses occupational areas and fields between individuals, departments, and organizations, and extends beyond Kanazawa to neighboring cities. At the Craft School run by the Kanazawa Art Creation Foundation and other vocational schools in the existing clusters, there is a mutual exchange of teachers and lecturers, graduates, forming a different management structure compared to that of the vocational schools and local industries. The results of social collaboration between education research institutes and affiliated human resources that cooperate in the crafts discussed herein have established a “ba” of creation where international (universality and diversity) and regional (uniqueness and expertise) characteristics intersect and fuse after considerable friction through individual tacit knowledge, artworks and related materials, and learning and research programs.

The challenge is to maintain facilities and support systems (Fig. 2) that will enable Kanazawa to secure and train talented young craft artists from across Japan in order to lay the foundation of a creative environment in which the superiority of the local culture can be demonstrated in the international

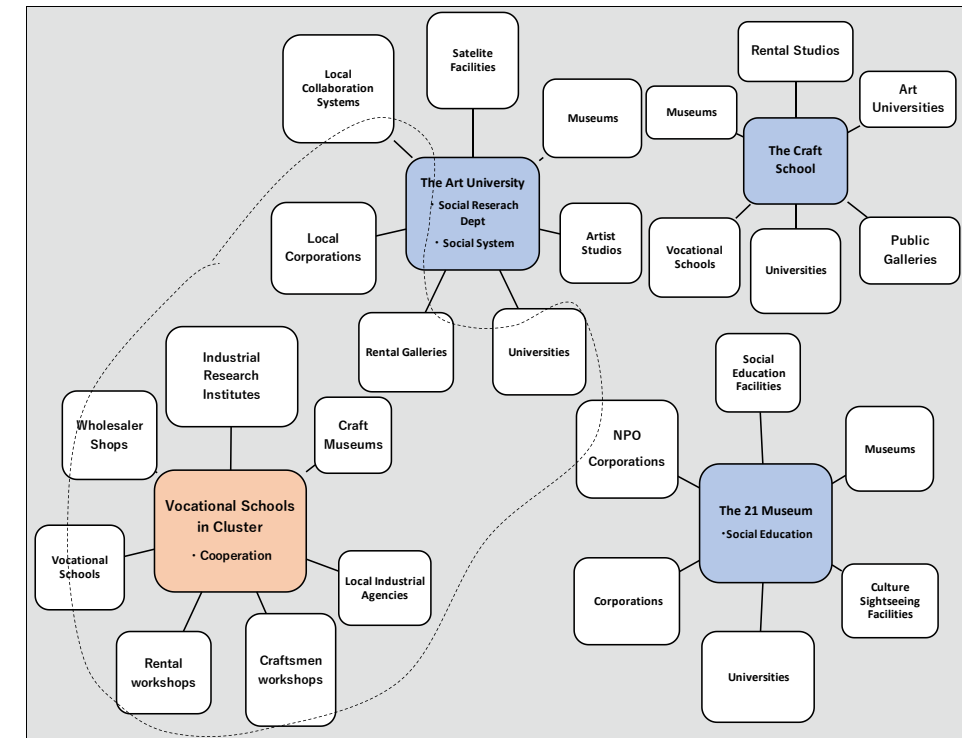


Figure 3. Creative environment and creative cluster in the wide area of Kanazawa, Japan

Note: Dashed line, existing industrial cluster of crafts; solid line (boxes), creative environment of crafts; outer frame, creative cluster

community. The city’s local government has taken the initiative in developing sustainable financial resources and human resources to support these craft artists.

6. Conclusion

Through the cooperation of artists affiliated with the Art University, museums, and vocational schools that play a social role in the innovation

and succession of arts and culture that symbolizes the region, we can create a “ba” where internationality and regionality intersect. This encourages the formation of a creative environment that produces added value where human resources, artworks and related materials, and learning and research methods are transmitted, bringing attention to the strengths of the arts and culture that symbolize the region in the international community.

Social cooperation research that aims to reconstruct, enlighten, and disseminate Suzu ware, which symbolizes the traditions of the region, as discussed above, will serve as the foundation for new art projects and regional sustainable development. Social collaboration research that creates, stores, and utilizes the modern version of *Hyakko-Hisho* for 10 years will also create economic value that contributes to the succession of technology as a tourism resource or in traditional industries. In addition, in order to efficiently transmit such added value in the creative environment, it is necessary to have four organizational functions that are open and exert various complementary and synergistic effects (Figs. 1 and 2). The challenge is to broaden and deepen interactions through individuals, organizations, and social collaboration systems.

Additionally, the Art University, museums, vocational schools, and craft artists who bring innovation to the arts and culture that symbolize the traditions of the region and contribute to sustainable development are components that differ from the traditional industrial clusters (Porter 1998) and creative clusters (Florida 2002a) defined above. This is because they can transmit both knowledge and materialized artworks, which have mixed cultural, social, and economic values, and accumulate cultural assets (human resources, artworks, and related materials) that symbolize local traditions. It is also because the social infrastructure that sustainably produces (education and research) is used as a creative environment, and the community cultivates attachment and pride in the region through re-evaluation, enlightenment, and promotion of the local culture. In other words, the creation of value that can be creatively utilized by systematically transmitting individual tacit knowledge, related materials, and artworks discussed herein depends on the surrounding creative environment and living environment (community). As a result, creative clusters and communities that innovate

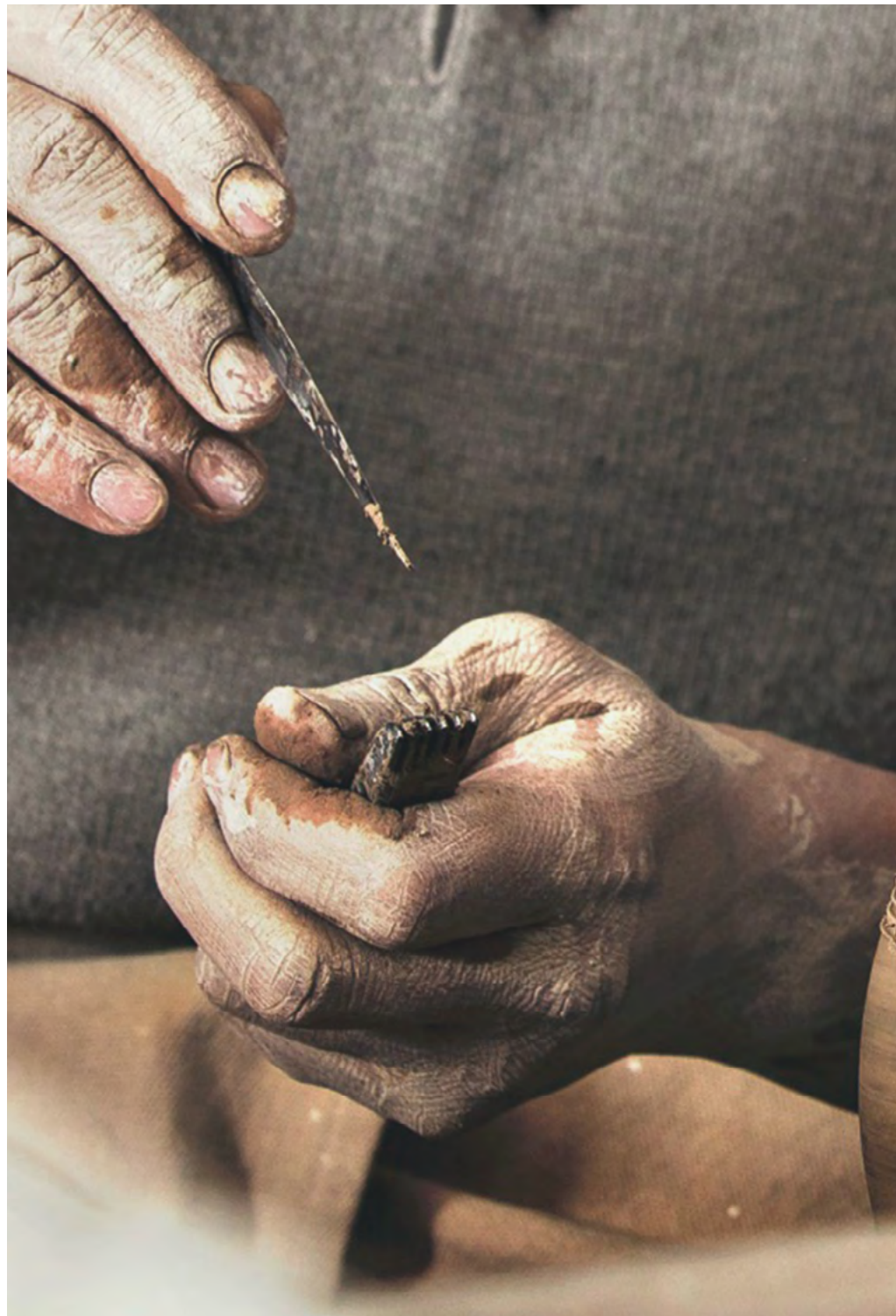
and inherit the traditions of local culture are fostered.

This study also showed that it is important to secure artists (teachers, lecturers, graduates, and other craft artists) who will be creative and active in the international sphere and who will maintain lifelong interactions with education research institutes. It is also important to develop talented young human resources. To realize these goals, an adequate support system and sufficient time are needed.

REFERENCES

- Fischer, Kurt, and Thomas Bidell. 2007. “Dynamic Development of Action and Thought.” *Journal of Sport and Exercise Psychology* 1: 313–399.
- Florida, Richard. 2002a. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books.
- _____. 2002b. “The Economic Geography of Talent.” *Annals of the Association of American Geographers* 92.4: 743–755.
- Hagihara, Masaya 萩原雅也. 2014. 『創造の場から創造のまちへ』 (From Creative Millie to Creative City). Tokyo: 水曜社.
- Kawakita, Jiro 川喜田二郎. 1993. 『創造と伝統』 (Creation and Traditions). Tokyo: 祥伝社.
- Lazzeretti, Luciana. 2008. “The Cultural Districtualization Model.” In *Creative Cities, Cultural Clusters and Local Economic Development*, 93–120. Cheltenham, UK: Edward Elgar.
- Maeda, Atsuko 前田厚子. 2020. “革新と継承を担う創造環境の形成過程-京都や金沢に立地する芸術系大学と工芸作家” (Formation Process of the Creative Environment Responsible for Innovation and Succession: Art University and Craft Artists in Kanazawa, Japan). 『文化経済学』 (Culture and Economics) 17.2: 18–33.
- _____. 2021. 『地域の伝統を再構築する創造の場』 (Creative Environment Which Reconstruct Local Traditions). Tokyo: 水曜社.
- Markusen, Ann. 2006. “Urban Development and the Politics of a Creative Class:

- Evidence from a Study of Artists.” *Environment and Planning A* 38.10: 1921–1940.
- Marshall, Alfred. 1890. *The Principles of Economics*. London: Macmillan.
- Martel, Frédéric. 2006. *De la Culture en Amérique*. Paris: Editions Gallimard. Chapter 9.
- Nonaka, Ikujiro, and Hirotaka Takeuchi. 1995. *The Knowledge-Creating Company*. New York: Oxford University Press.
- Piore, Michael, and Charles Sable. 1984. *The Second Industrial Divide: Possibilities for Prosperity*. New York: Basic Books.
- Polanyi, Michael. 1966. *The Tacit Dimension*. London: Routledge & Kegan Paul Ltd.
- Porter, Michael E. 1998. *On Competition*. Boston: Harvard Business School Press. Chapter 2.
- Pratt, A. C. 2011. “The Cultural Contradictions of the Creative City.” *City, Culture and Society* 2.3: 123–130.
- Sakamoto, Hideyuki, Nakase Koji, and Manabe Junro 坂本英之, 中瀬康志, 真鍋淳朗. 2016. “奥能登における芸術と地域の融合についての研究：奥能登アートプロジェクト2015” (A Research on a Relationship between Art and Places through the Art Project in Noto 2015). 『金沢美術工芸大学紀要』 (Bulletin of Kanazawa College of Art) 60: 10–15.
- Sasaki, Masayuki 佐々木雅幸. 2012. 『創造都市への挑戦』 (The Challenge for Creative Cities). Tokyo: 岩波書店.
- Shigeno, Hiroki 滋野浩毅. 2009. “伝統産業が保有する文化的価値に関する考察—京都市域の伝統産業産地における取組事例をもとに” (Consideration on Cultural Values Intrinsic to Traditional Industries). 『文化経済学』 (Culture and Economics) 6.3: 125–135.
- UNCTAD. *Creative Economy Report 2010*.
- Yamada, Kozo 山田幸三. 2013. 伝統産地の経営学 (Management of Traditional Industrial Clusters). Tokyo: 有斐閣.



Support and Efforts to Cultivate and Revitalize Talented Craftspeople in Traditional Crafts

Young-Dong BAE*

Abstract

Since traditional crafts are the cultural roots of modern crafts, it is necessary to pay attention to the lives of traditional craftspeople and find a direction for nurturing future talents. In order to cultivate them in the field of traditional crafts, we should newly recognize the value of traditional crafts. Traditional Korean crafts are reflective of Korean people's practices of life and their minds and feelings, as well as their skills and artistic sensibility. For the nurturing of future generations in the traditional craft field, policy support for this field should be diversified, while craftspeople should also make efforts to revitalize traditional crafts. Policy support is needed for effective educational programs, increase of labor costs for craftspeople, production of traditional craftworks, development of utilitarian crafts based on tradition, and publicity to promote consumption of traditional crafts. Craftspeople should make efforts to practice the transmission and modernization of traditional crafts, produce teaching materials, write work diaries, operate educational programs, and provide their own certification system. In order to preserve the traditional Korean crafts in the era of reproduction technology and globalization, we must maintain the aesthetic value of handicrafts and revive the Korean aura through it.

Keywords: traditional crafts, cultivation of talented craftspeople, handicrafts, the era of reproduction technology, globalization, aura

* Young-Dong BAE is Professor of Folklore in Andong National University. He obtained his Ph.D. in Folklore from Youngnam University, Korea. He acts as a member of Intangible Cultural Heritage Committee commissioned by Cultural Heritage Administration. His recent co-authored book is *Minsok jisik-ui inmunhak* (Humanities in Folklore Knowledge) (2020). E-mail: ydbae@anu.ac.kr.

1. Why Pay Attention to Traditional Crafts Today?

Today we are surrounded by numerous objects, which are made or provided to meet certain needs in our lives. However, most of them are manufactured by machines at factories in huge quantities. When we purchase and use the objects, we seldom think about whose handwork they are imbued with. In the past, there were not so many things we possessed to use, and they were usually made by craftspeople.

The term “craft” means human activities of making utilitarian objects, and it also includes products that derive from such activities. Even if they are produced primarily for utilitarian purposes, they tend to be more appreciated when they have fine and aesthetic qualities. In this sense, crafts are generally regarded as objects which retain both utilitarian and artistic qualities. While utility and artistry cannot be clearly distinguished in crafts, the former certainly has a priority over the latter for objects of ordinary use. That is why Yanagi Muneyoshi 柳宗悦 remarks: “Crafts are utilitarian objects. . . . Craft has the idea of ‘something that is useful’ (所用) at the core of its concept. If not useful, it cannot continue to exist. Therefore, once a craft loses its usefulness, it no longer holds a meaning as such. . . . What is useful is the life of craft” (Yanagi 1994, 255-256). That is, a good craft is something that is suitable for use, is convenient to use, and can be used for a long time.

Unlike today, materials were rare in traditional society and craftworks were hard to come by because they were made in limited quantity. Craftworks were used to meet suitable needs without being wasted. Naturally, whether artistic or not, they were used sparingly and valuably, and it became a tradition. Under this situation, responding to the demand from consumers, craftspeople occasionally produced craftworks by displaying their artistic sensibility or by employing traditionally transmitted skills, forms, colors, and textures.

It was technological advancement, or more specifically, the development of machine-based reproduction techniques that brought about enormous changes to traditional crafts. In Korea, the Yi Royal Family Art Manufactory which was established in Taepyeong-dong, Seoul, in 1908, to make craftworks for the royal court, played a leading role in the flow of early modern

handicrafts. This allowed large quantities of machine-produced craft goods to be supplied to private consumers at a low price, laying the foundation for active distribution structure at an unprecedented scale. Inevitably, however, the quality of products went down greatly due to technological limitations in the early stage of mechanization (G. Choi 2008, 254-255).

German scholar Walter Benjamin points out that the aura of artworks collapsed due to reproduction technology (Benjamin 2007, 21). According to his book, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (The Work of Art in the Age of Mechanical Reproduction), he claims that qualitative changes in reproduced works of art, which occurred with the emergence of photography and film owing to technological advancement, led to the loss of aura of the original works of art. The aura is associated with the unique existence of the work of art, its authenticity, and is also connected with the form of transmission which corresponds to its singleness and authenticity. Benjamin traces the magical factor of the aura to the ritual function, which is the primal function of art (Benjamin 2007, 21). In other words, believing that the work of art has its basis in the ritual, he argues that the aura in a work of art which is reproduced by technology decays.¹

Relying on Benjamin’s theory, we can recognize the fact that reproduction technology allows to produce the work of art in large quantity using the identical material, size, and form, which is different in nature from what an artist creates by hand whenever there is demand. The same logic applies to crafts. With the use of modern reproduction technology, i.e., mass production techniques, large quantities of crafts having the same material, size, and form are churned out. Thereby, the aura emanating from handmade crafts vanishes in reproduced ones.

On Benjamin’s assertion that reproduction technology brings about a qualitative change in the work of art, Frank Hartmann gets to the core by stating that possibilities are maximized via technologies unveiling the

1. However, Benjamin also believes that the aura is something that needs to be overcome, because it has mythological, ritualistic, magical, and mystic elements that tend to confine people to old conceptions. Furthermore, he expresses concerns about the possibility of unenlightening negative consequences in case it is abused for industrial or political purposes (See S. Choe 2014, 281).

unconscious, and the dissemination of cultural products is facilitated by minimizing production costs and formats (Benjamin 2007, 31). In this sense, it can be assumed that the use of modern reproduction technology in making crafts enables mass production and manufacturing cost reduction on the one hand, while granting a new contextual meaning to crafts which are made with manual skills instead of modern-day reproduction technique. That is, under the condition that mechanical reproduction is a dominant feature of modern crafts, handicrafts made in traditionally passed-down methods take on a different meaning from before. As Benjamin points out emphatically, the aura, which is destroyed in reproduced crafts, is kept intact in traditional handicrafts.

In this regard, the underlying factors for the growing interest in traditional crafts today can be considered in several aspects. Traditional Korean crafts are reflective of Korean people's practices of life and their minds and feelings, as well as their skills and artistic sensibility. Made with natural materials mostly, the traditional Korean crafts represent the ways that Koreans have adapted to nature. Ensuring the value of cultural diversity in the age of globalization, traditional Korean crafts form an important part of cultural heritage which will be transmitted to future generations. Concerning folk handmade tradition, it is crucial to think that craft is a culture of life before it is an industry or art (Bae 2014, 32). In this context, the significance and value of traditional Korean crafts in contemporary society can be understood as follows:

First, traditional Korean crafts have been formed in a fashion that they are suitable for Koreans' way of living. Practical utility is a basic requirement of craftworks, but that utility is demanded and shaped to befit Korean lifestyle. Indeed, they are most harmonious with the contents and characteristics of the lifestyle of Koreans. In today's industrial society, the traditional mode of life oriented toward self-sufficiency has been replaced by an industrialized one, which is characterized by specialization, division of labor, and commodification (Bae 2017, 161). As Richard Sennett notes,

the form and usage of objects change from generation to generation,² and the usage of traditional crafts based on the lifestyle of pre-modern times cannot be maintained in industrial society. However, albeit the ongoing change of Korean society, traditional crafts stay attuned to the lifestyle of Koreans, compared to other societies. This is because the basic ways of life such as food, clothing, and shelter have developed along with most suitable craftworks.

Second, traditional Korean crafts emanate aesthetic and emotional feelings which are most natural to Koreans. As their aesthetic and emotional perceptions have been shaped through lived experiences for ages, the naturalness that Koreans feel in traditional crafts is associated with what is uniquely Korean. The familiarity that Koreans encounter in their craftworks for a long time is, actually, one of rudimentary functions of traditional crafts. From the cultural point of view, the naturalness Koreans feel in crafts is due to the fact that their usage has been based on the aesthetic perception which is connected with the life of Koreans over a long period of time. According to Yanagi Muneyoshi, crafts serve people's daily lives; serving their lives is the duty of crafts (Yanagi 1994, 258). Traditional crafts perform this intrinsic role with Korean aesthetic and emotional sensibilities at the base. Here lies the key to understanding Benjamin's idea of the aura of traditional crafts.

Third, traditional crafts are the cultural root of modern crafts. Just as all cultural phenomena change with various factors in action, traditional crafts have no way but to change according to the characteristics of modern society. However, there is a strong belief that traditional crafts should be made in traditional form and skills. In particular, concerning the designated holders of intangible cultural heritage, people tend to think that they are institutionally limited to make traditional crafts only. While it is their duty to make traditional crafts, no one can fault them if they also make modern creative works, as long as they do not call the latter traditional. This means that anyone can produce modern creative crafts and it would be only proper

2. The histories of objects follow a different course from an organism's lifecycle, in which metamorphosis and adaptation play a stronger role across human generations (Sennett 2010, 35).

and desirable to find the cultural roots of such creative crafts in traditional crafts.

Fourth, traditional Korean crafts are cultural resources which require efforts to establish their status in the world and disseminate them on the ground of the value of cultural diversity. Any country or ethnic groups have their own traditional crafts that have been accumulated through diverse experiences for a long period, thus holding the value of cultural diversity at the global level. If standardized traditional crafts are transmitted throughout the world, the value of cultural diversity will be lost. Despite the intensification of globalization, the planet will maintain diversity when transmitting and recreating traditional crafts unique to each ethnicity. Therefore, traditional crafts of each ethnic group are valuable cultural resources which can meet their needs while maintaining cultural diversity.

Fifth, local traditional crafts are important, because they are resources that help maintain and transmit the locality of culture within Korea. History of the past is passed on through relics and artifacts as well as written records. Traditional crafts offer clues for understanding how certain characteristics of historical events or culture of the nation are reflected in them. For example, in Tongyeong City of Gyeongsangnam-do Province, there was the Navy Headquarters of Three Provinces (Gyeongsang-do, Jeolla-do, and Chungcheong-do provinces), which were in charge of the naval forces during the Japanese invasion of Joseon (1592-1598), along with 12 workshops producing military supplies and offerings for the royal court. Today the city has restored the 12 workshops and installed an exhibition hall and traditional craft shops. Even though the city's traditional crafts may be similar in form and usage, they are differentiated from those of other places in that they bear a special historical and cultural value.

Sixth, as traditional crafts are the foundation on which future crafts are created, it is necessary to attend to the lives of today's craftspeople. Craftworks are products of craft, and many crafts are designated as national treasures. In terms of the laws on cultural assets and the general recognition of people, there is a tendency to attach importance to the crafts, but not the skills, workmanship, and lives of craftspeople. For instance, celadon from the Goryeo dynasty is praised highly, but relatively little attention is paid to

the skills, workmanship, and lives of the potters who made them during the period and those who recreate them today. It is important that we not only appraise the crafts itself, but also the skills, workmanship, and lives of their creators. We ought to respect the craftspeople as much as their products and ensure them to have a stable life.

2. The Status of Traditional Crafts in Cultural Heritage Policies and Laws

There are two representative policies or laws that greatly influence intangible cultural heritage. One is the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereafter referred to as the "Safeguarding Convention") and the other is the Korean Act on the Safeguarding and Promotion of Intangible Cultural Heritage. The former is an international convention, and the latter is the legislation made in Korea in response to the Safeguarding Convention. Regarding the convention's positive and negative functions, several points have been raised: i) a folk culture has developed into a national project (Chang 2008); ii) the nation has entered into global cultural politics to generate the political and economic added value of the Intangible Cultural Heritage of Humanity (Jung 2015); and iii) entangled with the instigation of nationalism and the enhancement of regionalism, the convention causes tensions and clashes between countries or confrontations and conflicts between regions (Nam 2017).

Without losing sight of these points, let us take a look at the details of traditional craftsmanship in the UNESCO's convention on the intangible cultural heritage (Bae 2009, 35-36). The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage was largely a revision to the Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity, which was adopted by UNESCO and entered into force in 1997. It defines five domains of the intangible cultural heritage in Article 2, Paragraph 2: (i) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (ii) performing arts; (iii) social practices, rituals and festive events; (iv) knowledge and practices concerning nature and the universe; and (v) traditional craftsmanship.

This shows that traditional craftsmanship is defined as a domain of intangible cultural heritage. Without providing a precise definition for it, UNESCO describes traditional craftsmanship in various forms, including: (i) clothing and jewellery for body protection and decoration; (ii) costumes and props for festivals and performing arts; (iii) objects used for storage, transport and shelter; (iv) decorative works of art and ritual objects; (v) musical instruments and household utensils; (vi) toys, both for amusement and education; and (vii) tools for living and survival. The coverage is broad enough to include most of the objects made and used by people, which seems to imply that traditional craftsmanship permeates the process that people make those objects.

The concept of traditional craftsmanship as referred to in the Safeguarding Convention encompasses the knowledge, skills, and workmanship that are employed to make items needed for life in a society or community by using natural resources. Notably, it looks as if traditional craftsmanship is, in many aspects, a tangible cultural heritage pertaining to the domain where an intangible cultural heritage is expressed. This is what makes it rather difficult to define what traditional craftsmanship is. In this regard, the following aspects need to be considered for its conception:

First, conceptually, traditional craftsmanship is an intangible cultural heritage in itself, but it also includes the outputs made from its application. It refers to both the process of making artifacts needed for life and the resulting products. Traditional craftsmanship handed down in a society or community implicates not only the knowledge, skills, and workmanship which are put into practice in the process of making objects, but also the products resulting from it. In this sense, it is both an intangible and a tangible cultural heritage at the same time. Yet the former is more important, which is expressed and applied in making the latter, e.g., knowledge, methods, skills, and workmanship.

Second, the term “traditional craftsmanship” does not simply refer to the knowledge, methods, skills, and workmanship practiced in making useful things for the survival of members of a society or community. The term is also intricately connected with the cultural phenomena which reveal the characteristics of the overall culture of the community or society. In

other words, even if the knowledge, methods, skills, and workmanship are for making practical objects, they are deemed more highly when they harbor the history, characteristics, and lifestyle of members of the society or community. To take an example, the technique of making cloth fulling sticks and fulling blocks is a distinct craftsmanship, which also lets us understand Korean clothing custom, due to its close linkage with the structure, texture, and expressive beauty of traditional Korean costume.

This idea in fact affirmed in the UNESCO’s definition of intangible cultural heritage: “The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural practices associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” As can be seen in this definition, instruments, objects, and artifacts are considered in relation with communities and their practices, representations, expressions, knowledge, and skills.

Third, considering the above-mentioned points, traditional craftsmanship, which UNESCO emphasizes, can be highly valued when they are manifested as part of religious, ritual, festive and artistic expressions. Considering that the cultural identity of a society or community is revealed by religious, ritual, festive and artistic expressions, it can be understood that traditional craftsmanship retains the culture and identity of the society or community.

Fourth, in light of cultural sustainability, traditional craftsmanship is recognized as such not only when it meets the requirement that it has the value of conveying certain aspects of the old culture, but also when it is sustainable in the future. In other words, to presume that the knowledge, skill, technique and workmanship can be sustainable in the future implies that the objects will continue to be used and further, the culture of the society or community using the objects can have sustainability. In a previous study, I classified traditional crafts into four types based on the UNESCO’s classification standards: utilitarian crafts (functional), ritual crafts (religious), decorative crafts (artistic), and crafts for social relations (social) (Bae 2009, 38). This was done based on my belief that the traditional craftsmanship is indeed the melting pot of practical life of Koreans, their rituals, decorating activities, and social relations.

Next, let us examine the description on traditional craftsmanship in the Act on the Safeguarding and Promotion of Intangible Cultural Heritage, which was enacted in 2015 after branching out from the Cultural Heritage Protection Act, and entered into force in 2016. The Article 2(1)2 of the Cultural Heritage Protection Act states that “Intangible cultural heritage: Among intangible cultural heritage which have been passed on throughout many generations, referring to those falling under any of the following items”:

- (a) Traditional performing arts and arts;
- (b) Traditional skills concerning crafts, art, etc.;
- (c) Traditional knowledge concerning Korean medicine, agriculture, fishery, etc.;
- (d) Oral traditions and expressions;
- (e) Traditional ways of living concerning food, clothing, shelter, etc.;
- (f) Social rituals such as folk religion;
- (g) Traditional games, festivals, and practical and martial arts.

Meanwhile, the Cultural Heritage Protection Act stipulates on folklore resources in Article 2(1)4: “Folklore resources are clothing, implements, houses, etc. used for customs or traditions related to food, clothing, housing, trades, religion, annual observances, etc. which are essential for understanding changes to the life of nationals.” Through this description, it can be inferred that even if they are not intangible cultural heritage, folk resources are inseparably related to it. Therefore, I would like to mention that in some cases, folklore resources need to be considered within the category of intangible cultural heritage.

Now let me discuss more about traditional crafts in the contexts of the UNESCO Safeguarding Convention and the Korean Act on the Safeguarding and Promotion of Intangible Cultural Heritage. Before anything else, it is most important to consider them as the combined set defined in the two frameworks. In Korea, traditional crafts have a broad coverage including (b) traditional skills concerning crafts, art, etc. and (e) traditional ways of living concerning food, clothing, shelter, etc. (in Article 2(1)2 of the Cultural Heritage Protection Act) as well as folklore resources, i.e., “clothing, implements, houses, etc. used for customs or traditions related to food,

clothing, housing, trades, religion, annual observances, etc. which are essential for understanding changes to the life of nationals” (in Article 2(1)4 of the same act). Needless to say, traditional crafts of contemporary society can be listed on the UNESCO intangible cultural heritage and Korean folklore resources. This adds a particularly important value to contemporary artisans’ work process and the outputs.

One thing that I would like to point out here is the narrow approach of considering traditional crafts only within the scope of intangible cultural heritage. While it is reasonable to regard traditional crafts as intangible cultural heritage, we also should pay attention to practitioners of traditional crafts, among those who have been designated as “Master Craftsmen of Korea” under the Act on Encouragement of Skilled Craftsmen. According to the Public Notice 2017-94 of the Ministry of Employment and Labor, Master Craftsmen can be recognized in various fields of crafts: porcelain, stonework, wood and lacquerware, embroidery, seal, jewellery and metalwork, and flower decoration. Master Craftsmen create works of art in a variety of fields of traditional crafts, but their activities are basically treated as “technical skills” rather than “cultural heritage.” More specifically, in the case of Master Craftsmen, transmission genealogy and local character are regarded as less important, so they receive lower social awareness and less support from the central and local governments—compared to holders of national intangible cultural heritage for whom relevant legislations had been enacted and enforced early on. In the context of modernization of tradition, it is therefore important to acknowledge the role Master Craftsmen play for the continuation and modernization of traditional handicrafts. In fact, there is a considerable number of Master Craftsmen who produce traditional handicrafts across the country, and their efforts should be valued lower than the holders of intangible cultural heritage.

3. Direction for Cultivating the Talented Craftspeople in the Field of Traditional Crafts

The necessity and direction for cultivating the talented craftspeople in the

field of traditional crafts are interlinked with the question of how people think about the future prospect of this field. In other words, if this field is activated, it is much easier to identify and nurture talents who will carry on the tradition. Labor costs of traditional craftspeople are considerably low, compared to those of workers in other fields. This is why securing the next-generation craftspeople is always a challenge. No matter how much traditional crafts are cherished, their value and significance cannot be passed on, if craftspeople have to struggle for a living. Ensuring better compensation and secure livelihood will likely facilitate the process of identifying new talents and providing them with a systematic education. Thus, cultivating successors of traditional crafts primarily depends on the revitalization of the field. To this end, I would like to make the following suggestions:

First, active support for the effective operation of education programs on traditional crafts is essential. Craftspeople have internalized technical skills and artistic skills, whether or not they are holders of intangible cultural heritage. They themselves have no difficulty putting the skills into practice, but those who learn the skills find it rather tricky to grasp and understand the craftsmen's technical and artistic skills. However, the current structure of transmission education is not effective to solve this problem. Usually, artisans demonstrate and describe the work process. Trainees then learn the skills by watching it over artisans' shoulders, asking questions, practicing by themselves, after which artisans evaluate their skill levels and give further instructions. In other words, the whole learning process is based on apprenticeship which lacks any systematic education programs and even textbooks in many cases. To remedy this, local governments need to provide support for systematic operation of the education. Many craftspeople with superb technical and artistic skills sometimes feel awkward when explaining their skills verbally or putting in writing. In such case, the work process can instead be photographed step by step. With some written information added to the photos, a very useful textbook can be generated. Local authorities can support its periodic reprinting every two or three years.

Second, efforts should be made to increase the compensation for craftspeople so as to promote the nurturing of the following generation craftspeople in this field. The labor costs of Korean workers are known to

be high, but the ongoing rate for craft workshops remains low. The reality that traditional artisans are paid less than manual workers at construction sites hurts their pride. As such, low wage is a big barrier to a steady supply of the future-generation craftspeople, and it is urgent to raise their wage rates. However, this will not be feasible without invigorating the traditional crafts industry in general. Making all-out efforts to bring vigor back into the industry is thus critical.

Third, focusing on the production of utilitarian traditional crafts and adequate publicity for consumption promotion is crucial to revitalize the industry and the nurturing of the future generation. A shortcut to higher consumption is to yield utilitarian craft goods and promote their utility and cultural meaning. If their consumption becomes activated, the traditional crafts industry will naturally become revitalized. The first thing to do for better publicity is to create a website on traditional crafts at the level of local government, craftspeople association, and workshop. When the website (including mobile version) is open, consumers will visit the site by themselves, find products, ask questions, and purchase them.

According to the findings on the sale channels of traditional craftworks from the 2007 survey of holders of intangible cultural heritage, the distribution of 133 responses of the 69 craftspeople is as follows (64 multiple responses included): they made or produced only by order from individuals (61 responses, 45.9%); they sold at intangible cultural heritage shops (23 responses, 17.3%); they used department stores and/or tourist shops (19 responses, 14.3%); and they had their own shops (17 responses, 12.8%) (B. Choi 2007, 49). This result shows that about half of the holders of intangible cultural heritage are engaged in customized production, which suggests that running permanent shops is not very meaningful.

Additionally, efforts should be made to expand the opportunities for targeted people to acknowledge the value of traditional crafts and purchase craft products. Traditional crafts are, in general, more expensive than modern reproduced ones, and have a limited clientele. Traditional craft consumers are in small number, usually being the so-called better-off people. If so, it is imperative to seek diverse ways to reach this small base of potential consumers. For instance, local governments can lay a bridge by arranging

promotion events at local business associations or national meetings of businessmen.

Fourth, the review system related to education needs to enhance the effectiveness of its management in order to achieve better results in nurturing the next generation in the traditional craft field. Currently, to learn traditional crafts of intangible cultural heritage designated by national or local governments, trainees are selected to attend a five-year education program. After this learning period, their capabilities are evaluated by the holders, and those who are proven to have attained a high level are recognized as "certified trainees." As of 2018, some metropolitan city governments did not offer scholarships to the trainees, causing difficulties for their program completion. When it is already challenging to attract willing trainees with a guaranteed scholarship, learning on their own without financial aid cannot generate good outcomes. It will be more reasonable for all local governments to adopt a policy to have the trainees receive the education with a scholarship for the full length of five years and then assess their capacities and issue the certificates of program completion. Needless to say, it is also important to recruit trainees through open channels, administer a curriculum- and textbook-based education, and establish the review system in which experts evaluate their skills before awarding the certificate.

Fifth, as is the case with holders of intangible cultural heritage, continuous support should be rendered to the Master Craftsmen of traditional crafts who have been designated by the Employment and Labor Ministry. Traditional crafts are not the field monopolized only by holders of intangible cultural heritage and their successors. Among the Master Craftsmen, there are also some dedicated producers of traditional handicrafts without being granted the status of holders of intangible cultural heritage even after completing the transmission program, or for the mere reason that their inheritance genealogy is not clear enough. That is, some of the victims of the intangible cultural heritage scheme still remain active in this field as Master Craftsmen. As they also make a great contribution to the transmission of traditional handicrafts, it is essential to extend support to them so that their artistic capabilities and expertise are passed on to the following generations.

4. Direction and Approaches of Support for the Field of Traditional Crafts

Institutional, economic, and administrative supports for certain activities in the private sector are generally provided when the activities are valuable, yet their situation or their very existence will likely be threatened if left unattended. Is the current field of traditional crafts at such a risk? While there are still people who dabble in traditional craft making to get some new experience, few people are actually trying to make a real career out of it. The successors of traditional crafts are, in most cases, the artisans' children who have helped their parents along the way and decided to follow in their footsteps. Without proactive intervention, this field is therefore bound to be a declining industry. Unless the central and local governments exert support in the following areas, it will be perilous to maintain the tradition:

First, local governments need to prepare and implement appropriate assistance programs to help craftspeople have a positive mindset and take pride in what they are doing. Across the nation, holders of intangible cultural heritage receive the transmission education subsidies and expenses necessary for holding demonstration events of their works.³ If there are still some metropolitan city governments that pay considerably less than others in transmission education subsidies, they should raise it to be on par. In general, metropolitan city governments give the transmission education subsidies to assistant instructors for successor training and scholarships (for five years) to trainees. However, some other governments did not even have such a system until 2018. Education and learning cannot be facilitated without some form of financial assistance to the assistant instructors and trainees.

Second, it is critical for the central and local governments to promote the traditional craft field by increasing financial support. According to the findings from the 2007 survey of holders of intangible cultural heritage in the area of traditional craftsmanship, the national financial assistance for the

3. As of 2018, some metropolitan city governments paid the holders 800,000 won per month in transmission education subsidies and an annual fee of 1.5 million won for holding public events to display their works. Yet the latter is too small to cover even the expenses for making banners, pamphlets, and brochures.

holders is at a similar level to what is offered to individuals under the welfare program. This suggests that the current awareness and appreciation of this field should be changed and improved (B. Choi 2007, 51). It is troubling that the holders who have expertise in traditional crafts are treated this way. More than ten years have passed since the 2007 survey, yet how they feel about their treatment by the government does not seem to have changed much. If the central government is unwilling, local governments should act, but there has been little effort. Therefore, it is necessary for local governments to develop complementary measures and implement them.

Third, traditional craft workshops are the workplace of craftspeople. Many are in a poor condition and need support to replenish the equipment and purchase tools for trainees. Depending on the items produced, some workshops generate a lot of dust and need dust collection facility. As the work involves a lot of manual labor, heating and cooling equipment is needed as well. Support for facility expansion and regular maintenance should be considered for those in need of it. A poor working environment combined with low wage not only undermines trainees' motivation to learn, but also their health is negatively affected. In addition, depending on the nature of the workplace, instruments may be needed on a per person basis. Where there are several trainees at work, several sets are needed, so sufficient supply is necessary.

Fourth, support for the development of not just traditional crafts but tradition-based utilitarian items is essential. Even for holders of intangible cultural heritage, if they are required to produce traditional artifacts only, sooner or later they will suffer economic hardships. It is important to take action to help them lead a self-dependent life. To achieve this, local governments should make institutional arrangement so that the holders can produce both traditional works and modern creative ones modelled on them.

In the case of holders of intangible cultural heritage in the field of traditional crafts, their activity is bound by a fixed frame at the time of designation, from the production items to the producing techniques. As far as the designated items are concerned, they are supposed to use traditional skills and teach them to their trainees. The problem is, when they are dedicated solely to the transmission of traditional handicrafts, they have to

cope with the usually low demand for their products, and also neglect their role of developing crafts in tune with the contemporary era. Besides, they can hardly escape deprivation in life. Therefore, it is encouraged to establish a policy which can help counter their economic difficulties by allowing them to develop creative works in response to the demand of contemporary society. The only thing to note here is that they must not use their title (Intangible Cultural Heritage No. XX) on any modernized or creative crafts (Bae 2018, 92).

Fifth, it is important to enhance the transmission education by supporting textbooks, video productions, and documentation by traditional craftspeople. In the past, traditional artisans learned mainly by watching and listening over the master's shoulder without textbooks. This form of apprenticeship has strengths, but with textbooks, everyone can obtain an easy access and an objective view. In the simplest way, photographs with short descriptions about the work process broken down by each item will make a useful teaching material. Also, if an enlarged and supplemented revision is printed every two or three years, it will become an important reference book and even a good portrayal of the life history of the craftspeople concerned. In fact, the learning material does not have to be in a book form. It can be made in a video, or even personal documentation of the craft-making process by the artisan will do. In any case, it would be better if textbook production or other types of documentation can be completed by a university research institute or by academic experts. Realistically speaking, this very specialized work may be too challenging for craftspeople who are already occupied with craft making.

Sixth, it is important to develop easily accessible channels for the general public to have the opportunities to see and purchase artisans' works. Many people do not know much about traditional crafts, so they may not have the urge to buy them until they see them with their own eyes. In particular, detailed descriptions of the techniques, materials, usages, and artisans will enhance the understanding of the works. Also, as traditional crafts are made in small quantity honoring the hand-making tradition, wrapping without spoiling their value is a challenge. This is especially true for any work purchased online and needs to be shipped. For a possible solution, craftspeople associations can help by producing wrapping paper and boxes

with modular specifications.

Moreover, museums and local governments can encourage the production activities of traditional craftspeople by purchasing a certain number of their works on display at exhibitions and expositions. For museums, it can be a way to collect future display items in advance, and local governments can use them at cultural events or as gifts to their overseas sister cities. Since the enforcement of what is called the Kim Young-ran Act in Korea, public offices have stopped buying even small pieces of crafts to give out as gifts; this has made selling crafts even more difficult. It is deemed that some institutional complementary measures need to be taken.⁴

Seventh, in the age of globalization, it is necessary to not limit the traditional crafts market to the domestic and take advantage of the overseas market, and support such efforts. Foreign countries, too, have traditional crafts, so it is necessary to form an inter-country alliance and organize international events regularly. Supportive measures are needed to promote exchanges with foreign craftspeople and encourage joint exhibitions. Through these activities, domestic traditional crafts can be introduced to the external market. It is also desirable to provide support and consultation on the development of crafts appealing to overseas consumers.⁵

Eighth, it is important that the intangible cultural heritage committees of metropolitan city governments maintain their own specialized expertise on the field of traditional crafts. The Act on the Safeguarding and Promotion of Intangible Cultural Heritage, which was enacted in 2015 and entered

-
4. According to the 2007 survey, 140 responses were obtained from 70 holders of intangible cultural heritage on their exhibition channels (70 multiple responses included): the responses of “exhibit through invitation or group exhibitions” (65 responses, 46.4%) took the largest proportion, followed by “exhibit through invitation from museums or art galleries” (48 responses, 34.3%), “set up an exhibition space on (my) own” (22 responses, 15.7%), “have no suitable exhibition space” (3 responses, 2.1%), and “(my) works are not (fit) for exhibition” (2 responses, 1.4%) (B. Choi 2007, 48).
 5. According to the 2007 survey, responses received from 71 holders of intangible cultural heritage regarding “whether they had the experience of working on site for their works sold to or ordered from overseas,” 43 respondents (60.6%) had the experience, whereas 28 (39.4%) did not. The countries craftspeople had the experience in were: Japan (29 respondents), the United States (20), Germany (5), France (4), Canada (3), China (3), Italy (2), the United Kingdom (1), Russia (1), and the Middle East (1) (B. Choi 2007, 49).

into force in 2016, was separated out from the preceding Cultural Heritage Protection Act, in order to be dedicated to the intangible cultural heritage. Intangible cultural heritage was singled out from cultural heritage in general, as it concerns, in nature, technical skills or artistic skills that living humans possess, which makes it distinctive from the tangible cultural heritage. Artifacts made by holders of intangible cultural heritage can eventually be designated as tangible cultural heritage after some time, so the former is more comprehensive in scope than the latter. The cultural heritage committees should move beyond demonstrating their expertise mainly in the area of tangible cultural heritage, and address and manage intangible cultural heritage in a broader perspective: this forms the logical ground to require their independent operation. The committees can help activate this craft field by maintaining their specialty and by planning the activities involved in the investigation, designation, and deliberation of intangible cultural heritage.

Ninth, for an efficient management of financial support, I would like to propose that a research institute(s) specializing in intangible cultural heritage administers and manages the budget with a goal of invigorating traditional crafts. Generally speaking, conflicts can arise over fund-related issues and financial aid may not bring concrete outcomes. As a way to avoid these problems and to vitalize traditional crafts, specialized research institutes and craftspeople can work together to draw up action plans and implement the budget. An activity is seen as fruitful and rewarding, only when the outcome is concretely manifested, be it a book, a work of craft, a photobook, or a video. Hence, I think, for the sake of effectiveness, craftspeople may as well leave this matter to the experts, yet making sure that the budget is executed in accordance with the fundamental principle of the vitalization of traditional crafts.

5. Practical Efforts Called for Traditional Craftspeople

I do not mean to make traditional craftspeople one-sided beneficiaries by proposing institutional and financial support for them. Even if they get the support, there are many things they should do for themselves to vitalize this

field. I am making the suggestions, because the current field is vulnerable to discontinuation or decline despite its immense value. I also want to add that we need to help them become self-dependent by extending consistent institutional and financial assistance, and it should be recognized that, even if they receive the support, they should exert voluntary efforts to achieve self-dependence. To achieve this, let me make the following suggestions to traditional craftspeople:

First, while traditional crafts should be passed down with their authentic characteristics kept intact, their modernization should also be sought in order to ensure security in the livelihoods of craftspeople. In other words, a two-track approach is needed that concerns both the traditional skills and methods and the modern skills and methods. The former are what craftspeople produce as part of their duty, and the latter are what they do for modern representation of tradition and its modernization in the spirit of “creating the new, based on the old.” Indeed, modernization of traditional crafts is an effective way to reach a wide range of consumers by allowing their supply at affordable prices. Each artisan should work for the successful realization of the two-tier scheme. One reminder here is that holders of intangible cultural heritage should not use the title of “intangible cultural heritage” for the products falling into the latter category.

Second, traditional craftspeople are asked to make efforts to produce teaching materials by themselves. With or without financial support, delivery of transmission education is what they are mandated to do. They should act to secure financial aid from the central and local governments for the production of teaching materials for training, and also ensure to include accurate and well-organized information, especially when they receive subsidies. They can make textbooks for internal use at their workshop. Assistant instructors can perform the work, but that will not be easy. If the holders of intangible cultural heritage make the effort directly, a fairly decent textbook can come out—even if it may not be something academic or systematized.

The responses obtained from the 2007 survey of holders of intangible cultural heritage seem to have great implications, although they concern intangible cultural heritage at only the national and metropolitan city levels

(B. Choi 2007, 44-46). For the question, “Are you involved in educating the next-generation craftspeople?,” 69 out of 71 respondents gave a positive response, indicating that 97.2% operated some type of a training system. In terms of the delivery format of the training, “in my workshop” was the most frequent response with 64 (68.8%) out of the 93 responses (24 multiple responses included), followed by “lecture at formal educational institutions such as universities” (13 responses, 14.0%) and “group instruction” (12 responses, 12.9%).

When they were asked if “they make and use teaching materials or a resource package for the education to foster the next generation,” 43 (60.6%) out of 71 respondents responded negatively, whereas 28 (39.4%) responded positively. These results show that in 2007 almost all holders conducted transmission education to foster the upcoming generation, but more than half of them (60.6%) did not use proper teaching materials or a resource kit for delivering the lessons, implying a limited effectiveness of their education. Even apprenticeship-style training can be much more effective when a textbook or a resource package is available. Therefore, production of textbooks is critical to improve the effect of transmission education funds.

Third, craftspeople are advised to keep a work diary for themselves. Accumulation of the work diaries written daily or by work processes can generate their own life history, the history of their workshop, and even a microhistory of Korea’s traditional industry. Indeed, these recordings may become the very history of the twentieth or twenty-first century Korean traditional crafts.⁶ Craftspeople should therefore understand such important meaning of recording their daily activities in person and be encouraged to do so. It will be even better, if their recordings cover a wide range of things,

6. For example, in the case of the Suwon Hwaseong Fortress registered on the UNESCO World Heritage List, the presence of *Suwon hwaseong seongyeok uigwe* (Records of Suwon Hwaseong Fortress Construction), the whitepaper on the construction of the fortress received a lot of credit. Needless to say, its magnificent beauty and strong fortification earned a good review. In addition to them, the records in the book on the workers’ names, working periods and wages revealed that the real-name construction work system was in operation at the time. Also, in case of damage or collapse, the fortress could be repaired based on the book, so its scientific value was highly appreciated.

including workers, role allocation, wages, purchase places and prices of raw materials, the volume of traditional crafts produced and sold, shops and prices of sales made, etc. It will be very meaningful to introduce supportive measures for people who keep a work diary voluntarily.

Fourth, education programs of traditional crafts need to be open regularly and adopt a certification system. Education is supposed to target people who lack relevant knowledge and skills. This means that the achievement of education and learning goes through several stages before reaching a certain level. The process that a boy grows into a seasoned farmer in agrarian society can be divided into four phases: i) watch over a farmer's shoulder and emulate; ii) ask questions and correct mistakes; iii) make independent judgments and practice repeatedly; and iv) learn the secret know-how and accumulate it (Bae 2003, 423-439). This learning process is no different in the field of traditional crafts. When learning takes place in a piecemeal fashion, it will take a longer period, whereas training that occurs for a longer duration at a time will require a shorter period. Each workshop can develop and operate a certification system for those who have reached a sufficiently high level, by working with devotion, investing a fair number of time, acquiring the know-how, and endlessly practicing. The specifics of the system can be differentiated by area of craft, by workshop, and by the amount of time the instructor and the learner meet and spend time together.

Fifth, if traditional craft associations are organized at the levels of metropolitan or basic local governments, they should request the central and/or local governments to establish and implement long-term and systematic assistance measures (B. Choi 2007, 50). Requests made by individual artisans will face bigger obstacles and a lower likelihood of realization. To be more effective, the associations can act on behalf of their members, and specific requests should be made by categorizing practical difficulties confronting the field of traditional crafts and identifying concrete ways to improve them. It should also include explicit description of the characteristics and limitations of the intangible cultural heritage system, and the direction and extent of the administrative support required. This is because local governments tend not to be well aware of the realistic difficulties faced by traditional craftspeople.

6. Keeping the Aura and Beauty of Handicrafts in the Era of Mechanical Reproduction

How can we set out the proper direction to retain the cultural identity when transmitting the Korean traditional handicrafts in the era of globalization? For this matter, we can ponder on the following remarks made by Cheon Jingi: "The current actions to vitalize craft heritage are oriented towards the 'glocal standards,' but I hope to see that more serious attention is paid to the local standards than the global standards, which are primarily reflective of the characteristics of Korean crafts. That is because the local standards are, in themselves, the basis for a sound understanding of Korea's craft heritage and its globalization" (Cheon 2017, 240).

Then, what are the local standards of Korean traditional crafts? Certainly, what is uniquely Korean may also remain as only a local standard at the global level. Yet, keeping the local diversity alive in Korea can also contribute to maintaining the local characteristics of traditional crafts, provided that it is recognized as a local standard at the national level. The assessment that technical and artistic skills of holders and successors of intangible cultural heritage are what they have acquired "by hand and eye, i.e., through the body" over a long period of time, armed with rigorous Korean creative spirit (Cheon 2017, 243), can be applied to the field of traditional crafts. When the imposing aura and pragmatic beauty of handicrafts remain intact, which have been accumulated through long experiences of not just holders of intangible cultural heritage but also the Master Craftsmen of Korea, we can invigorate national and local traditional crafts and pave the way for their entry into the world.

The artisan's handmade craftwork has the aura which is certainly absent in a reproduced one, whether the craftwork, including modern works, aesthetically maintains or is based on traditional style and design. For Benjamin, the unique value of the "authentic" work of art has its base in ritual, the location of its original use value (Benjamin 2007, 111). In his view, the aura of the work of art originated from the secular form of the cult of beauty. But in modern society, the handmade craft has the aura, even if it has no ritual character, or has nothing to do with a ritual function to begin with.

As Benjamin correctly points out, in this age of mechanical reproduction, handicrafts are distinguished from reproduced ones in that they have the attributes of artistic uniqueness, authenticity, and singleness.⁷ This artistic nature of handmade craftworks should be retained and transmitted for the cultivation and invigoration of the talented craftspeople in the field of traditional crafts.

The modern industrial society is characterized by the division of labor, specialization, and commodification. The acceleration of the first two features through reproduction technology has made mass production possible. Before the appearance of reproduction technology, artists created handmade works of art one by one in their own style. But today, reproduction technology industrializes popular works of art—which are essentially different from handmade creations—through mass production of artistic works which are identical in material, size, and form. In the case of crafts, fabrication is a prevalent feature in a large part of the manufacturing process, which is dominated by mechanical mass production. The finishing stage is changing, however, so that the artists inspect the outputs and make the efforts to ensure the quality of the products. Despite these changes, reproduced crafts in the age of mechanical reproduction still lack the aura and can only convey a standardized duplicated beauty.

People who make reproduced crafts cannot be regarded as authentic craftspeople or artists. Their manufacturers simply repeat churning out a reproduced beauty as an image, and do not produce a creative beauty except when making a new form of model for reproduction. Aloof from handicrafts, reproduced crafts cannot attain uniqueness and authenticity which are grounded on creativity. Artisans who make *hakata-ori* (博多織), a famed traditional textile of Japan, often say that “one who wants to learn how to make *hakata-ori* should be made cry countlessly.” Ogawa Kisaburo 小川貴三郎, a Living National Treasure of Japan, interprets this as meaning that “children who are going to succeed family business should be taught sternly

7. Kim Seok-jin argues that in the digital age in which the work of art is reproduced over and over through the media, the aura is not destroyed, but transformed to be manifested in a new form (Kim 2011).

and severely so that they can make their way through the rough world” (Hwang 2014, 501). This illustrates the fact that the transmission of traditional handicrafts is impossible without the painful process of ensuring accuracy and preciseness. What comes out of this process is the aestheticism of the uniqueness and authenticity of traditional crafts.

In this regard, maintaining and reviving the aesthetic value of traditional crafts should be the direction for the cultivation and support of the future-generation craftspeople in the field of traditional crafts. To recover and transmit the intrinsic value of traditional handicrafts will form the ground to reinstate the status of utilitarian crafts, ritual crafts, decorative crafts, and crafts for social relations, in accordance with the UNESCO World Heritage classification standards. Referring to the Korean Act on the Safeguarding and Promotion of Intangible Cultural Heritage, this is the way to revive the value of cultural diversity in Korean culture on which traditional crafts must continue to flourish. There is more than just the “utilitarian beauty” and “decorative beauty” in traditional handicrafts, which have been widely discussed in this field for so long. There are also “ritual beauty” and “social beauty” in traditional crafts that have been shaped within Korean culture and form the unique Korean aura. Hence, to maintain and transmit the aesthetics and aura of traditional Korean handicrafts is the artistic premise and the objective for nurturing and supporting talented craftspeople in this field.

REFERENCES

- Bae, Young-Dong. 2003. “Munhwa jeonseung-euroseo nongeop gisul gyoyuk-ui jeontong-gwa byeonhwa” (Tradition and Change of Education to Farming Technology as Cultural Transmission). *Bigyo minsokhak* (Asian Comparative Folklore) 25: 421–452.
- _____. 2009. “Jeontong gongye gisul” (Traditional Craftsmanship). In *Hanguk muhyeong yusan daepyo mongnok bullyu chegye mit gicho jaryo yeongu*

- (Analysis of the Classification System of the Representative List of Korean Intangible Cultural Heritage and Basic Resources). Seoul: Korean Society of Folk Studies.
- _____. 2014. “Suje jeontong-ui saneopjeok seonggyeok jeonhwan gwajeong” (The Transition of the Tradition of Handmade Potteries into Industrialization). *Hanguk minsokhak* (Korean Journal of Folk Studies) 59: 31–64.
- _____. 2017. “Saneophwa-e ttareun maeul gongdongche minsok-ui byeonhwa-wa talmaengnakhwa—Saneopnong deungjang, talmaengnakjeok minsok, maeul chowoljeok jeonseung juche-reul jungsim-euro” (The Change and Decontextualization of Village Community Folklore in Accordance with Industrialization: Focusing on the Emergence of Industrial Agriculture, Decontextualized Folklore, and Transmission Subjects beyond the Village). *Bigyo minsokhak* (Asian Comparative Folklore) 62: 159–189.
- _____. 2018. “Muhyeong munhwajae jedo-e daehan minsokhakjeok silcheon—Yeongu-wa jeongchaek hwaldong sai-eseo” (Folkloristic Practice on the Intangible Cultural Property System in Korea: Between Studies and Policy Activities). *Silcheon minsokhak yeongu* (Journal of the Society of Practice Folkloristics) 31: 71–107.
- Benjamin, Walter. 2007. *Gisul bokje sidae-ui yesul jakpum* (The Work of Art in the Age of Mechanical Reproduction). Translated by Choe Seong-Man. Seoul: Gil.
- Chang, Jung-a. 2008. “Mingan munhwa yusan’-eseo ‘widaehan jungguk-ui munhwa yusan’-euro” (From ‘Folk Culture’ to ‘Great Cultural Heritage of China’). *Hanguk munhwa illyuhak* (Korean Cultural Anthropology) 41.1: 167–208.
- Cheon, Jin-gi. 2017. “Jeontong gongye gisul-ui jeonseung chegye-e gwanhan hyeonjangjeok jeopgeun: Gongyehak samnon” (A Field Approach in Traditional Craftsmanship and Its Transmission System: Three Theories of the Study of Crafts). *Hanguk minsokhak* (Korean Journal of Folk Studies) 66: 239–258.
- Choe, Seong-man. 2014. *Walter Benjamin: Gieok-ui jeongchihak* (Walter Benjamin: Politics of Memory). Seoul: Gil.
- Choi, Byung-sik. 2007. *Hanguk muhyeong munhwajae-ui hyeonhwang-gwa jangdangi jinheung bangan—Gongye gisul bunya jinheung-eul jungsim-euro* (Study of the Current Situation and Long- and Short-term Scheme for the Promotion of Korean Intangible Cultural Heritage: Focusing on the

- Promotion of Craftsmanship). Seoul: National Intangible Cultural Heritage Association.
- Choi, Gongho. 2008. *Saneop-gwa yesul-ui giro-eseo* (At the Crossroads of Industry and Arts). Seoul: Misul Munhwa.
- Hwang, DalKi. 2014. “Ilbon-ui jeontong gongyepum-e daehan saneop illyuhakjeok yeongu” (An Anthropological Analysis of Traditional Local Handicrafts in Japanese Society). *Ilbon munhwa yeongu* (Japanese Cultural Studies) 50: 495–519.
- Jung, Soojin. 2015. “Muhyeong yusan-ui munhwa jeongchihak: UNESCO cheje-e daehan hanguk-ui daeung-eul jungsim-euro” (Cultural Politics of Intangible Cultural Heritage: Focusing on the Korean Response to the UNESCO Regime). *Silcheon minsokhak yeongu* (Journal of the Society of Practice Folkloristics) 26: 287–316.
- Kim, Seok-jin. 2011. “Sajin, maeche, geurigo aura-ui byeonhyeong: dijital sajin-gwa dijital aura” (Photography, Media, and Transformation of Aura: Digital Photography and Digital Aura). *Minjok mihak* (Korean Aesthetics) 10.2: 155–186.
- Nam, Kun-wu. 2017. “UNESCO muhyeong munhwa yusan cheje-ui seongnip-gwa jeollyakjeok suyong: Han·jung·il-ui dongasia samguk-eul jungsim-euro” (Establishment of the UNESCO Intangible Cultural Heritage System and Strategic Adoption: Focusing on China, Japan and South Korea in East Asia). *Bigyo minsokhak* (Asian Comparative Folklore) 63: 115–155.
- Sennet, Richard. 2010. *Gongyein* (The Craftsman). Translated by Kim Hong-sik. Paju: Book21.
- Yanagi, Muneyoshi. 1994. *Gongye-ui gil* (The Way of Craft). Translated by Yi Gil-jin. Seongnam: Shingu.



Creative Transmission and Industrialization of Traditional Crafts: Lessons from the Creative City of Kanazawa, Japan*

Suet Leng KHOO**

Abstract

As cities worldwide restructure in response to globalisation, many are embarking on the creative city pathway by leveraging their city's creativity and cultural endowments to stimulate local economic development. Japanese cities are also mirroring this trend. In Kanazawa, the city's cultural mode of production and creative industries are underscored by crafts and folk arts that date back to the Edo period. The vibrancy of Kanazawa's creative industries has earned the city the UNESCO Creative City of Crafts and Folk Arts designation in 2009. This paper aims to understand the creative transmission and industrialization approaches adopted by Kanazawa in sustaining her role as a UNESCO Creative City of Crafts and Folk Arts. The findings illustrate that Kanazawa's success factors and strategies can be organised into five key themes, namely, 1) foundation, 2) vision, 3) human capital, 4) planning and 5) business model. These critical success factors and strategies can serve as lessons for other cities within the region or further afield.

Keywords: Creative city, Kanazawa, crafts & folk arts, traditional crafts, transmission, industrialisation

* The author would like to acknowledge the Sumitomo Foundation, Japan, for funding this research project.

** Suet Leng KHOO is Associate Professor at the Development Planning and Management Programme, School of Social Sciences, Universiti Sains Malaysia. She obtained her Ph.D. in Development Studies from University of Melbourne, Australia. Her recent publications include *Creative City as an Urban Development Strategy* (2020). Email: slkhoo@usm.my.

1. Introduction

The twenty-first century is equated to an urban epoch where cities are increasingly being earmarked as the engine of growth and economic development. Cities are now assuming new roles and new functionalities in urban settings. Unlike the times during the British Industrial Revolution, cities are no longer perceived as problems, but are now solutions (Goh 2009). The urban epoch witnesses notable transformations in the political, demographic as well as economic domains across temporal and geographical contexts. In terms of political system, there is a shift in emphasis from “nation states” to focusing on “cities and regions” in the twenty-first century. Demographic shifts and ratios between rural/urban population for these two time frames illustrate 40/60 during the twentieth century and 20/80 for the twenty-first century. This proves that current global population is more agglomerated in cities than rural settings. In tandem, the economic base in cities has also shifted from industrial processes to creative economies that leverage on culture, creativity and technology (AuthentiCity 2008). These transformations are due to changing development trajectory in cities, where their structural bases have shifted towards post-industrial in nature, hence, downplaying the role of industrial cities and now spotlighting the emergence of a Creative City (Donegan and Lowe 2008).

2. Global Creative City Discourse

In Franco Bianchini’s (2018) latest article “Reflections on the Origins, Interpretations and Development of the Creative City Idea,” he chronicles the origins, variations, critiques and way forward about the creative city concept. The concept was conceptualised in Australia during the late 1980s with an emphasis to integrate cultural policy into urban planning to improve the material well-being of all citizens, particularly the vulnerable groups. The concept subsequently developed and flourished in the United Kingdom, Germany and other European nations. Seminal theorists from the UK and Europe include Charles Landry and Franco Bianchini. In the UK, Landry’s

independent research organisation (i.e. Comedia) played a fundamental role to advocate the novelty of his version of a Creative City. He articulated the need for new options/strategies to contest entrenched assumptions in urban planning and urban cultural policy. He also urged urban policy-makers to think differently and creatively act “out-of-the-box” when confronting urban issues. Additionally, Landry (2008) advocated that a Creative City should have both good hard (i.e. buildings, roads) and soft infrastructure (i.e. skilled human capital) to support the creative and cultural industries. Contemporaries who influenced Landry was Ake Andersson (who adopted a regional viewpoint) and also renowned planning scholar Peter Hall. Additionally, the creative city concept was very much informed and shaped by works of scholars (i.e. Patrick Geddes, Lewis Mumford, Colin Mercer) who infused cultural policy in urban regeneration, and acknowledged cultural industries as a new economic power in urban milieus (Bianchini 2018). Broadly, cultural planning involves the identification, integration and strategic use of urban cultural capital to stimulate local economic development, thus, the emergence of culture-led urban regeneration endeavours (Landry 2008, 2017) like the “European Capital of Culture” initiative in the 1980s. In elucidating Landry’s (2017) creative city theory, many Western cities were undergoing de-industrialisation and inner cities were hollowed out. To counter the crisis, cities like Birmingham, Glasgow, Rotterdam, Bilbao, Barcelona amongst others resorted to harness their unique urban cultural assets hence kickstarting the culture-led urban regeneration era in Europe.

Arguably, the creative city as a new urbanism has opposing standpoints. While some scholars (i.e. Landry, Bianchini) advocate the use of creative/cultural urban endowments and human ingenuity to challenge established assumption through proposition of alternative and creative strategies for urban overall wellbeing; there are scholars like Florida (2002) who expound more growth-oriented and elitist notions by considering the urban setting as a “magnet” and ultimate locality to attract other like-minded creative professionals (or “Creative Class”) to agglomerate and catalyse local economic growth. These contrasting viewpoints constitute the gist of contemporary Creative City debate. A review of literature has identified a myriad of creative city definitions coined by key institutions and scholars alike as elucidated

here.

Creative cities are defined as urban complexes where cultural activities are an integral component of the city's economic and social functioning, for example through support to cultural and creative professionals, enhanced investments in cultural infrastructure, creative industries and new ICTs, or the adoption of bottom-up approaches to urban development. (Habitat III 2015, 1)

In turn, creative and cultural industries are often defined as follows:

Cultural and creative industries are those sectors of activity that have as their main objective the creation, production, distribution and consumption of goods, services and activities that have cultural and artistic content. They are characterized by being at the intersection of economy and culture, having creativity at the core of their activities, artistic and/or cultural content, and links to innovation. (Habitat III 2015, 1)

Similar to Landry and Bianchini's viewpoints, Habitat III also deciphers the development of a Creative City as being linked and dependent on a city's urban cultural assets and endowments. According to UNESCO's "Universal Declaration on Cultural Diversity" (2001), culture is defined as "the set of distinctive spiritual, material, intellectual and emotional features of a society or social group that encompasses art and literature, lifestyles, ways of living together, value systems, traditions and beliefs" (Habitat III 2015, 1). In turn, urban culture is understood as the impressions of culture in an urban milieu from both functional and anthropological standpoints. Basically, the rationalization by Habitat III is to leverage the city's cultural and creative industries. Thus, cultural and creative industries are described as being placed at the interchange of economy and culture with creativity as the pivotal aspect of their artistic endeavours and cultural contents, with connections to innovation (Habitat III 2015, 1).

In Japanese Creative City discourse, scholars argue that globalisation has restructured and negatively impacted smaller Japanese cities where

they failed to compete with major cities like Tokyo and Osaka (Sasaki 2004, 2010). In response, these secondary and tertiary Japanese cities will need to reexamine their structural economic bases and find new production methods, especially for post-industrial cities. Japanese cities are also emulating global trends where culture and arts are identified as catalyst to regenerate urban areas like the case of Osaka's historic urban center, Senba (Kana 2012) and Kanazawa (Kakiuchi 2015, 2016). In Asia and Japan particularly, the Creative City concept is widely advocated by Japanese Professor Masayuki Sasaki (2004, 2010, 2020). He emphasizes the aspect of "social inclusion" and defines creative cities as follows:

Cities that cultivate new trends in arts and culture and promote innovative and creative industries through the energetic creative activities of artists, creators and ordinary citizens, are rich in many diverse "creative milieus" and "innovative milieus," and have a regional, grass-roots capability to find solutions to social problems such as homeless people. (Sasaki 2011, 34)

As a panacea for Japanese cities that are faced with the downsides of global urban restructuring, Sasaki introduces a modified version of the Creative City concept for Japan where he recommends a "cultural mode of production" by leveraging urban culture and arts to stimulate cultural production and consumption, and to sustain domestic creative and cultural industries/economies (Sasaki 2011). More significantly, Sasaki contends that amid such global transformations and challenges, attention must be given to vulnerable groups (i.e. disabled, aged, homeless, refugees) and to seek measures for overcoming all forms of discrimination in developing a socially inclusive Creative City (Sasaki 2011). Essentially, Sasaki recommends that reconceptualisation of contemporary Creative City theory should recognise and address all of these social issues where creative solutions and alternatives should be proposed (Sasaki 2011). Several sterling Japanese examples include Nagoya, Yokohama and Kanazawa. Past Japanese studies have also examined the private sector's involvement and commitment in developing a creative city framework. The findings recommend a collaborative effort between private and public sectors towards developing a creative and innovative city

(Konno and Itoh 2017).

Against the above backdrop, it is important to understand the reasons behind the success of a Creative City's in sustaining her creative and cultural industries. Hence, this study aims to understand the underlying factors that shape the strategies for creative transmission and industrialisation of traditional crafts in the Japanese city of Kanazawa, which is a UNESCO Creative City of Crafts and Folk Arts. Based on qualitative research techniques (i.e. interviews, focus groups, field observation), this study was undertaken by a Malaysian researcher who visited Kanazawa for fieldwork in August 2018. The narratives, constructs and recommendations in this paper are informed by the fieldwork visit and secondary data (i.e. government reports, policy statements, brochures) collected from Kanazawa as well as its website. This study is significant given that the findings serve as key references and recommendations for other creative and cultural cities that have a strong base in crafts and folk arts as their urban cultural endowment. The recommendations also would be useful for other Asian creative and cultural cities and those further afield. The following section will briefly illustrate the background of Kanazawa before discussing Kanazawa's strategies.

3. The City of Kanazawa

Kanazawa is located in the center of Ishikawa Prefecture, Japan, and is one of the largest cities in the Hokuriku region (refer to Fig. 1). The city's total area is 468.64 km². Kanazawa spans 23.3 km from the Sea of Japan (East Sea of Korea) to the west to the boundaries of Toyama Prefecture to the east, and 37.3 km from Kahoku Lagoon to the north to the base of Hakusan mountain range to the south of the city. The city has three plateaus, namely, Teramachi, Kodatsuno and Mt. Utatsuyama (Kanazawa City 2018, 3). Additionally, Kanazawa possesses two main rivers (i.e. Sai and Asano rivers) that meanders along its borders and canal to contain and transport water through the city. Kanazawa is also blessed with a natural environment that consists of mountains, the sea, pristine waters and greeneries. Kanazawa's population

is 466,000 in 2020¹ with a day population that can increase to 500,000 from suburban commuters. Presently, Kanazawa's key industries are information technology, machinery, textiles and traditional crafts like pottery, lacquer ware and gold leaf.



Figure 1. Location plan—Kanazawa city, Ishikawa Prefecture, Japan.
Source: Kanazawa City (2018, 3).

Kanazawa, known as Kaga during the Edo period (17th-19th century feudal age), was once a wealthy and prosperous castle town. The city's remarkable culture and steep traditions belonging to that period continue to thrive and live on, and is still vibrantly observed today. As aptly described in the city's prospectus, "Kanazawa strives to be a city where the traditional culture of the past can coexist with the ever-changing modern society of the present."²

1. Kanazawa, Japan Metro Area Population 1950–2020, macro trends. Accessed on 11 January 2020. <https://www.macrotrends.net/cities/21627/kanazawa/population>.
2. A prospectus entitled "Kanazawa" was referred (p. 1). The prospectus was given by Kanazawa City.

4. “Saved” by Arts and Culture for Cultural Sustainability

The uniqueness of Kanazawa is largely attributable to the city’s history and its glorious past. Unlike modern cities that became developed through industrialisation, urbanisation and modernisation during modern times, Kanazawa is different because it was predominantly developed during the 280 years of the Edo period.³ Kanazawa was the fourth largest city after Tokyo, Osaka and Kyoto during then. It initially started as a center of Buddhism in 1546 when the Oyama Gobo Temple was built by the Ikko Sect on the location of modern day Kanazawa Castle. In just 37 years later, the Maeda dynasty was born when one of Japan’s three great unifiers, Toyotomi Hideyoshi, granted the fiefdom to powerful general Maeda Toshiee and this marked the beginning of the Maeda dynasty that thrived almost 300 years and spanned nine generations (Scharf and Teploff-Mugii, n.d., 4).

As an accomplished daimyo (title bestowed to landowners that produced more than 10,000 *koku* or 1,500,000 kg of rice each year), the Maedas soon became a threat to the shogunate living in Edo (present-day Tokyo) due to suspicion and fear that Kanazawa would one day seize their power. The situation became more pressing when the Maedas produced one million *koku*, causing a lot of fear in Edo. To appease the situation, Maeda daimyo implemented a very astute strategy by channeling their wealth into developing Kanazawa’s cultural industries and accumulating cultural assets like art and literature. To prove that they did not harbour any military aspirations, Maeda daimyo started to invite and import artists and artisans from all over Japan to Kanazawa. Maeda daimyo’s strategy worked, and the shogunate was pleased and appeased. Kanazawa gradually developed to become a renowned arts center rivaling even Florence, Italy (Scharf and Teploff-Mugii, n.d., 5). Eventually, Kanazawa was in possession of the most comprehensive ensemble of literature in Japan.

Arguably, arts and culture “saved” Kanazawa from war and ensured peace for generations to come. This enabled the subsequent Maeda leaders to nurture and further develop arts and culture. The fruits of labour is witnessed

3. Point taken from the “Kanazawa” prospectus (p. 5).

through Kanazawa’s great increase in arts workshops, studios and guilds, all devoted to perfecting unique and unparalleled arts such as silk, metal work, ceramic, Noh masks, lacquerware and woodwork. Resultantly, the traditional aura of the past still imbues Kanazawa’s urbanscape, historic districts and monuments until today.

5. Kanazawa as UNESCO Creative City of Crafts and Folk Arts

Kanazawa acknowledged the importance of being a “Creative City” around 2000. This is motivated by the aspiration to be a model city for the twenty-first century with a distinctive character yet not overwhelmed by the debilitating forces of globalisation. Later, when UNESCO’s Creative Cities Network was established in 2004 as a platform for Creative Cities worldwide to cooperate with each other, Kanazawa applied to be registered as a member. In the context of Kanazawa, a Creative City is defined as follows:

A Creative City is a city with a distinctive culture, which promotes value-added industries that its citizens can value and be proud of, and which has industries that foster the creation of new culture and investment, as well as improvement in the quality of peoples’ lives. In other words, it is a city that is vibrant because it links its creative culture with innovative industries. (Kanazawa City 2011)

Subsequently on 8 June 2009, Kanazawa, a City of Handiwork, was accredited and designated as a UNESCO Creative City of Craft and Folk Arts. The UNESCO accolade is viewed by Kanazawa as a “seal of approval” for all the initiatives the city had undertaken to preserve and safeguard her traditional crafts and arts. This designation is also seen as a great opportunity and platform to be connected to international markets (Kakiuchi 2015, 65). The Charter of Craftism was developed by the Kanazawa Creative City Steering Committee (see Fig. 2). The Committee consisted and is organised by industry players, craft industries, citizens and also the city government. The Creative City Steering Program with public-private partnerships was later established

based on the Charter to formulate the vision of Kanazawa and activities to be undertaken until 2014.

Basically, Kanazawa's handiwork such as traditional crafts, traditional sweets and Kaga cuisine has been produced through the spirit of crafts or "Craftism" where it is underpinned by craftsmen's keen senses and their insistence on originality, uniqueness and quality. Kanazawa's Charter of Craftism is illustrated in Figure 2.

THE CHARTER OF "CRAFTISM"

In light of the fact that many cities have been losing their characteristics and attractiveness because of the influence of globalization and mass production, we hereby establish the Charter of "Craftism" as follows, in order to clarify the "Craftism" of Kanazawa and realize a sustainable creative city in the 21st century:

- # We will promote "Craftism" that links culture and industry.*
- # We will pass "Craftism", which produces craftsmen and improves human life, down to the next generation.*
- # We will spread the spirit of "Craftism" of Kanazawa, a City of Handiwork throughout Japan and to the rest of the world.*

October 16, 2009
Kanazawa Creative City Steering Committee

Figure 2. Kanazawa's Charter of "Craftism"

Generally, the city's emphasis in its strategic plan is to promote Kanazawa as a Creative City with the following vision as listed in Figure 3.

VISION OF THE CREATIVE CITY OF KANAZAWA

- 1. Linking Culture With Business**
We aim to produce highly value-added products that use our traditional crafts and techniques, to promote manufacturing based on the artisan spirit, and to develop many creative industries that can break into the international market.

- 2. Cultivation of Human Resources for Cultural Development**
We aim to create opportunities for the next generation of manufacturers and young people involved in culture and art to grow, gather, compete and demonstrate their creativity, as well as to develop a city whose residents love and take pride in their traditional crafts and performing arts, and enjoy a good quality of life by participating in cultural events, while supporting artisans and artists.

- 3. Attracting International Attention**
We aim to promote close relationship among artisans, artists and people in industry through the creative cities network, as a hub of international exchange, facilitate international conferences on topic such as the visions of cities and local communities in the 21st century, global issues, and world peace, and invite many people from Japan and foreign countries.

Figure 3. Vision of the Creative City of Kanazawa

Source: Kanazawa City (2016, 1).

6. What Are the Underlying Factors and Strategies That Shape Kanazawa's Creative Transmission and Industrialisation of the City's Creative and Cultural Industries?

After analysing and triangulating the primary and secondary dataset, it is evident that Kanazawa is earnest in her endeavours towards creative transmission and industrialisation of the city's creative and cultural industries. The underlying factors and strategies for creative transmission and industrialisation are organised under five major themes, namely, 1) foundation, 2) vision, 3) human capital, 4) planning, and 5) business model.

1) Foundation

(1) Historical Legacy

Based on secondary data analysis (i.e. Kanazawa's annual reports, prospectus, brochures) and triangulating them to interviews with Japanese key informants, it was discovered that Kanazawa's history laid a good foundation in propagating, developing and ensuring continuity of the city's creative and cultural industries until modern times.

Due to the city's historical legacy where culture was seen as fundamental towards "saving the city" from ravaging war during the Edo period, the reverence and great appreciation for culture still thrive among the people of Kanazawa today. Nurturing, developing and appreciating culture continue to be part of the urban citizenry's way of life. The people of Kanazawa take great pride in safeguarding and promoting their culture, and this has laid down a concrete foundation to ensure cultural sustainability. Inevitably, Kanazawa's strong foundation has shaped the city's strategies in development and transmission of culture.

2) Vision

(1) Vision of Past Leaders Continued by Contemporary Ones

Kanazawa's present vision and aspirations as a successful Creative City are shaped and influenced by the legacies and foresight left behind by their

forefathers and past leaders. Evidently, the city's present Creative City vision is reflected through endeavours towards sustainment and further enhancing Kanazawa as a Creative City of Crafts and Folk Arts against a modernising environment. As highlighted earlier, Kanazawa is unique due to its history and solid foundation that are underscored by strong cultural and creative elements initiated and propagated by Maeda Toshiie. In recognition of that, current leaders and citizenry have carried on the legacy of nurturing Kanazawa's culture and arts to ensure this vision will perpetuate for many generations to come. The aspiration to nurture and harness culture as driver and enabler for sustainable urban development is succinctly articulated in the development plans of Kanazawa. The City Hall of Kanazawa even has a division that oversees affairs related to Kanazawa as a Creative City. This division is called the "Planning and Coordination Division, Urban Policy Bureau, City of Kanazawa."

(2) Industrialisation Strategies: From Local, National, International to Global

Kanazawa has a very clear vision and policies to steer the industrialisation of the city's creative and cultural industries. The city's vision is far-sighted where Kanazawa's creative and cultural industries are developed to not just serve the local Japanese markets but to also penetrate national, regional and global markets. For example, a review of Kanazawa's prospectus, annual reports and creative city monitoring reports showed that the city aspires to bring its creative culture to greater heights through progressive market penetration from local, national, international and global levels. Such aspirations are succinctly stated in the creative city monitoring reports where Kanazawa envisioned to attract "international" attention by advocating networking among artisans, artists and industry players via the UNESCO Creative Cities Network, and for Kanazawa to serve as a destination for international exchange hub and conferences.

Subsequently, the city's proposed action plan implemented through "Kanazawa New Strategy for Creating Arts and Culture 2020" has integrated more ambitious and forward-looking phrases such as "Kanazawa aims to establish its presence as a city of culture on the global scale..." (Kanazawa City 2016, 6). In implementing this plan, there is also clear policy direction

to steer this initiative where the fourth policy under this new strategy is formulated to facilitate “Global Promotion of Cultural Arts.” Under this policy, with Kanazawa aspiring to become a global cultural exchange hub, the city also aims to showcase its culture and creativity by establishing and enhancing global networks through Meetings, Incentives, Conventions and Exhibitions (MICE). From these policy statements extracted from the blueprints, it is clear that Kanazawa’s strategic direction and industrialisation strategies to promote the city’s creative and cultural industries are not just targeted at the local or international level, but aimed at the global level too.

(3) Towards Sustainable and Inclusive Urban Development

Parallel to the tenets of culture-led urban regeneration as advocated by UNESCO Creative City Network and UNESCO’s *2016 Global Report on Culture for Sustainable Urban Development* (UNESCO 2016), Kanazawa is a city that has distinctive policy space for the element of culture. This alone is an important step towards including culture (as the fourth pillar) into the equation of sustainable urban development. The inclusion of culture in urban development is evidenced through Kanazawa’s strong cultural policy, creative city policy and industrial policy that singularly or collectively promote and advance creative and cultural industries in the city. Kanazawa is a city that has cultural sustainability embedded within its planning and institutional framework integrating old traditions and new innovations. From the various policy documents reviewed, it can be seen that development and promotion of the city includes both traditional as well as modern arts and cultural activities. Kanazawa is a sterling example where the city has included both old and new, traditional and modern, and also blended global and local. These are shown through the symbiotic co-existence of traditional museums (i.e. Ishikawa Prefectural Museum of Art, Ishikawa Prefectural Museum of History) alongside modern state-of-the-art museums like the 21st Century Museum of Contemporary Art.

3) Human Capital

(1) Craftsmen and Artisan’s Sense of Pride in Their Work

Based on the interviews with key informants like the Director of Noh Museum, Director of Kanazawa Citizen’s Art Center, Director of Gold Leaf Museum and artisans in kimono and pottery-making, it can be concluded that Japanese craftsmen and artisans in Kanazawa take great pride in the work they do. For example, the kimono artist who was interviewed took so much pride in his work by disclosing that every piece of hand-drawn kimono is a masterpiece. His patience and great attention to fine details while he was drawing, designing and colouring his kimonos are testaments of passion and pride in one’s work. The kimono artist’s creations are showcased in Figures 4-12 below.



Figure 4. Hand-drawn design by kimono artist. © Suet Leng Khoo



Figure 5. Works by kimono artist. © Suet Leng Khoo



Figure 6. A kimono artist who takes great pride in his work. © Suet Leng Khoo



Figure 7. Hand-drawn works by kimono artist. © Suet Leng Khoo



Figure 8. Hand-drawn kimono designs on modern products—a form of innovation. © Suet Leng Khoo



Figure 9. Innovative way of infusing kimono designs into modern products. © Suet Leng Khoo



Figure 10. Hand-drawn kimono designs are innovatively infused into modern women's attire. © Suet Leng Khoo



Figure 11. Hand-drawn kimono designs are innovatively infused into modern men's attire. © Suet Leng Khoo



Figure 12. Video viewing area for the public at Kaga Yuzen Kimono Center. The video illustrates the step-by-step process of kimono-making as means of transmitting knowledge. © Suet Leng Khoo

A rather similar scenario was depicted in the gold leaf industry. When interviewing the Director of Gold Leaf Museum, he explained the detailed and painstaking processes and procedures involved in producing an ultra-thin piece of gold leaf and these steps are still followed by artisans today. This revelation shows the great patience, perseverance and pride that artisans in Kanazawa have towards their work and creations. Figures 13 (a-e) and 14 illustrate the tedious steps involved.



Figure 13 (a-e). The step-by-step process of manufacturing gold leaf. © Suet Leng Khoo

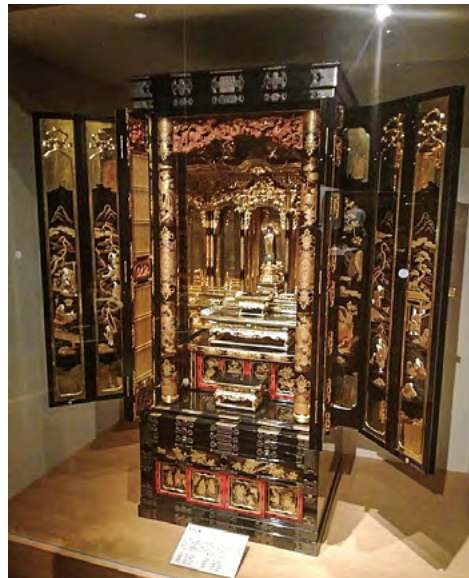


Figure 14. Traditional use of gold leaf for Buddhist altars in Japanese households.
© Suet Leng Khoo

(2) Awareness and Willingness to Propagate Arts and Culture

The ability to transmit and upkeep the city's culture is largely due to great awareness among Kanazawa's people who truly appreciate and willingly propagate arts and culture. During the interview with the Director of Kanazawa Citizen's Art Center, he highlighted that people in Kanazawa are different where their commitment towards cultural development is voluntarily and willingly, and this point differentiates them from other Japanese in other cities. He compared Japanese in big cities like Tokyo where they will only spend their monthly income on themselves without considering the society. He was proud to highlight that people of Kanazawa are different, as they are willing to contribute parts of their monthly income towards nurturing and developing arts and culture in their city.

The education system also plays an integral role in nurturing arts and culture among school children as highlighted during an interview with the

Director of Noh Museum. He mentioned that it is compulsory and part of school syllabus for school children to watch the Noh performance. This is to develop awareness and hopefully instill passion and appreciation towards arts and culture at a young age. With such great awareness by people of Kanazawa to nurture arts and culture, it is a conscious and commendable effort by them to link the past to the future, which in turn will ensure cultural transmission to future generations.

(3) Human Capital Development at All Levels

A review of Kanazawa city's annual report and the *Kanazawa UNESCO Creative City 2013–2016 Monitoring Reports* revealed that continuous nurturing of human capital in Kanazawa's creative and cultural industries is a priority. For example, as part of "Vision of the Creative City of Kanazawa," the second thrust (out of three) highlighted the importance to develop human resources for cultural transmission and sustainability. The action plan encapsulated in "Kanazawa's New Strategy for Creating Arts and Culture 2020" also has basic policies to generate human resources in the field of arts.

Thus far, Kanazawa has implemented several major initiatives at the local level to meet the objectives of the UNESCO Creative Cities Network. In developing human capital for cultural development, Kanazawa's vision is to create opportunities for the subsequent generations of young people and manufacturers involved in arts and culture to upgrade themselves, come together, compete and showcase their respective creativity. In this regard, Kanazawa has the following initiatives in place to nurture human talent and ensure transmission of skills and knowledge in the creative and cultural industries:

- **Kanazawa Traditional Industry Trainee Scholarship**

Budding and young professionals are given scholarships to train at the Utatsuyama Kogei Kobo and at traditional manufacturing companies for a duration of three years. This attachment will enable them to acquire more sophisticated craft-related technical skills.

- **Kanazawa College of Art International Exchange Program**

The Kanazawa College of Art and its sister art colleges abroad have established exchange programs for students and faculty members to train artists, designers and researchers. These programs provide them the avenue to foster international working relations.

- **Kanazawa Children's Crafts Workshop**

To identify and nurture future artisans, the Kanazawa Children's Craft Workshop is organised for areas in design, metal work, dyeing and ceramics for two years.

- **Kanazawa UNESCO ASPnet**

The UNESCO Associated Schools Network (ASPnet) is a platform to foster children's international understanding and to educate successors of a sustainable society. Through UNESCO ASPnet, efforts are directed towards promoting Kanazawa's traditional culture, the global environment and the world at large. Simultaneously, it is an avenue to organise exchange programs with other schools of the network.

Apart from the above, human capital development achieved through inter-city cooperation was also conducted by Kanazawa. For example, this was achieved through the Overseas Training Program for Young Artisans (Creative Waltz). Under this program, a total of 20 young artisans were sent to 10 Creative Cities during the period 2010–2014. Young artists were also dispatched to other UNESCO Creative Cities for training. The key objective was for them to be inspired through experiencing and learning the cultures of other UNESCO Creative Cities. In 2016, for instance, ceramic artists were sent to Jingdezhen for residency programs. The participants for this program were students from the Kanazawa College of Art, trainees from the Kanazawa Utatsuyama Kogei Kobo and young craftsmen from the Kanazawa Crafts Association. The receiving cities and years are listed below:

2013	Bologna, Santa Fe, Bradford, Gent, Seoul and Saint-Étienne
2014	Jeonju, Seoul, Santa Fe, Bologna, Gent and Saint-Étienne
2016	Jingdezhen

4) Planning (Physical and Non-physical)

(1) *Integrated Physical Planning and Good Urban Design*

The city of Kanazawa is a physically well-planned city where there are distinctive zones with specific themes such as gardens (i.e. Kenrokuen Garden, Kanazawa Castle Park), tea houses (i.e. Nishi Chaya District) and temple districts as shown in Figures 15-20 below. Apart from being UNESCO's Creative City, Kanazawa was earlier accoladed as a historical city in January 2009 due to the city's distinctive cultural activities, built heritage and historic urbanscape (Kanazawa City 2018, 11). As a foreign researcher undertaking fieldwork in Kanazawa, it was not difficult to navigate around the city given that there were ample notice boards, signage, brochures and tourism counters/kiosks to provide information to tourists and visitors. Although the researcher is a non-native Japanese, it was relatively easy to move around Kanazawa because almost all signage and notice boards were written in dual languages of Japanese and English.



Figure 15. Kanazawa's historical and cultural endowments illustrated through the city's temple areas, tea house districts and gardens.

Source: Kanazawa City (2018, 11).



Figure 16. Nishi Chaya District. © Suet Leng Khoo



Figure 17. Western bistros at Nishi Chaya District. © Suet Leng Khoo



Figure 18 (a-d). The Kenrokuen Garden. © Suet Leng Khoo



Figure 19 (a-b). The Kanazawa Castle Park. © Suet Leng Khoo



Figure 20 (a-b). Site visit to Nagamachi District featuring Samurai houses. © Suet Leng Khoo

One good example is the Kenrokuen Area Cultural Zone. As depicted in Figures 21-23, there is easy accessibility, wide availability and close proximity of cultural institutions such as museums and galleries open to the general public, with each cultural institution located within the radius of less than one kilometre from one another. From the plans and signage, it is clear that cultural institutions like the Ishikawa Prefecture Museum of History, Ishikawa Prefecture Museum of Art, Ishikawa Prefecture Noh Museum, Ishikawa Prefecture Noh Theater and Ishikawa Prefecture Museum of Traditional



Figure 21. Close proximity of museums around Kenrokuen Area Cultural Zone.
© Suet Leng Khoo



Figure 22. Integration of natural heritage (i.e. gardens) and cultural heritage (i.e. museums) at Kenrokuen Area Cultural Zone.
© Suet Leng Khoo



Figure 23. Cultural institutions such as museums and theatres are closely clustered within the radius of less than 1 kilometer from one another. An example of a clear signage with dual languages of Japanese and English.
© Suet Leng Khoo

Arts and Crafts are all situated nearby to one another. The agglomeration of these cultural institutions makes it convenient and motivates locals and visitors alike to visit this cluster of museums collectively instead of merely visiting one sole museum only. High cultural appreciation is made possible is due to another key appealing point where these museums are mostly free-of-charge or incur very low entrance fees to encourage more people to visit and appreciate their spaces. The wide availability, easy accessibility and free or minimally priced entrance fees of these cultural institutions make them very inclusive, open to all and align directly with UNESCO's urban inclusion tenets.

Undoubtedly, Kanazawa is a key exemplar as a city that successfully enhances the quality of public space through culture and creativity. The city's formula resides in continuously nurturing and safeguarding the city's urban cultural heritage and natural heritage where the urban citizenry and communities are able to connect with their natural urban settings. This is testimonial that quality urban environments can be shaped and enhanced by culture. This concurs with Sasaki's (2020) depiction of Kanazawa as an ideal venue for Bio-Cultural Diversity in the city. Specifically, Kanazawa has utilised a cultural approach where heritage, arts, creative and cultural initiatives are infused into the city's physical planning and urban design to promote inclusivity for all to enjoy and appreciate the city's culture. This is truly a creative and sustainable approach in transmitting culture for posterity.

(2) High Quantity and Quality Museums and Galleries

Kanazawa is renowned and prides itself as a city that has "museum clusters" with more than 20 public and private museums which is considered unusual for a city with merely 500,000 dwellers (Kakiuchi 2016, 106). This motivated the researcher to visit the myriad of museums while visiting Kanazawa. During the fieldwork in Kanazawa in August 2018, a total of nine museums were visited. The purpose was to observe the interior layouts, designs and orientations of museums in a UNESCO Creative City of Crafts and Folk Arts like Kanazawa. The list of museums visited is shown here:

- Ishikawa Prefectural Museum of Art
- Ishikawa Prefectural Museum of History (Excavation Exhibition)
- Kaga-Honda Museum
- Museum of Traditional Arts & Crafts
- Fourth High School Memorial Museum of Cultural Exchange, Ishikawa
- Yasue Gold Leaf Museum/Factory
- Samurai House/Museum
- Shinise Kinenken Museum (Old Merchant's House)
- Maeda Tosanokami-ke Shiryokan Museum



Figure 24 (a-d). Artworks and crafts that are tastefully displayed at the Museum of Traditional Arts & Crafts. Descriptions are bilingual in Japanese and English to cater to foreign visitors. © Suet Leng Khoo

From Figures 24 to 25 below, it is evidential that Kanazawa not only has many museums, but they are also high quality ones. No doubt, a visit to any of Kanazawa's museums is a worthwhile endeavour for both local people and visitors alike. The researcher's visit to the above nine museums confirms that great attention to details and thorough research and development (R&D) have been channelled into curating, displaying and exhibiting the relics and artifacts that best portray the overarching theme of each individual museum. To cater to foreign visitors who are non-native speakers, the provision of English texts to explain each piece of relic/artifact was a commendable effort by museum authorities. Many of the museums/galleries in Kanazawa have successfully presented and interpreted the past history, "story," and the role and function of each priceless piece of relic/artifact on display.

In the Museum of Traditional Arts & Crafts, for instance, great efforts have gone into documenting the works of traditional craftsmen and this endeavour is a creative transmission of cultural skills. The skills and local knowledge of these traditional artisans and craftsmen are intangible cultural heritage and location-specific because they are distinctive and found only in Kanazawa. These traditional artisans and craftsmen are key towards Kanazawa's inscription as UNESCO's Creative City of Crafts and Folk Arts.



Figures 25 (a-b). Meticulous documentation of traditional craftsmen's works at the Museum of Traditional Arts & Crafts. © Suet Leng Khoo

The step-by-step documentation of each artisan/craftsman’s works was meticulously recorded, documented and displayed in this museum. This approach is a sustainable way to preserve and safeguard the skills and local knowledge of traditional artisans and craftsmen, regardless of whether the person is still alive or not. Even the Kaga Yuzen Kimono Center has a small gallery that showcased the detailed documentation of how a piece of hand-drawn kimono is produced as shown in Figure 26 (a-e).



Figure 26 (a-e). Kaga Yuzen Kimono Center conducted excellent documentation of the way a hand-made kimono is produced. This local knowledge can then be transmitted to apprentice artisans. © Suet Leng Khoo

(3) Hard and Soft Infrastructure to Support Arts and Culture

As purported by Landry (2008), a Creative City should be supported by both hard and soft infrastructure. Kanazawa is a good case in point where the city has good infrastructure, amenities and dedicated local communities to support arts and cultural activities, and subsequently transmission of local knowledge and skills. An important building-cum-cultural space is the Kanazawa Citizen’s Art Center. It is a creative hub which functions as a space

Box 1. Kanazawa Citizen’s Art Center



HISTORY	CURRENT USE
<ul style="list-style-type: none"> • Kanazawa Citizen’s Art Center was formerly an old warehouse and factory. • It has been restored and adaptively reused as a space equipped with various amenities such as studios for drama, music and art. 	<ul style="list-style-type: none"> • Open 24 hours a day, 365 days a year. • A space and place for art activities. • Anyone can visit and use the facilities. Users are charged at a minimal and affordable fee. • All the studios (i.e. drama, music, art studios) are open to the public as places to practise and perform music, theatre, fine arts and other artistic activities.
<p>Source: Kanazawa Citizen’s Art Center website, http://www.artvillage.gr.jp/ (accessed on 26 Dec. 2018 & interview with Director of Kanazawa Citizen’s Art Center on 7 August 2018).</p>	

and place for arts, heritage and cultural activities. The center is open 24/7 to the general public and the space is rented out at minimal rates for people to organise arts and cultural activities, or simply for musicians to practise their instruments (i.e. piano, electric guitar, Taiko drums). The center's tag line is "for the people, by the people" indicating strong participation and involvement by local communities in Kanazawa towards advancing and appreciating arts and culture. A bottom-up, grassroots, citizen's participation approach is evident given that the center is administered and managed by citizens themselves and for other fellow citizens. Box 1 and Figure 27 (a-d) illustrate the Kanazawa Citizen's Art Center in greater detail.

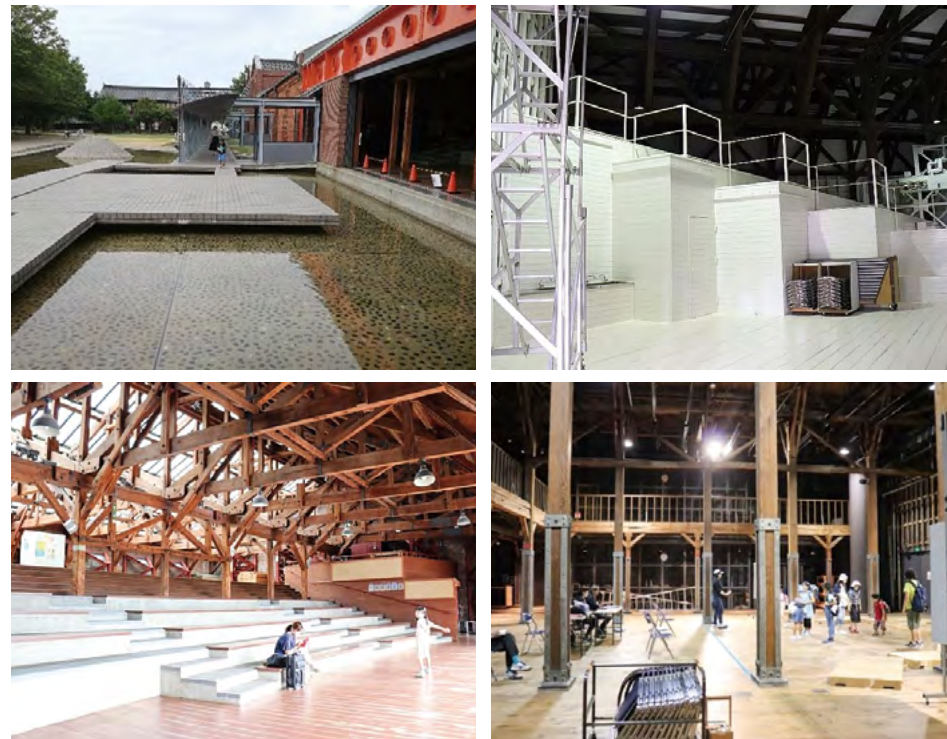


Figure 27 (a-d). Various types of space available for arts and cultural activities at Kanazawa Citizen's Art Center where creative transmissions of culture and creativity occur. © Suet Leng Khoo

5) Business Model

(1) *Embedding Culture in Business*

Part of Kanazawa's success in cultural development is due to the city's business model. The city's business model has clear objectives to form linkages and to embed culture in the world of business. These objectives are to harness the economic value of creative industries to ensure livelihood sustainability of artisans and craftsmen in Kanazawa. Basically, Kanazawa strives to produce high value-added products by using traditional crafts and technical craft skills, and to advocate work creation based on the spirit of local artisans. This, in turn, will develop Kanazawa's creative industries to penetrate international markets. Insofar, Kanazawa has implemented a few key initiatives at the local level to fulfill the objectives of the UNESCO Creative City Network as listed below:

- **Kanazawa Craftwork Business Creation Agency**

The Kanazawa Craftwork Business Creation Agency was formed in April 2011 and the agency aims to widen channels for craft sales and spread information on crafts. The agency undertakes diverse initiatives to support craft businesses. The initiatives include the branding of "Crafts for your lifestyle—Kanazawa," seminars to develop sales channels, propagation of crafts information, and promotion of new craft businesses.

- **Dining Gallery Ginza no Kanazawa**

Kanazawa established the "Dining Gallery Ginza no Kanazawa" in Tokyo as a strategy to promote the city's local crafts. The gallery functions as a promotional hub. Since September 2014, it also serves as an information and distribution center.

- **Oshare Messe**

Since 2006, Oshare Messe is held every autumn with the main purpose to introduce traditional crafts and textile products locally and internationally. The event involves a craft market and projection mapping with traditional craft motifs.

• **Promotion of Kaga Yuzen Cloth-dying and Kanazawa Metal Leaf Skills**

To ensure their sustainability, traditional crafts have to be adopted and adapted to modern lifestyles. To achieve this, two institutes were formed in Kanazawa. The first is the Institute for the Promotion of Kaga Yuzen Techniques in July 2009, and subsequently the Institute for the Promotion of Kanazawa Metal Leaf Techniques in July 2010. These institutes undertake research on sustaining industrial/technical skills, new product development and market enlargement (Kanazawa City 2016, 4).

(2) Respect and Preference for Original Products

Data collection in Kanazawa involved fieldwork visits to cultural institutions (i.e. museums) and public spaces like Kenrokuen Garden, Kanazawa Castle Park, Omi-cho Market and such. Although there were souvenir shops in these places to cater to tourists, it is interesting to notice that there do not seem to be imitation cultural and creative products on sale in these touristy spots. This observation suggests that souvenir vendors do comply and uphold Kanazawa's sense and spirit of craftism thus they see the need to sell original products instead of imitation ones. In tandem, this practice will cause buyers to buy, respect and appreciate the originality of Kanazawa's creative and cultural products, hence, ensuring the sustained livelihoods of artisans and craftsmen. Such a sustainable production and consumption method of cultural goods occurring in Kanazawa facilitate industrialisation of the city's creative industries.

(3) Marketing, Packaging and Branding

During the fieldwork observation in Kanazawa, the researcher found that shops situated in the city's historic districts, gardens and museums emphasized and put a lot of care into packaging, branding and marketing the city's creative and cultural products (see Figs. 28 and 29). The attention to details and care that are directed into designing, decorating, packaging, branding and marketing Kanazawa's creative and cultural products are commendable and should be emulated by other cities as part of their industrialisation strategy.



Figure 28. Excellent packaging and marketing of Japanese candles.
© Suet Leng Khoo



Figure 29. Impeccable packaging and branding of Japanese jewellery.
© Suet Leng Khoo

7. Concluding Remarks

Globally, particularly in the West, de-industrialised cities are partaking a culture-led urban regeneration strategy to revitalise their urban settings. In Japan, this strategy is mostly adopted by secondary Japanese cities that tend to lose out to bigger counterparts like Tokyo and Osaka. As espoused by Japanese scholars (i.e. Sasaki, Kakiuchi) many Japanese cities have gone along the pathway of a cultural mode of production and consumption for their cities by infusing culture and creativity in urban development.

This study has deciphered the Creative City of Kanazawa's cultural production method and unravelled the underlying factors and strategies undertaken by the Creative City of Kanazawa to transmit and industrialize the city's creative and cultural industries. The five themes of 1) foundation, 2) vision, 3) human capital, 4) planning and 5) business model that underscore Kanazawa's success in maintaining and sustaining the city's creative and cultural industries can serve as strategic recommendations for other creative and cultural cities with a structural base underpinned by crafts and folk arts.

Amidst globalisation where traditional modes of creative and cultural production are oftentimes threatened, the creative transmission and industrialisation efforts undertaken by Kanazawa are commendable. Besides

acknowledging the economic value of culture (i.e. crafts, etc.) and the importance of promoting the city's creative industries at the international platform, the continuous development of human resources at all levels will ensure skills sustainability and local knowledge transmission with the birth of a new cadre of artisans and craftsmen. Kanazawa's strategies serve well to ensure continuous cultural development and sustainability as the vision and legacy aspired by their Maeda forefathers can be sustained for many more generations to come.

REFERENCES

- AuthentiCity. 2008. *Creative City Planning Framework—A Supporting Document to the Agenda for Prosperity: Prospectus for a Great City*. Toronto: AuthentiCity.
- Bianchini, Franco. 2018. "Reflections on the Origins, Interpretations and Development of the Creative City Idea." In *Cities and Creativity from the Renaissance to the Present*, edited by Ilja Van Damme, Bert De Munck, and Andrew Miles. London: Routledge.
- Donegan, Mary, and Nichola Lowe. 2008. "Inequality in the Creative City: Is There Still a Place for 'Old-Fashioned' Institutions?" *Economic Development Quarterly* 22.1: 46–62.
- Florida, Richard. 2002. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books.
- Goh, Ban Lee. 2009. "George Town As an Engine of Growth." *Penang Economic Monthly*, 36–38.
- Habitat III. 2015. *Habitat III Issue Papers, 4—Urban Culture and Heritage*. New York.
- Kakiuchi, Emiko. 2015. "Creative Craft City Kanazawa." In *Culture, Creativity and Cities*, edited by Emiko Kakiuchi and Xavier Greffe, 49–78. Japan: Suiyo-sha.
- _____. 2016. "Cultural creative cities in Japan: Reality and prospects." *City, Culture and Society* 7.2: 101–108.
- Kana, Koichi. 2012. "An experiment in urban regeneration using culture and art in Senba, Osaka's historic urban center, with a focus on the regeneration of urban space." *City, Culture and Society* 3.2: 151–163.
- Kanazawa City. 2011. *Kanazawa Creative City Steering Program*. Kanazawa "Craftism" for the World 2011.3 Edition.
- _____. 2016. *Kanazawa UNESCO Creative City of Crafts 2013-2016 Monitoring Report*.
- _____. 2018. *City of Kanazawa Annual Report 2018*.
- Konno, Yukiko, and Itoh Yuki. 2017. "A creative city planning framework by a private company: Case study of the development of Futako-Tamagawa by Tokyu." *Cogent Business & Management* 4: 1–13.
- Landry, Charles. 2008. *The Creative City: A Toolkit for Urban Innovators*. 2nd ed. London: Comedia Earthscan.
- _____. 2017. *The Origins & Future of the Creative City*. Bournes Green Nr. Stround: Comedia.
- Sasaki, Masayuki. 2004. "The Role of Culture in Urban Regeneration." Paper presented at the Forum Barcelona 2004.
- _____. 2010. "Urban regeneration through cultural creativity and social inclusion: Rethinking creative city theory through a Japanese case study." *Cities* 27: 53–59.
- _____. 2011. "Urban Regeneration through Cultural Diversity and Social Inclusion." *Journal of Urban Cultural Research* 2: 30–49.
- _____. 2020. "The Creative Cities of 21st Century: From Japanese Case." *International Journal of Crafts and Folk Arts* 1: 13–23.
- Scharf, Lauren, and Evelyn Teploff-Mugii. n.d. *Strength & Beauty. Kanazawa: City of Artisans*. Kanazawa: Kanazawa City Hall & Kanazawa City Tourism Association.
- UNESCO. 2016. *Culture: Urban Future. Global Report on Culture for Sustainable Urban Development*. Paris: UNESCO.



Industrialization of Traditional Crafts in Chiang Mai

Pichai LERTPONGADISORN*

Abstract

Cultural diversity has played a vital role in economic and social development within Chiang Mai. In the past, Lanna people created their crafts as daily equipment, and the craft creation then was evolved for more commercial purpose. During 1981–2011, traditional crafts were extremely popular among tourists and some fields became more industrialized because of higher demand. Various patterns of crafts could be found in Chiang Mai, and methods for creating traditional craft as well as the purpose of its use were significantly affected by the industrialization. However, with the government support from Chiang Mai Provincial Administrative Organization that is responsible for UNESCO Creative Cities Network within the city and related organizations, crafts in Chiang Mai have been preserved and supported to seek maximum benefits for the locals. They are also acknowledged as an important source of revenue for economic development in the city.

Keywords: craft, Chiang Mai, transmission, development, industrial craft, celadon, Sankampang, Siam Celadon

* Pichai LERTPONGADISORN is Chief Executive of the Chiang Mai Provincial Administrative Organization. E-mail: cm.cityofcrafts@gmail.com

Chiang Mai, the notable city of arts and culture located in northern part of Thailand, has been a center of the Lanna Kingdom. The city is rich in many natural resources and valuable cultures which consist of way of life, local tradition, religions, and important historical sites. These things have been transferred through generations along with the evolution of the city for almost 725 years. One of the important identities of Chiang Mai is craft communities with their respective cultural heritage. The cultural heritage found in Chiang Mai can be categorized into two types: (1) tangible cultural heritage, such



Walking street in Chiang Mai

Source: <http://www.cmcity.go.th/News/8198-ประวัติ.html>



Walking street in Chiang Mai

Source: http://i11.photobucket.com/albums/a185/Vitton/IMG_0610-1.gif

as crafts, folk arts, architectural styles; and (2) intangible cultural heritage, such as historical contexts, traditional beliefs, cultural events, artisanal skills, and craft production by “Sala,” which means “local artist” in Northern Thai language called Lanna Language or Kham Mueang (Kuntaja 2014, 91). Both kinds of cultural heritages are the proof of prosperity and social development of the city that have been handed down to the new generations. Moreover, Chiang Mai always welcomes a constant flow of tourists from all over the globe since the city is one of the most famous tourist destinations in Thailand with high potential due to several tourism activities and convenient facilities



Map of Thailand

Source: https://th.m.wikipedia.org/wiki/Thailand_Chiang_Mai_locator_map.svg



Pagoda in Suan Dok Temple

Source: <https://web.facebook.com/>



Local crafts market in Sankampang District, “Cham Cha Market”

Source: <https://www2.edtguide.com/index.php/www/review/466809/ตอนยอนเมืองเจียงใหม่-ริมดอกไม้งาม-chiang-mai-blooms>



Old town atmosphere of Chiang Mai

to cater to the need of tourists (Boonyasurat 2021).

Chiang Mai has several sites of traditional craft production, and its outstanding crafts can be divided into nine categories: (1) sculpture, (2) textile, (3) wood carving, (4) traditional construction, (5) painting, (6) basketry, (7) paper, (8) metal, and (9) lacquerware. Chiang Mai has been heralded as the city of cultural diversity, where local wisdom and traditional cultures are continually conserved and supported to seek maximum benefits for the locals, which significantly influences its economic matters and social security. Cultural industry has been promoted and empowered as one of the important sources of revenue for the city. An encouragement in regard to cultural capital, together with product development, has generated more job opportunities and led to income distribution through cultural industry and tourism industry as well.



Local crafts community in Sankampang District, “Loang Him Kao”

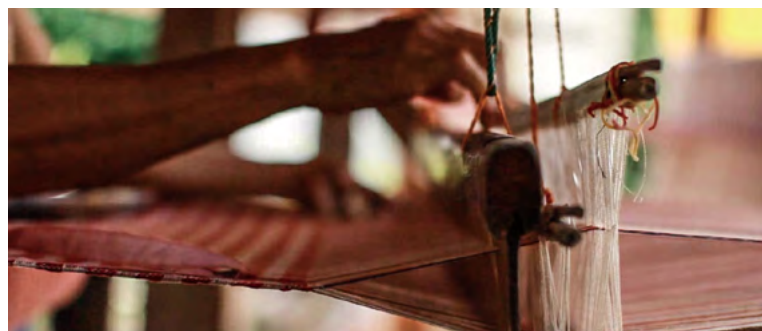
Source: <https://www.wongnai.com/attractions/378670Fi-กาดตอนยอน-ชุมชนโหล่งฮิมคาว>



Paper umbrella
 Source: <https://www.creativecitychiangmai.com>



Umbrella making process
 Source: <https://www.creativecitychiangmai.com>



Textile weaving
 Source: <https://www.creativecitychiangmai.com>



Traditional bamboo weaving used in daily life
 Source: <https://www.creativecitychiangmai.com>



Traditional lacquerware from Tai Kuen people (one of ethnic groups in Chiang Mai)
 Source: <https://www.creativecitychiangmai.com>



Pottery in Mae Wang District

Source: <https://www.creativecitychiangmai.com>



Pottery production in Muang Kung Pottery Village

Source: <https://www.creativecitychiangmai.com>



Traditional silverware

Source: <https://www.creativecitychiangmai.com>

Nevertheless, these above-mentioned crafts have been evolved with time, which inevitably had an effect on craft production within the city, for example, raw materials shortage, need for new artisanal skills and adaptation, and lack of successors. The existing products were no longer interesting in contemporary society. Most of the craft producers often imitated those products from successful entrepreneurs, which contributed to a chronic oversupply of craft products with low and unstable prices. The successful entrepreneurs also had a lack of motivation to launch new product design. The craft products found in many communities were hardly different. In addition, many projects related to local crafts conservation initiated by both public and private organizations also unintentionally made some changes to the craft products and had an effect on values and identities of the local crafts. However, the national concept in regard to the utilization of cultural roots has also been extensively implemented. This circumstance still manifests the strength of Chiang Mai in terms of preserving its cultural

capitals that widely benefits local communities all over the city, even though they need to adapt and develop what they own to cater to consumer's needs (Saenyakiatikhun 2021).

Lanna people, collectively referred to people who live in northern part of Thailand, originally created crafts as their daily utensils. Later, people tended to create a large number of crafts for commercial purpose since there were a lot of orders from surrounding communities. Local crafts were also used as a tribute for exchange with other communities. The craft selling sites of Lanna people were not only a place for exchanging goods, but also a place where people, regardless of their gender, age, and social status, could freely share their information, knowledge, and skills, especially among those people who had similar culture (Ruangsri 2021, 4). In the past, people usually traveled to other communities with several purposes, and one of them was for business. Many local markets, or what can also be called goods exchange centers, were allocated all over the city to facilitate these activities. Small local markets in each community were linked with the large one located at the city center through merchant middlemen. In addition, by gathering and distributing



Cultural dissemination activity in Chiang Mai Crafts Fair

Source: <http://www.hiphailand.net/hip/scoop/791>



Art installation in old town area

Source: <http://www.hiphailand.net/hip/scoop/791>



Craft workshop in Chiang Mai Crafts Fair

Source: <https://web.facebook.com/ChiangmaiCCFA/>

goods, these marketplaces have also played an important role in politics, economy, society, and culture. In fact, the existence of local markets and the exchange of goods have been very important component of the concentration of political power (Ruangsri 2021, 5).

As a commercial center of the Lanna Kingdom, many craft production sites and marketplaces have been found all over Chiang Mai. These places have now evolved to be business districts and some craft production sites have become industrialized. The following is the example of historical timeline in regard to crafts production and industrialization of traditional crafts.

Art and craft with separated production process

- Before 1991: Traditional crafts were widely produced and transmitted.
- 1981–2001: Separated production process was implemented, and crafts during this period were significantly different from the traditional ones.
- 1997–2001: Investors relocated their production bases to other countries with minimum wage.

In order to make the production more effective, production process is usually separated into different activities and special duties are allocated to different individuals. After this “division of labor,” all components are put together at the assembly line of the production base. This kind of production can contribute to the deskilling of workers, despite the fact that they may have their own knowledge and holistic skills in regard to the production process. At the same time, however, it can also help to strengthen the potential and expertise of the workers on their specific tasks. This kind of production is generally found in massive manufacturing—for example, automotive manufacturing, camera and imaging products, computer manufacturing, electronics products or components, etc.

During 1981–2001, Thailand welcomed a large number of foreign investors who focused on investing in developing countries with minimum wage, particularly in Southeast Asia or Latin America. The industrial investment was significantly settled in many designated areas all over the country, and they are collectively called the “industrial estate.”



Creative product design exhibited in Chiang Mai Design Week

Source: <http://www.daybedsmag.com/chiang-mai-design-week-2017/>

During 1997–2001, the production in Thailand was in exhausting condition due to higher wage and labor shortage. Many investors relocated their production bases to other countries with lower wage. Unskilled workers were left behind.

One of the nationally and internationally popular handicrafts in Chiang Mai, Thailand, is wood carving, especially in Baan Tawai Village, Hang Dong District, the famous wood carving community. Baan Tawai Village has faced a similar situation described above, since Taiwanese investors built their large wood carving factory in Baan Mae Tha Village. The factory was located between Lamphun Province and Lampang Province because this location was originally rich in raw materials for wood carving and many artisans also lived around there. The wood carving factory offered one-stop service and the employment of this factory consisted of two categories as follows:

1. Internal employment: artisans/workers made wood carving to customers' orders and received their income daily or as per order.
2. External employment: the factory gave assignments to artisans, who did not work directly for the factory. The artisans needed to manage all process by themselves and received their income per order.

After receiving carved wood from external artisan, it was then respectively sent to different sectors inside the factory to complete the work, such as polishing, painting, or checking if the work was in good quality and met the need of consumers. The final process was packaging and shipping to customer. As such, the wood carving in Baan Tawai Village has used the “division of labor model” in its production process. Although this process can promote decent works and generate additional income for local communities, this kind of factory will relocate to other area once it runs into some problems like material shortage and higher wage.

Capitalist production in developing country, including technologies and equipment, are basically owned and run by investors. Local communities are unable to have such highly efficient and systematic production, which often lead to the inefficient use of resources and more waste if they run the production by themselves. On the other hand, mass production contributes

to environmental degradation, air pollution, as well as health problems of the workers. Mass production also devalues the traditional crafts regarding to indigenous knowledge and artisanal skills (Wattanaphan et al. 2001, 39-40).

1. The Production of Traditional Craft and Custom Craft

The artistic styles and artisanal skills in Baan Tawai Village were originally brought from Burma. According to cultural exchange in the past, artisans from both cultures shared their knowledge and practices in regard to wood carving, gold leaf craft, and glass-decoration art, which have been transmitted through generations.

The quantitative production in Baan Tawai Village has also been problematic, since artisans in the village tended to work mainly on custom crafts to meet the taste and need of their clients. Many famous yet generic characters have been repeatedly produced, such as cowboy, Mickey Mouse, Apache, etc. Raw materials with lower price and of lower quality have been mainly used to create their works. These products obviously did not reflect



Souvenir shop in Baan Tawai Village

Source: https://th.tripadvisor.com/LocationPhotoDirectLink-g293917-d1762650-i195067933-Baan_Tawai_Village-Chiang_Mai.html



Rak Samuk sculpting (Rak Samuk is a material made from the mixture of Samuk, black lacquer, wood, oil and lime neutralized by turmeric)

Source: <https://www.chiangmainews.co.th/page/archives/860865/>



Rak Samuk sculpting

Source: <https://m.mgronline.com/local/app-detail/9600000010261>



Souvenir shop in Baan Tawai Village

Source: <https://www.facebook.com/SaleTeakWoodcarving>

any of their former expertise or cultural identity. As a result, people fail to realize the value of wood carving as much as it should be. Nevertheless, the artisans were still familiar and generally felt more comfortable in creating the traditional ones.

2. General Styles of Wood Carving in Baan Tawai Village

The wood carving in Baan Tawai Village can be subdivided into five main styles as follows:

1. Ancient style: this style has been formerly found in the village. Most of them are Buddha image and goddess statue which are made from teak with elaborate artisanal skills. The artisans try to imitate those antiques and artistic styles from Burma, Cambodia, China, and India.
2. Traditional style: this style has been influenced by the wood carving technique found in Lanna art. Most of the products are animals in Thai classical literature and Buddha image in different postures.
3. Modern traditional style: this style has been created to meet the taste and



Wood carving in Baan Tawai Village

Source: <https://www.chiangmainews.co.th/page/archives/665920/>

need of customers who are mostly Thai and Chinese middle class. The products include Singha (mythological animal), tiger, elephant, musician doll, lotus for Buddhist altar decoration, wooden frame with bunch of vines, etc.

4. Local innovative style: people also admire wood carving art depicting the story in Buddhism and mythology for home decoration. This wood carving art has also been expanded to describe ordinary stories, such as the local way of life and rural atmosphere in northern part of Thailand which composes of natural landscape, people, habitats, animals, activities, etc.
5. Contemporary style: this style has been imitated from Western culture and other cultures found in Asia. It is not related to any belief, religion, or tradition, and the products are usually statues of various kinds of animals.

Despite the different styles of wood carving found in Baan Tawai Village, every style has been producing to cater to an individual customer, which is similar to the situation of wood carving communities found in Sukhothai Province, Thailand and so as in other countries (Wattanaphan et al. 2001, 47–50).



Wood carving in Baan Tawai Village

Source: <https://thai.tourismthailand.org/Attraction/บ้านทวาย>

3. Cultural Goods

The context of cultural goods in Baan Tawai Village consists of two categories as follows:

Category 1: Way of Life with Traditional Culture

Each society has its own cultural practices and tradition, as well as social value, belief, religion, art, etc. These things can be changed due to external influences since people always exchange their cultural identities and products with others. Some cultural products are made from different cultural identities. Others are used in new contexts. For example, “Kalare” and “Hum Yon” are now used for decorating walls in house, hotel, or northern Thai food restaurant, although they were traditionally placed above the entrance in front of the house roof to prevent bad things. As such, while the purpose of utilization may change with time, the products still remain as the identity of Lanna traditional culture.



Traditional Lanna House

Source: <https://art-culture.cmu.ac.th/Lanna/articleDetail/859>

Category 2: Way of Life with Contemporary Culture

Traditional way of life has inevitably been impacted by contemporary culture because of globalization and modernization. Local people are more or less getting used to the new culture which always interrupts their daily life in several ways, such as in consumer goods, social trends, foods, social media platforms, etc. These influences can also reflect on the cultural goods made available for customers who are interested in new style of works.



Hum Yon

Source: <https://art-culture.cmu.ac.th/Lanna/articleDetail/2173>



Traditional craft items are used in contemporary interior design

Source: <https://uncrate.com/raya-heritage-hotel/>



Coffee shop with traditional materials and design
 Source: <https://www.zolitic.com/north/ChiangMai/27257>



Lanna architectural style is integrated with contemporary style
 Source: <https://www.buildernews.in.th>



Lanna architectural style is integrated with contemporary style
 Source: <http://oknation.nationtv.tv/blog/ThailandMICEGURU/2014/06/02/>



Lanna architectural imitation in Chiang Mai International Exhibition and Convention Centre
 Source: <https://www.eventbanana.com/Seeker/VenueDetail/1985>

Chiang Mai, the city of cultural diversity, is the largest city in northern part of Thailand. The Chiang Mai Provincial Administrative Organization has always promoted and encouraged the city as a member of UNESCO Creative Cities Network, in the field of Crafts and Folk Arts, for almost eight years. The steadfast mission statement for promoting the city, in line with UNESCO's criteria, indicates the preparedness of Chiang Mai in these following areas:

- Create mutual understanding with all related stakeholders, as well as positive attitude among them to learn new things;
- Promote education, research, self-learning, and transmission of crafts and folk art, which focus on both industrialization and innovation to achieve sustainable development;
- Design local strategic plan to support crafts and folk art;
- Provide public space and develop creative infrastructures available for promotion and transmission of crafts and folk art;



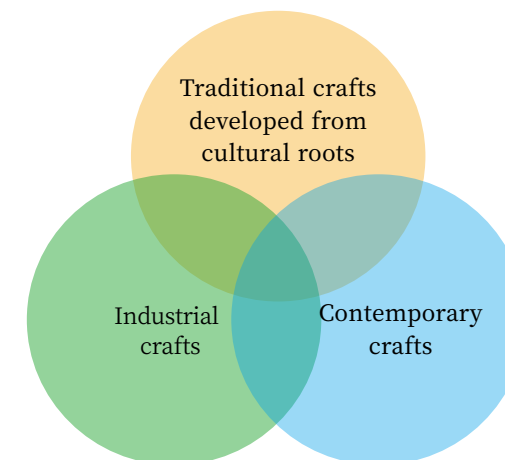
Mrs. Wiphawan Woraputtipong, the vice president of Chiang Mai Provincial Administrative Organization in Chiang Mai Creative Cities Network Forum 2021

Source: Chiang Mai City of Crafts and Folk Art

- Communicate city's identities, as well as support local museums and educational centers in regard to local wisdoms, crafts and folk art, and creativity;
- Co-host various events in related fields on local, national, and international scale;
- Strengthen potential of human resources in terms of education, as well as the preparedness of technical equipment, needed skills, and innovation;
- Strengthen collaborative network among all stakeholders in the city including public sectors, private sectors, and civil society (CMPAO and Chiang Mai University 2014, 17).

As a member of the UNESCO Creative Cities Network in the field of Crafts and Folk Arts, Chiang Mai has categorized its own craft creation into three ways as follows:

1. Traditional crafts developed from cultural roots
2. Industrial crafts
3. Contemporary crafts



The nature of crafts and folk art creation in Chiang Mai always consists of these three components. According to historical evolution and cultural development, local communities have been linked to the city center. This social dynamic has led to the creation of traditional crafts and folk arts, industrial crafts, and contemporary crafts, which are acknowledged as identities of Chiang Mai.

From cultural roots to contemporary social contexts, crafts can be continually improved with creativity and sustainability in various aspects. Sustainable development in craft communities will have an effect on creative crafts and folk art development. This will encourage well-being of the locals, quality education and decent job opportunities in the communities. Moreover, it will also lead to sustainable community-based tourism and leverages local economic status.

Local crafts have been formerly created as daily equipment or household utensils, such as tools, clothes, accessories, religious oblations, and tributes, which are generally made from raw materials found in each community and the surrounding areas. In the past, one community needed to interact with others for many reasons. The communication between communities led to commercial activities, cultural exchange, and economic security. Local crafts



Rak Samuk sculpting workshop in Baan Tawai Village

Source: Division of Education, Religion, and Culture, Chiang Mai Provincial Administrative Organization

have not only been exchanged and disseminated, but they also have been integrated and redesigned for multiple purposes. However, the identities of the origin and artisanal skills are obviously maintained in them. Nowadays, local crafts are widely supported by several organizations in terms of design, production, as well as inbound and outbound marketing promotion. Each local craft is then known as representative of the community, to be recognized at a global scale.



Pottery workshop at Pottery Learning Center, Mae Wang District

Source: Division of Education, Religion, and Culture, Chiang Mai Provincial Administrative Organization



Traditional paper cutting workshop

Source: Division of Education, Religion, and Culture, Chiang Mai Provincial Administrative Organization

Chiang Mai and its crafts and folk art production has been compared to the deep rooted tree of creativity with strong trunk and wide branches, which continues to bloom and grow (CMPAO and Chiang Mai University 2014, 19). Chiang Mai is plentiful with cultural capital, particularly in the field of crafts and folk arts. Due to the aforementioned categories of creating crafts in Chiang Mai, the development of traditional crafts towards creative industry to launch more product designs and to leverage the city as Creative City can go along with creative tourism, under the governmental support (Creative Economy Agency 2020).

The inventory made by Microsoft.com in 2019 found that 86 percent of consumers used their online platforms searching for local business and almost half of these Google searches from all over the world were related to local information and database. This statistic might indicate that the global trends seem to be more interested in local contexts. People in contemporary



Creative crafts in Chiang Mai

Source: Loang Him Kao Facebook Fanpage

society mostly focus on diversity and specific identity of each community, so that special story or storytelling related to a local product is implemented as one of value-added marketing strategy to generate more interests. The survey on consumer behavior in the city center of Chiang Mai towards local craft products in daily life found that 54.5 percent of the respondents appreciated their local craft products more, after the stories were well transmitted to them. The result of this survey also found that 72 percent of Chiang Mai citizens were more confident to use local craft products than industrial products. One of the main reasons was that the professional skills of local artisans are more reliable. Their contributions, particularly from artisan or entrepreneur who has a long experience in this field, have also been elaborately made. Some of the products have been creatively redesigned by integrating local identity and contemporary concept and the products are then perfectly composed of aesthetic and some new functions to cater to



Bua Bhat Art of Green Home Products

Source: <https://www.buabhat.com/main/>

people's lifestyle, which make the products more valuable and interesting. More than 40 percent of the respondents were interested in using multi-functional crafts. However, some respondents focused on aesthetic as their top priority and utility as their second consideration. Others did not consider the utility at all. The suggestions for local crafts development to be used in daily life and make them more interesting are subdivided into two main issues: (1) local crafts need to be redesigned—even though the crafts themselves are interesting, they should still be adapted or redesigned to meet the taste and need of respective group of consumers, by considering more of their gender, shape, color, yet keeping the original identity; and (2) local crafts need to be in better quality—some local crafts may not be suitable for using in daily life. Consumers prefer durable and multi-functional products. Eco-friendly and degradable materials have also been taken into account (Creative Economy Agency 2020).



Paper umbrella

Source: Umbrella Making Center, <https://www.facebook.com/UmbrellaMakingCentreChiangMai/>

Nowadays, various kinds of remarkable and favorable crafts can be widely found in Chiang Mai, namely silverware, lacquerware, wood carving, Pha Teen Jok (traditional women's sarong with unique patterns, vibrant colours and weaving style), Sankampang's textile, pottery, umbrella, and Sa Paper (handmade paper from the bark of the Mulberry tree), etc. Some of them are still created with traditional techniques and forms, while others are based on traditional skills, yet integrated with contemporary styles and new production technologies to align with the global trends.

There are many craft communities all around Chiang Mai and the most famous craft communities are located in Sankampang area (Sankampang District), where several kinds of crafts have been produced here, including umbrella, Sa paper, celadon, etc. The project "One Tambon, One Product (OTOP)," which actually means "one sub-district, one product," has been initiated all over the country by the government to promote traditional crafts and leverage economic status in each respective area. Most traditional crafts have been promoted nationally and internationally through this project. In Chiang Mai, traditional crafts were also heralded as an outstanding symbol of the city. A large number of tourists travelled to Chiang Mai as their pinpoint destination and chose local crafts as their souvenirs. Once the demand for local crafts by tourists was increased, the craft communities in Chiang Mai have forged synergies in their respective fields with government support, to create a large quantity of products made available for tourists. Overall, the project "One Tambon, One Product" has led to the establishment of local associations for promoting crafts, which also encourage the potential of the locals in group management and income distribution. In terms of crafts production, Chiang Mai has its own strength and capability to support all related activities such as conservation, transmission, and development. Crafts production has been an important source of income for the local communities and also for the city.

One of the popular and well-known crafts among tourists across the world is “celadon,”¹ the green-glaze wares with unique surface and elaborate making procedure. Celadon arrived in Thailand during the King Ramkhamhaeng period (1277–1317). Potters were brought from China and the beginning of a profitable industry was then established. During the Song dynasty in the twelfth and thirteenth centuries, political instability in China caused massive immigration and a large number of them took advantage of King Ramkhamhaeng’s immigratory offer. As a result, the first kilns were built around the area of Si Satchanalai, Sawankhalok and Sukhothai, which are now important historical sites of the country. The pottery works in this

1. Celadon was found in mainland China during the Song dynasty (960–1280). The real origin might stretch farther back than this period. The origin of the name “celadon” is interestingly shrouded in romanticism as many theories have been propounded on when and how. One must remember that this is a non-oriental name of a Chinese product ending up on European soil. It is generally accepted that the very first samples touched Europe during the first half of the sixteenth century and one of the earliest recorded specimens—the “Warham Bowl” was the valued property of New College in Oxford in 1530.

It is also believed that the name was transferred from the shepherd celadon, a character of a French play by Honore d’Urfe of the seventeenth century. Another theory is that the name belonged to Sultan Saladin of Egypt, who sent 50 pieces of celadon to Nur ad-Din, the Sultan of Damascus in 1711. The story from the Middle Ages said that the name had been derived from food-tasters of the royal courts. The court jesters were known as “celadons” with traditional green attire. The duty of the court jesters was to sample food suspected to have been tampered with before the king would touch it. The special chemical property of celadon was that, if the food was placed on celadon ware, the presence of poison would be revealed.

Celadon consists of several categories. In the West, it generally refers to a particular type of highly fired pottery with a typical green glaze, while there is a wider range of forms and glazes found in the East, namely China, Korea, and Japan. It is known as *qingci* 青瓷 among Chinese people, while it is normally referred to *seiji* in Japan. Nevertheless, all celadon wares are highly fired porcelainous stoneware, which are potteries with high temperatures attained during firing and have acquired a strength and degree of resonance somewhere between stoneware and porcelainware. The unique glaze dipping of celadon, which can be called “feldspathic,” contributes to glassy, beautiful, and special aesthetic appeal. The main glaze-forming ingredient is the mineral feldspar, derived from common clay. The original celadon glazes are quite clear and translucent, and the wide color range depends on the presence of iron, that spanning from blues and blue greens to light greens, olives, and greys. This is the result of complex chemical and physical inter-reactions in the kiln.

period had a different quality due to several factors: the use of local raw materials in the firing processes caused a distinctive colorization, and the potters developed artistic styles and forms due to their own tastes. Moreover, celadon was also found in Sankampang, Chiang Mai and Wiang Kalong and Phan, Chiang Rai. But those works created in Sukhothai area were by far the most famous.

Celadon in Chiang Mai started to gain its reputation after the Second World War. Nowadays, although the production process has been more industrialized, the traditional hand-moulding and painting are still preserved. Siam Celadon was found in 1976 by Mr. Nit Wangviwat, the former president of Chiang Mai Chamber of Commerce, who has been passionate about traditional crafts all around Chiang Mai and very knowledgeable of celadon. The business was originally started by an American foundation, the International Executive Service Corp. (IESC), who established chinaware



Teacup

Source: <https://www.bangkokbiznews.com/tech/858363>

factory and provided more job opportunities for the locals in Sankampang area. A small souvenir shop was also opened to facilitate tourists. Five years later, Mr. Nit and his wife joined with this financial investment and owned the business afterward. They started their own business by establishing small celadon factory which focused mainly on quality, traditional style, and wood ash glaze, to produce souvenirs that meet the needs of both national and international tourists. Mr. Nit once described the processes and related techniques of making celadon as follow:

The “paddy field black clay” is used because of its special qualities. It is cleaned in water and then filter-pressed to drain the water out. After going through pumps and grinder the mixture is ready for shaping, being now a soft lumpy slab. To form this clay into a desired shape and purpose, three choices are implemented: (1) moulding into a plaster cast to make a



Siam Celadon Factory

special figure, (2) jiggering to make a plate or flat object, and (3) spinning or throwing to make a vase or pot. The first 800°C firing is called “Biscuit” that takes eight hours, and the result is a creamy-brown terra cotta. The next process is glaze dipping or painting and then back to the kiln for another eight hours firing at 1,200°C. When it leaves the kiln, the clay is transformed into a beautiful work of art—the Celadon.

The typical item is the round plate or vase with floral in a pleasing twisting pattern design. The skill of the artist is prominently displayed with cuts of varying depths and sizes to bring out a three-dimensional effect. This is a former character of celadon since it used to be an exclusive household ware of the Chinese emperors, while general people were not allowed to use. These days, anyone can own a piece of celadon, and they can buy items like full dining sets and literally hundreds of other creations. But one must be aware that there are also a lot of poor imitation products.



Siam Celadon Factory



Siam Celadon Factory

It is not possible to get all the pieces in the same shade, since wood ash is an important component in the glaze melting process. The ash is from different kinds of trees. Even though the trees are from the same species, they may be of different ages and locality. This can cause a distinctive colorization and exceptional character of celadon. Moreover, despite the availability of the modern technology, there is no foolproof certainty. The factory needs to make sure that all the processes are kept spotlessly clean and dust particles is not mixed up in the processes. That is why a masterpiece of work is expensive and there are only a small number of high-quality factories in Chiang Mai.

Nowadays, the factory has its own capacity production up to 400,000 pieces per year. The factory has recently collaborated with Plural Designs Co., Ltd. launching a new product design for the special exhibition held during the annual event of “Chiang Mai Design Week 2019.” Two interesting celadon items were exhibited: (1) Bamboo Wall, the bamboo imitation wall with



Bamboo Wall exhibited in Chiangmai Design Week 2019

Source: <https://www.bangkokbiznews.com/tech/858363>

beautifully various shades of green glaze, and (2) Tea Set, inspired from sticky rice container, using a double-wall bamboo weaving container to maintain temperature of sticky rice. The new product design turned into double wall celadon teacup that helps prevent high temperature while holding the cup, yet maintaining the temperature of hot drink. The products from Siam Celadon are characterized by functional purposes: 1) Tableware, 2) Tea set, and 3) Home decoration item.

Although passing on the knowledge of celadon is priority vision of the brand, it also focuses on innovation, creativity, and contemporary contexts. New product design is important to cater to customer's need, yet it still keeps the identity of celadon by using natural wood ash glaze. This is why celadon has continued to be famous among tourists (Bangkok Business 2019).

Within the factory, tourists or interested observers can go around the area to see the manufacturing processes step by step. Information board describing all processes can also be found there. The factory employs around 120 workers, and their duties are clearly divided into casting, sculpting, jiggering, incising, firing, painting, glaze dipping, and re-touching. All products from Siam Celadon have been elaborately made. In addition to providing a lot of items in the shop, the factory also designs and produces exceptional celadon ware for special occasions by professional skill artisans and systematic making process.

REFERENCES

- Bangkok Business. 2019. "Siam Celadon, Contemporary Celadon." <https://www.bangkokbiznews.com/tech/858363>.
- Boonyasurat, Worapun. 2021. *The Development of Crafts and Folk Art Tourism in Chiang Mai for UNESCO Creative Cities Network Promotion*. Research Project, National Research Council of Thailand (NRCT).
- Chiang Mai Governor Office. 2019. *Chiang Mai Smart City Strategy Plan*. <https://>

- www.chiangmai.go.th/managing/public/D2/2D11Sep2019090618.pdf.
- CMPAO (Chiang Mai Provincial Administrative Organization) and Chiang Mai University. 2014. *Chiang Mai City of Crafts and Folk Art Initiative Project: The Driving Measures for Chiang Mai towards UNESCO Creative City of Crafts and Folk Art*. Chiang Mai: Lanna Media.
- Creative Economy Agency (Public Organization). 2020. *Local Handicraft in Chiang Mai and Global Adaptation*. <https://www.cea.or.th/th/single-research/chiangmai-crafts>.
- Kuntaja, Sarawut. 2014. "The Management for Increasing Efficiency of Learning Resources and Cultural Tourism of Handicrafts Communities in Muang District, Chiang Mai Province." *Journal of Integrated Sciences* 11.2: 88-111. <https://ci.tu.ac.th/uploads/ci/journal/issues/Vol%2011%20No%202.pdf>.
- Ruangsi, Waraporn. 2021. *Kat Kor Muang: Ethnic Groups and Lanna Commercial Caravans*. Bangkok: Matichon Publishing House.
- Saenyakiatikhun, Suebsak. 2021. *Capacity Enhancement of Crafts and Folk Art in Chiang Mai as UNESCO Creative Cities Network for Tourism Promotion*. Research Project, National Research Council of Thailand (NRCT).
- Wattanaphan, Wattana, Bupha Wattanaphan, and Samart Srichamnong. 2001. *Lanna Folk Arts: Adaptation Through Changing Times*. Chiang Mai: Chiang Mai University.

INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS
Volume 2, 2021

DISCUSSION

Crafts and Environment

Sylvia AMANN
(Director, inforelais)

Renate BREUSS
(Lecturer, University of Applied Sciences in
Vorarlberg)

Sun-Ok MOON
(Professor, Gyeongsang National
University)

Witiya PITTUNGNAPOO
(Professor, Naresuan University)

Darma PUTRA
(Professor, Udayana University)

Kazuko TODATE
(Lecturer, Aichi University of Art)



Crafts and Environment

[Discussants]

Sylvia AMANN
(Director, inforelais)

Renate BREUSS
(Lecturer, University of Applied Sciences in Vorarlberg)

Sun-Ok MOON
(Professor, Gyeongsang National University)

Witiya PITTUNGNAPOO
(Professor, Naresuan University)

Darma PUTRA
(Professor, Udayana University)

Kazuko TODATE
(Lecturer, Aichi University of Art)

Introduction

The global environmental crisis that we face today is caused by the rapid development of technology since the nineteenth century. Although science and technology has played a key role in improving the living standards of mankind, it also has led to the unlimited extraction of natural resources and massive environmental destruction for industrialization. Indeed, industrialization has contaminated the most basic environmental resources such as water, air, and soil, and the emergence of new chemicals has had profound effects on humans and our ecosystem.

Today, environmental destruction continues to be a serious problem on a global scale, and the balance of our ecosystem is in great danger. Climate



Sylvia AMANN



Renate BREUSS



Sun-Ok MOON



Witiya PITTUNGNAPOO



Darma PUTRA



Kazuko TODATE

change, in particular, is increasing the levels of extinction among living things, depletion of resources, mortality of agricultural and fishery products, deforestation, and natural disasters. According to Mark Lynas, author of *Six Degrees: Our Future on a Hotter Planet*, if the average global temperature rises by 1 degree, glacier will disappear, and the pace of desertification will accelerate. If the average temperature rises by 6 degrees, all plants and animals, including humans, will become extinct. Climate change is also causing food shortages, creating refugees, and producing conflicts between countries over securing fossil fuels and reduction policies.

Climate change is now an inevitable reality. Greenhouse gases are here to stay for a long time, and air temperatures will rise very quickly. In order to respond to this climate change, we need to mitigate and reduce the causative materials, including greenhouse gases, while seeking ways to effectively adapt to the changing climate as human beings. Such processes of mitigation and adaptation are complimentary and can greatly reduce the risks of climate change.

In 1988, the General Assembly of the United Nations issued a resolution, declaring that “climate change is a common concern of mankind.” The United Nations Framework Convention on Climate Change (UNFCCC) was officially adopted by 154 Member States at the 1992 United Nations Conference on Environment and Development (UNCED), also known as the Rio “Earth Summit,” and took effect on March of 1994. The Kyoto Protocol was finally adopted at the third session of the Conference of Parties to the UNFCCC in December of 1997. Unlike the UNFCCC, the Kyoto Protocol explicitly included the obligation of developed countries to reduce greenhouse gas emissions. Sponsored by the World Meteorological Organization (WMO) and the United Nations Environment Programme (UNEP), the agreement was reached at the Copenhagen Conference in 2009 that climate change and global warming are caused by greenhouse gases, including carbon dioxide. This enabled the problem of “climate change caused by human activities” to become a political issue.

All living things on Earth survive using a given natural ecosystem (sunlight, atmosphere, climate, soil, water, etc.). Human beings are no exception, and they cannot survive out of this ecosystem. In other words, in

an environment where other living things cannot survive, human life cannot be sustained and human culture cannot be developed.

Mythically speaking, what we now know as craft began with Prometheus stealing “techne” and fire from Athens and Hepaestus. The “techne” here means techniques or skills that manipulate the nature and create tools for everyday life. Fire is the source of energy that enables such technology. Techne is the second nature that controls human nature. On the other hand, fire is the symbol of natural order. Culture is the human efforts to combine and harmonize these two, and its most representative style is craft. In other words, craft is only possible when the natural order of fire and human order of techne are combined. Consequently, in order for crafts to become sustainable, it is essential to preserve and maintain the environment in which natural order is implemented, along with the human order of techne.

Humanity is now making new efforts based on the realization that not only economic growth but also the very survival of human race will be difficult, if environmental destruction continues at its current pace. To this end, a long-term goal of “sustainable development” is being established, with the principle of intergenerational equity and justice. Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” In other words, for the history of mankind to continue, we must not consume our environment and natural resources in an exploitative manner, but maintain them at levels necessary for survival. Indeed, proposals and problem awareness to implement these goals are now emerging in many aspects of human culture.

The field of craft is no exception. As an essential tool for human beings to lead their daily lives, craft cannot but consider the effects of its materials on the environment. Most notably, with the development of science and technology, there has been a dramatic change in craft materials—from eco-friendly natural materials such as wood to synthetic materials such as plywood, steel, plastic, synthetic resins—that ultimately produced negative effects on the environment and climate change. This reality has raised important awareness among craft designers or craftsmen in their use of craft materials. As a result, they have tried to develop craft products that do

not waste resources or produce trash, yet still allow for inherited use from generation to generation. Their efforts to prevent environmental destruction and lower the risks of climate change now go beyond recycling, as they try to develop designs for upcycling. Furthermore, each country is establishing stricter standards for eco-friendly products and good design that are set out by the government and related agencies and issuing certification marks for following these new standards. This is an effort to create a sustainable environment and cope with global warming by regulating the use of materials and technologies of craft products.

Based on this context and awareness of the problem, the second volume of the *International Journal of Crafts and Folk Arts* developed and asked the following questions, under the theme of “Crafts and Environment”: Has any part of human craft activity and craft industry caused an environmental crisis?; In the midst of massive environmental changes caused by climate change, what efforts have been made by craftsmen, craft organizations, or government to ensure the sustainability of craft?; What role can craft play, given the crisis of our ecosystem?; Can we, through craft activities, raise awareness of the environmental crisis and contribute to the reduction of greenhouse gases and carbon dioxide in our daily lives?; To this end, what efforts can be made by individual craft designers, craft organizations, agencies, and the local governments?; Finally, is there a need to reformulate our understanding of craft and re-regulate its activities in response to the pending environmental issues?

1. Awareness of Environmental Issues

1.1. In your city, have you known or observed any case in which environmental destruction and ecological crisis caused negative effects on craft activities?

PITTUNGNAPOO: From my site visit and interviews conducted in April 2021, pottery creators pointed out that there are greater numbers of ceramic damage than before due to increasing temperatures. For example, it has become more difficult for craft features attached to the wet clay objects due to higher temperature differences between daytime and night-time resulting in more faults and cracked products after baking in the kiln. This issue shows how climate change has had an economic impact on the pottery sector.

PUTRA: No I did not. In contrast, craft industry in Bali helps to protect the environment by using recycled materials. Balinese craftsmen creatively make crafts with recycled or environmentally friendly materials, such as the use of coconut shells for decorative lamps, kitchen utensils;¹ or use recycled glass to make crafts in the form of aesthetic mini aquariums, flower vases, and home decorations. This blowing glass craft is produced in the tourist area of Ubud so that it can be a souvenir that attracts tourists.² In addition, many of the remaining glass can be reused for valuable handicrafts so that they do not become waste that might damage the environment.

1. <https://www.youtube.com/watch?v=6ffVC9lDk5M>.

2. <https://www.youtube.com/watch?v=BvzS7AUh54o>; and <https://www.youtube.com/watch?v=LJLL6Rj64xc>.

1.2. Are the cultural policies in your local area based on the awareness of the connection between culture and sustainability of the environment?

AMANN: The European system of supporting culture, arts and crafts is based on a multilevel governance framework. Cultural policy and other policies influencing cultural and artistic activities (e.g., innovation policies, social policies, trade policies) are designed and can be implemented at the local (e.g., like a city) and national levels, as well as in the framework of the European Union. What can be observed on all levels is a growing interest for the topics on protection of the environment in the context of cultural policies, development and practices. To highlight some of the ongoing initiatives:

The European Union has launched the New European Bauhaus³—an emblematic action for “shaping more beautiful, sustainable and inclusive forms of living together.” It also aims at connecting architecture and design with the ecological transformation (European Green Deal) of living spaces.

National governments have also engaged in the fields of culture and ecology: The French Ministry of Culture, for example, invested in the ecological transformation of cultural infrastructures as part of the Covid-19 Relaunch Programmes.⁴

At the local level, the city of Dresden in Germany,⁵ is an interesting case for advanced cultural policies for sustainability. Based on broad exchanges during symposia and meetings, strategies will be developed for sustainable development in five cultural institutions.

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

4. <https://livemap.getwemap.com/embed.html?emmid=15129&token=at56a0ffab3b79a5.41970867#/search?query=transition%20ecologique@46.6252022,2.9712300,7.01>.

5. <https://www.dresden.de/de/kultur/nachhaltigkeit.php>.

PITTUNGAPOO: Regarding the Sukhothai World Heritage Site since 1991, the main mission of the site has mainly focused on increasing people's awareness of the need to protect and preserve cultural heritage for all, which has been part of a quality education (SDG 4) under the management of the Fine Arts Department (Ministry of Culture). Regarding a new role of Sukhothai UCCN for crafts and folk arts since 2021, its UCCN action plan for Sukhothai has become more focused on achieving sustainable cities and communities (SDG 11), including the city's specific goals by pushing a creative city into strategic development in achieving SDG 1 (No Poverty), SDG 8 (Decent Work and Economic Growth), SDG 9 (Industry, Innovation, and Infrastructure), and SDG 10 (Reduced Inequalities) into a sustainable future.

PUTRA: Since the last two decades, almost every local regulation in Bali, both at the provincial and district levels, have included Tri Hita Karana, the Hindu philosophy of "worshipping God" (*parhyangan*), "social harmony" (*pawongan*), and "environmental conservation" (*palemahan*) as philosophical consideration. Since 2018, Governor-elected Wayan Koster has described the philosophy of Tri Hita Karana in more detail as the concept of *sat kerthi* (six essences as source of prosperity), consisting of spiritual enhancement (*atma kerthi*), quality human resources (*yana kerthi*), preservation of lake (*danu kerthi*), forest (*wana kerthi*), ocean (*segara kerthi*), and earth (*jagat kerthi*). Both local wisdom with universal values of Tri Hita Karana and *sat kerthi* are used as philosophical foundation for every regulation or government policies such as the regulations for the culture advancement and cultural tourism. Dissemination of these local wisdoms has been widespread on conventional media (radio and television programs), social media and various occasions, aiming at increasing public awareness of the importance of preserving environment by using values of local culture. Such campaign plays an important role in supporting the island's attempt to reduce excessive use of plastic bags in daily shopping and in high frequencies of communal religious rituals or temple festivals. In short, government policies in Bali has clearly shown their serious concern on the importance of cultural and environment sustainability.

2. Responding to Environmental Issues 1: Raising Awareness

2.1. What kind of understanding about the environment does traditional craft contain? What role can such understanding, wisdom, or tacit knowledge play in responding to the crisis in the ecosystem?

TODATE: Traditional crafts made from natural materials such as lacquer and wood can be used for a long time, even while being repaired. Unlike plastic, lacquer and wood do not pollute the environment. Also, when disposing of glass, metal, and ceramic products, we can protect the ecosystem by re-melting glass and metal or converting ceramics into recycled clay so that they can be used as raw materials for the next generation of traditional crafts.

BREUSS: Traditional crafts are a logical consequence of a particular environment, the availability of resources, and the social framework. Traditional craftspeople know their resources very well, the growth and origin of a tree, its adequate handling and its value. It is sort of a commitment to the environment when a joiner only uses local types of wood. Gathering knowledge about a craftsman's environment means field research, walking through the landscape with open senses, watching carefully what's around, observing an unpleasant or a beautiful aging of wooden buildings, the changes in the growth of a tree, the phenomena of weather and seasons. Centuries of experience, for example, show that wood felled in wintertime, when the tree "is not in sap," that this wood is more durable and more resistant to rot and infestation. Pests cannot find food, as the food supply is interrupted in wintertime. Furthermore, the wood twists less, which makes it suitable as construction timber.

Questioning the sourcing, the processing and exploitation of raw materials has become urgency in the current environmental crisis, throughout the world. The leaves of hybrid or genetically modified maize, for example, are no longer suitable for weaving baskets, so makers need to set up new cycles of raw material sourcing. Such experiences go hand in

hand with tacit knowledge. The observation is inherently tied to the process of making, to the immediate perception of a material. The example of a traditional sawmill shows how slow time and alert senses help in assessing a quality of wood. The sawyers (son and father), specialized in specific cuts for carpenters, instrument makers and joiners say: “We still take the time to check every single board.” They pick it up by hand, look at it, turn it, feel and smell it. When they are asked about the smell of different types of wood, they would probably recognize all their lumbers blindly, in fresh condition. Especially when a piece of wood is faulty, the sense of smell becomes suddenly attentive. Infestation by bacteria or mold is registered more rapidly by the nose than by the eye: a mildewy or rotten smell is identified immediately. It is hard to describe, but nevertheless known. This timber can then no longer be used for all purposes, and they are cut into stumps for bars rather than long purlins. Reacting to damages in this early processing is a sustainable way of using all parts of a material, from nose to tail. Production of waste can be avoided.

PITTUNGNAPOO: From my experience, it is important to educate local artisans and craft creators to understand the cultural significance of their own unique crafts and to design products according to the local identity. However, many of them have the misperception that to respect cultural uniqueness means to maintain the same design without any adaptation. Therefore, I have applied a conservation approach in dealing with this issue. There are three salient approaches which craft creators could take into account to adopt and adapt their creative designs by considering value-based, material-based, and living heritage approaches. Each approach can be a convergence of crafts across conventional characteristics in responding to new designs for a different ecosystem.

AMANN: Traditional crafts are described in the context of the UNESCO Intangible Heritage: “There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and

household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation.”⁶

As there are many different types of material in traditional crafts, the understanding and their impact on the environment also vary. For example, the use of precious wood from tropical forests for a traditional craft can have a rather negative impact, while the recycling of organic rests for weaving a basket might have a much better carbon footprint. Furthermore, the historic context and narrative related to a craft object can be an additional element which influences the understanding of the impact of this specific work on the environment.

Therefore, a communication strategy for crafts and environment requires further specification and needs to be built on the local context. In many cases, the use of local (eco-certified) materials for crafted objects is a good argument to show environmental consciousness. A further promising point strongly translated by crafts activities is the handmade principle. The latter is most often linked to practices with limited use of (fossil) energy.

PUTRA: In the beginning, traditional Balinese crafts were using environmentally friendly raw materials such as wood, bamboo, and padas stone. Some of the wood is imported from outside Bali such as Kalimantan, while bamboo and soft-rock are mostly found in Bali. In recent years, many crafts are made with materials that are not environmentally friendly but easy to work with, such as styrofoam and plastic. Signboards to convey congratulations, such as congratulations for the opening of a new hotel or office or condolences for a death are made with styrofoam, usually 1.50 m x 2.00 m in size. After the event is over, the handicrafts become waste that is easy to destroy and damage the environment, or if burned, can possibly endanger human health. In view of this concern, there have been calls for the use of styrofoam or plastic to be reduced, in order to preserve the environment. Craftsmen are advised to use natural materials such as bamboo

6. <https://ich.unesco.org/en/traditional-craftsmanship-00057>.

and material elements from coconut trees.

MOON: Traditional crafts are hand-made items produced from natural materials for daily life before the advent of industrialization. Examples are wooden furniture or small items. They are eco-friendly products made from natural timbers by joining wood pieces with natural adhesives such as glue extracted from animal skin or bone marrow, without using metal nails.

As locally-sourced timbers are used for traditional wooden furniture, they have variant sculptural or inlaid ornaments that reflect the characteristics of the natural surroundings of each region. However, common joint techniques for making furniture are often observed in the East and West alike, such as miter joint, dado joint, mortise and tenon joint, and dovetail joint. This is such a basic feature of traditional wooden furniture that eco-friendliness is not particularly emphasized in the production. Wooden furniture is made out of implicitly passed-on routine practices rather than a special understanding, knowledge, or wisdom.

Traditional wooden furniture, which uses joint and decoration techniques acquired through innumerable times of practices over a long period of time, allows us to glimpse into the essence of the wooden furniture culture of each country. Therefore, the furniture culture of each country obtains a global competitiveness for its uniqueness, rarity, and creative artistry. We can appreciate a remarkable beauty emanating from the joints, sculptures, and inlays while using them continuously through generations.

Continuous use of the same pieces of furniture without throwing them away reduces timber consumption, conserves more resources, and generates less waste. For that reason, traditional woodcraft seems to be the best type of furniture to rescue us from the crisis of the ecosystem and thus, we need to make efforts to enhance this field by forging a balance between the merits of its transmission and industrialization.

2.2. Can you give specific examples of works or artists that contribute to solving the ecological crisis through craft activities? How did such craft activities raise awareness about environmental issues?

PITTUNGNAPOO: One of good example is Usa Sangkhalok which is a small local pottery business in Sukhothai old town district. A female craft-creator who is also the owner has collected sawdust which is a by-product of furniture-making from a small factory which is a village cooperative group, to mix as a new material with clay to create her new pottery designs. Her inspiration behind this creation is not only to solve environmental issues by reducing a great amount of unused sawdust which is the main source of air pollution and a local health issue in her village; but it also reduces the amount of clay with a new material replacement (cost saving). More interestingly, sawdust has not only created a unique new look of Usa potteries' colour and textures; but also, it has value-added in terms of a friendly environment which can attract more green customers.

PUTRA: One example is the ban on the use of styrofoam to make giant *ogoh-ogoh* effigy which is paraded to enliven the Caka New Year's Eve carnival in Bali, usually during March/April.⁷ Thousands of *ogoh-ogoh* used to be made and paraded at that time and a few days later were thrown away or burned. Since the 1980s, craftsmen have made *ogoh-ogoh* using styrofoam because it is easy to shape, easier to work with, and the results are relatively beautiful. However, because styrofoam is considered dangerous and can damage the environment, starting in 2015, the manufacture of *ogoh-ogoh* with styrofoam was prohibited. Since then, the *ogoh-ogoh* craftsmen have slowly returned to using environmentally friendly materials such as bamboo, wood, and newsprint powder. After the carnival, the *ogoh-ogoh* made from natural elements is easy to burn. The ban on using styrofoam is a campaign to build awareness of environmental conservation. By using bamboo and wood

7. https://www.youtube.com/watch?v=trke__pfWr4.

materials, the shape of the *ogoh-ogoh* remains aesthetic, the annual New Year's Eve parade continues to be lively, and environmental sustainability can be maintained. Mini *ogoh-ogoh* as souvenir is also now made of environmentally friendly materials.

BREUSS: Woodmaker Helmut Fink draws his knowledge from a deep familiarity with the forest and the trees, exclusively working with local wood. He processes the whole tree, using both knot-rich and knot-poor parts and creates new expressions of wood. Conical laying pattern and mixed lengths and widths of the board of either floors, walls or ceilings reveal how Fink's cut follows the growth of a spruce or a fir. His sustainable products will remain for generations to come. In the last years, Austria had an enormous ash dieback, and all the ashes were felled, causing an abundance of ash wood. Open-minded for experiments and challenges, Fink immediately adapted ash wood for new purposes. With the right arguments, this approach reacts and raises awareness for an environmental issue.

Recent forest issues, due to climate change, recommend the afforestation of hardwood rather than fir wood, as it is getting to dry where fir wood grows naturally. As a sufficiently available raw material, hardwood offers promising opportunities, especially the fast-growing beech. A structural and material innovation is the Baubuche ("building beech"), a laminated veneer lumber made from locally sourced beech, first manufactured by a German company. It is produced in a completely new, yet highly economical process. Peeled veneer layers of 3 mm in thickness are parallel- or cross-laminated and turned into beams, boards and panels. Anton Mohr, a cabinet maker in the Bregenzerwald, has built the extension of his workshop with this material, a few years ago. Its high strength allows new structures with significantly slimmer dimensions, which in turn allows new aesthetical solutions. As the technology was still new at that time, the builder, the architect and the carpenter acted as an avant-garde group, with awareness for climate issues. They tried out new things and faced the specific challenges of this material in processing, its hardness and weight and the sensitivity to moisture. Craftspeople take those risks and show with their own examples—problem solving is characteristic to them, in the past and still today. People come and

watch these pilot projects, media reports about it, and discussions about climate change issues are triggered within the Crafts, at the interface to industrial developments.

TODATE: Tomonosuke Tagami, a ceramic designer working in the Tokai region, one of the major ceramic areas in Japan, is working on producing tableware using recycled ceramic clay. Recycled clay in the Tokai area, Mino, is available in two types: one with 20% Selbene content and the other with 50 percent.

Currently, the Japanese Eco Mark certification standard for recycled ceramics is 15 percent or higher. However, even if it is only 10 percent, as long as many makers work on it, it should still have an ecological effect as a whole.

3. Responding to Environmental Issues 2: Reduction and Adaptive Activities

3.1. How do you think crafts exhibitions and traditional crafts biennales can help to raise awareness about environmental issues and ecological crisis, and further, lead to adopting a new vision for the ecosystem?

AMANN: First, it is important to organize exhibitions and crafts biennales as so-called green events. The green events are a recognized standard with many available practices of reference. For example, in Austria, green events are certified⁸ and dispose of an online information database⁹ covering a wide range of environmental actions to be addressed.

8. <https://meetings.umweltzeichen.at/>.

9. <https://infothek.greenevents.at/>.

Second, we need to address the environmental dimension in the overarching themes of the crafts exhibitions and biennales. The KulttuuriKauppila Art Centre in Finland has a focus on environmental art and also organizes a biennale. The 2016 edition was dedicated to the relation “between environmental art and the use of natural materials in the Sámi crafts tradition (. . .) and the theme was “The Poetics of Material.”¹⁰

Third, we must raise the voice. In a different context, the 2018 Taipei Biennial¹¹ dedicated an exhibition to the topic “Post-Nature: a Museum as Ecosystem” involving indigenous activists. Curator Wu explains the concept:¹² “Over the past two years, the indigenous class has been fighting to keep its traditional territory—in vain. Post-Nature is about how people live in a certain environment, so when you lose your land, or your traditional territory, it means not just that you lose your land but you also lose the tradition, all the culture, even the language, of what you experience in your daily life.” In this sense, crafts exhibitions and biennales can also be a platform for expressing the effects of environmental damage on traditional crafts, values, protection and safeguarding measures (e.g., establishment of crafts museums, actions for skills transfer, etc.).

PUTRA: Arts exhibition can be a powerful medium to increase public awareness of the environmental crisis. In the departure hall of the Bali International Airport, in 2018/2019, an installation art exhibition was also held in the form of making an octopus statue with a beautiful plastic bottle of mineral water. This beautiful installation art caught the attention of many passengers and they were encouraged to reduce the use of plastic waste. The Hindu New Year’s Eve carnival in Bali, which originally used styrofoam *ogoh-ogoh* but now uses environmentally friendly materials, can also be seen as a form of arts exhibition. This carnival is not only related to customs, the tradition of celebrating Hindu New Year’s Eve in Bali, but is also a collective way to remind the public that environmental conservation is an important

10. <https://artii.fi/biennials/art-ii-biennial-2016-2/>.

11. <https://www.taipeiennial.org/2018/information/160>.

12. <https://www.theartnewspaper.com/review/taipei-biennale-review>.

thing that must be done together. Various ways can be taken to raise public awareness to prevent environmental crises, especially arts exhibitions and traditional carnivals at the local level which can in turn have a global effect.

TODATE: It is expected that appreciation of craft exhibitions and craft biennales will encourage many people to take an interest in the familiar objects around them.

PITTUNGNAPOO: The crafts exhibitions and traditional crafts biennales will provide a great opportunity for learning and sharing good practice in raising awareness of environmental and ecological issues at the international level. A special theme can be initiated in this area in line with climate change adaptation for the crafts and creative sectors across participants and experts from different cities. Further research collaboration is a future activity based on mutual interest as much as opportunity during the Jinju international crafts event.

BREUSS: A good relationship between designers, craftspeople and architects is based on trust, mutual respect, and the capability to leave the comfort zone, when it comes to problem solving as a team. In this sense, the competition “Handwerk + Form” (Arts and Crafts) has been established more than 20 years ago, in a triennial call. Promoting a cross-sectorial exchange is a first step, and paying attention to the long-term benefits of a craft product, to the consumption of energy and raw material, to dual-use and repairability are some of the sustainable-relevant issues. When presented in an exhibition, these measures reach a wide audience. The change of consumer behaviors does not happen from day to another. It starts with projects like this.

In the European Cultural Program, heritage is considered as a key factor in sustainable development. Sustainability re-images industrial, religious and military sites under the topic of heritage in transition. Responsible and sustainable tourism around cultural heritage proposes ways aside of the typical touristic paths. Vienna, for example, is full of coffee-house-culture, yet only a few of them are listed in the programs of great tour operators.

European Heritage Days have become a major event for the tangible

cultural heritage all over Austria. One of the 300 sites is the Information and Training for Architectural Conservation Kartause Mauerbach, a Carthusian monastery near Vienna. The general public is offered access and free admission to performances of traditional craft techniques such as lime burning, brick construction, production of pigments, mixing of linseed oil paints, and repairing of wooden window frames are professionally performed face to face. During the year, special workshops are offered, including “Crafts and Sustainability—Silence and Loneliness of the Carthusians.”

The fair Monumento Salzburg is an international platform for cross-border collaboration and a meeting point for monument preservation, restoration and conservation with European reputation. Every two years, the fair unites owners, craftspeople, restorer, conservators, trainers, scholars and tourists.

All of the above-mentioned activities are dedicated to make sustainable issues public, and interested craftspeople get inputs for their daily work, pushing sustainable issues. To create a new vision of an ecosystem, we need to take actions together, nationwide and globally.

3.2. What is the ideal direction for craft technology and design that can successfully respond to the ecological crisis and pursue a sustainable ecosystem? What are the appropriate educational programs that need to be in place?

BREUSS: That crafts contribute to ecological sustainability by using materials and resources mindfully has been shown and said before by collaborations between architects and craftspeople. High standards in material culture create favorable conditions for ecological responsibility, with the main parameters of sustainability being products that last long and can be repaired and recycled.

An ideal direction for craft technology and design that can successfully create answers to the ecological crisis is, from my point of view, the

collaboration between young designers and traditional craftspeople, such as the transnational project MADE IN. In this project, traditional Craftspeople and contemporary Designers from Austria and the Balcan States (Croatia, Slovenia and Serbia) exchanged knowledge and discussed current issues, including questions about sustainability. Asked questions were how social design can stimulate local production or how research into locally sourced materials can address wider social, environmental and political conditions, or how design can reconnect with raw materials through craft. For the young designers, their curiosity to understand the skills of traditional crafts was crucial to them. By nurturing those skills, the designers often added a modern twist, which was a truly refreshing in “our era of hyperproduction,” as the Serbian industrial designer Tamara Panic says. Many workshops and seminars took place around this project, and wandering exhibitions spread the results of this process throughout Europe.

Appropriate educational programs that needed to be in place should set up transdisciplinary teams, and should bring experts from the field of traditional crafts, designers and ecologists in formal training programs together. Other learning paths should also be developed, outside the academia. For example, platforms to explore, share and exchange the “burning questions” are needed, in order to contribute to the development of a region and a community. Formats could be workshops and seminars, exhibitions and speeches. This also implies that institutions such as museums see sustainable issues as one of their missions and are willing to invest in such training programs in their premises.

TODATE: There are at least two things that are educationally important.

The first is to convey traceability. It is important to know what raw materials and processes are used to make the crafts you see in front of you, so that you can recognize the origins of the products.

The second is to let people know what happens to the finished crafts. This is to let people know what happens to the finished artifacts after they have been used for a long time, how they return to nature, or how they can be reused as raw materials.

MOON: Korea Forest Service (KFS) has implemented the wood education training program to nurture wood specialists who are needed to operate the wood culture experience centers, which are being installed across the nation since 2020. Institutes specializing in wood education have been designated to spread wood education and cultivate the human resources under the Act on the Sustainable Use of Timbers, the Act on the Vitalization of Forest Education, and the Ordinance on the Operation of the Wood Culture Experience Centers. These actions are geared to promote the use of timbers in everyday life and strengthen its foundation.

The institutes run a 176-hour training program in which the participants attend lectures on various subjects—including physical and chemical characteristics of timbers, wood weathering and jointing, design and coating/painting of wood products, and making DIY (do-it-yourself) wooden stuffs—and take exams to obtain a certificate. Wood experts produced from the program are sent to the wood culture experience centers, which are scheduled to be established in more than 90 places across the nation to educate scientific knowledge on wood (e.g., carbon storage capacity) as well as woodcraft skills.

Providing training on wood and woodcraft, the institutes teach how to design and make wooden furniture and small items which are needed in daily life and suit individual tastes. Drawing on a minimalism concept, products are made with simple and easy wood joint techniques instead of metal pieces. The focus of the education lies on the development of products that use simple easy-to-learn methods but deliver multiple functions with as little wood as possible. Therefore, KFS's wood education program can be conducive to the sustainable ecosystem.

PITTUNGNAPOO: Regarding Sukhothai UCCN for crafts and folk art, we have integrated crafts entrepreneurs through lifelong learning communities for all ages of either formal or informal education system. Undoubtedly, one of our ambitious commitments, determined in the UCCN application form for developing Sukhothai to be the world learning center for crafts and folk art, has been integrated into the city education program at all levels. Moreover, one of the projects named “Craft the Craft” which is part of Sukhothai

UCCN action plan was implemented by empowering local crafts creators with creative capacity building by adapting local wisdom with appropriate technology (under the theme of “When Craft Meets Technology”) to suit new normal markets during the COVID-19 crisis. These are examples of the new direction for educational activities in creative crafts during the uncertainty of the ecological crisis.

4. Cooperation or Convergence with Other Fields or Disciplines

4.1. What kind of cooperation or convergence do you think crafts can seek with other fields of cultural arts to cope with climate change?

PITTUNGNAPOO: Sukhothai World Heritage Site has mainly focused on quality education (SDG 4) under the management of the Fine Arts Department (Ministry of Culture). However, there have been some efforts in applying climate concern into the heritage sites. A reduction of CO2 emissions is a case in point which has been implemented into the heritage site so far (e.g., tree planting, renewable energy usage, cycling and electric trams and forbidding cars and commercial vehicles from entering certain areas, etc.).

However, since Sukhothai is designated as a member of the UCCN, the city has applied this framework as another urban mechanism to integrate the intangible wisdom of Sukhothai's crafts into a cultural-based and creative economy. Therefore, it is a future challenge for the city to make more room to integrate climate action (SDG 13) into the craft and cultural sector for a more sustainable future. Green design is a crucial value-added approach which may involve combined crafts' wisdom with a friendly environmental process.

BREUSS: I give you an example of a project, realized between experts of Communication Design and scientists of Biomimicry, Ecology and Botany.

The exhibition “Alphabet of Life—Nature’s Learning Lab,” shown in the Werkraum House in 2018, has been set up as a research project, subsidized by the federal state of Austria. Developed as a nature’s learning lab, the exhibition told the story of a tree’s eco-system and thereby demonstrated nature’s strategies and patterns that have been evolving for more than 3.8 thousand million years. The audience was introduced to the framework and the practice of biomimicry by learning from ordinary and innovative applications in various crafts and design professions. The life of a tree was a good example. A tree lives mainly from water, light and air, and is a prime example for cycling nutrients through the system. Furthermore, it offers habitat and nourishment for an immense diversity of fauna, flora, fungi and micro-organisms. “The tree is a symbol of an intact eco-system in which every living creature plays its role and in which the natural cycles are perfectly optimized,” says curator Elisabeth Kopf, who along with woodworkers and gardeners brought nature into the Werkraumhaus, and explored this in the project work, together with her students at the Vienna University of Applied Arts. This transdisciplinary exhibition project is underpinned by extensive collaborative research and oriented toward educating all stakeholders. Thus, the exhibition brought together science, crafts and artistic production in an inspiring learning lab for the whole family (cf. Press Release, 2018).

Furthermore, the exhibition presented a rammed earth by the Earth and Clay expert, Martin Rauch. The focus of his work, renown in Europe, is concentrated on the rammed earth building technique—proven over thousands of years with new perspectives and developments.¹³

An example of a State Prize in the field of “Architecture and Sustainability” is advertised every two years by The Federal Ministry Republic of Austria, Climate Action, Environment and Energy. Honored are excellent works of builders, architects and special planners that show the combination of resource saving construction with sophisticated architecture. Craftspeople are excellent partners for this kind of cooperation.

In November 2021, the exhibition “Constructive Alps. Building for the Climate” was presented in the Werkraum House. Shown here were the prized

13. <https://www.lehmtonerde.at/en/>.

objects related to sustainable renovation and new sustainable building in the Alps. The exhibition was the result of a competition, responding to a call by the Swiss Ministry of Spatial Development and Environment since 2006. In the accompanying program, the students of the Werkraum School built their own little “Werkraum House.”

AMANN: The environmental protection movement as well as the engagement for reducing climate change is strongly anchored in practices and activities of many art and culture fields. To name some of the initiatives in Europe:

The Green Screen project aims to “inspire and educate the nomadic world of filming by creating sustainable working practices. By reducing the environmental impact of filming essentials such as transport, construction, lighting and catering we aspire to lead European film & TV production into a greener way of life.”¹⁴

Nemo, the museums network, works for Green Museums and has “invited NEMO Project Officer and sustainability expert Elizabeth Rosenberg to discuss museums’ role in ensuring a sustainable future and the initiative Museums For Future”¹⁵ in a podcast in June 2021. This complements a wide range of actions from the network for sustainability in museums.

COAL, the Coalition for Art and Sustainable Development, “mobilizes artists and cultural actors on societal and environmental issues and supports the emergence of a culture of ecology through its actions such as the COAL Art & Environment Prize, curation of exhibitions, consultancy services for institutions and communities, European cooperation, and the animation of conferences, workshops and resource websites.”¹⁶

Just as diverse the initiatives are, there are also many cooperation and exchange opportunities with the craft sector including actions for safeguarding of endangered crafts to promotion of handmade crafts with green filming and many other options more.

14. <https://www.interregeurope.eu/greenscreen/>.

15. <https://www.ne-mo.org/news/article/nemo/nemo-discussed-sustainability-in-the-green-museum-podcast.html>.

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

4.2. Do you think crafts that have converged with other fields require a new separate aesthetic understanding of their own genre?

MOON: Just as contemporary arts, particularly, paintings and sculptures, attempt to enhance communication with viewers or users by breaking down the boundaries of different genres, crafts offer diverse ways of interpretation and appreciation by presenting symbols harboring metaphorical messages about social issues, e.g., climate change, or expressing environmental meanings with recycled materials.

Furthermore, crafts can create a wide range of daily items by using eco-friendly materials (which have been previously inconceivable) with the assistance of engineering beyond the confines of arts and culture field.

One example is “dry lacquer” (乾漆) technique, which had been traditionally developed in Korea, Japan, and China. In Korea, particularly, the tradition of applying dry lacquer on vases, fruit plates, and trays began in the Three Kingdoms period, continued into Goryeo and Joseon dynasties and still survives today. In this technique, which is often employed for large pieces of lacquerware, three layers of hemp cloth are applied over a core carved of wood, onto which lacquering is repeated twelve times to get the desired thickness. While it involves delicate and lengthy handwork, the finished product is very lightweight and durable, lasting for many generations. It can also boast of a great beauty with mother-of-pearl decorations inlaid on the surface of lacquered pieces.

In traditional dry lacquer technique, large or small hemp cloths can be used depending on the size of utensils. With the help of paper-making engineering, a repeated lacquering over a single layer of hemp cloth can be turned into something resembling a thin paper sheet. From this, lacquered hemp cups, akin to paper cups in form, can be immediately cut out by a machine or scissors.

As their strength is not affected by holding water, they are eco-friendly in a sense that they can be used repeatedly after washing without being wasted upon first use. Lacquered furniture does not dampen and is resistant to mold.

Traditional Korean wooden furniture is finished through at least five times of lacquerwork, thus acquiring anti-acidic, anti-alkalic, and anti-septic qualities, which makes it good for our health.

Although lacquering allegedly causes no harmful health effects once it gets dry, potential health problems which may occur to people who are allergic to the lacquer tree or lacquer coating should be resolved by adding certain substances based on scientific experiments.

When the viscous lacquer fluid is mixed with a lump of fine hemp bits, it becomes malleable into any shape, like soft clay. With scientific analysis of the mixing ratio for the optimum level of strength and drying time, molding can create a vast number of items of any form, e.g., accessories decorated with mother-of-pearl (character molds, brooches, necklaces, pins, etc.). Small items of diverse designs can be cut from a lacquered hemp plane.

For the industrial development of mass production of small items through collaborating with paper-making engineering, we need a new way of appreciating the aesthetics of paper cup and accessory crafts which have diverse usages in everyday life. This is a traditional beauty discovered in mundane pieces of lacquerware which we can see everywhere and use on a daily basis, rather than dry-lacquered handicrafts.

PUTRA: In order to become a sustainable field, crafts must continue to cooperate with at least these key areas: economic, socio-cultural, and environmental. To get economic benefits, crafts produced must be salable and profitable. Without economic benefits, craftsmen will not work. Craftsmen must also ensure that the products made are environmentally friendly, in the sense of using abandoned upcycled so as to prevent exploitation of natural resources, or using environmentally friendly materials so as to reduce pollution or waste. From a socio-cultural point of view, handicrafts must be able to build a consumer culture that values environmentally friendly products. The role of education, mass media, and public figures are very important in building awareness of environmentally friendly product crafts. It seems necessary to build social awareness that enjoying environmentally friendly crafts is a noble thing. Crafts cannot stand alone, but must work together with other fields so that they can both contribute to sustainable

development.

TODATE: Both appreciative and utilitarian crafts require the same basic aesthetic understanding. The fundamental idea behind all types of crafts is the attitude that human beings should be aware of the importance of natural resources and live in harmony with nature while shaping and expressing something.

PITTUNGNAPOO: In my opinion, the creation of crafts can be designed and developed for various purposes based on different contexts, which is a challenge for cross-creative cluster collaboration. However, it is important to understand and respect traditional contexts and the cultural significance before applying and recreating new aesthetic designs. From my experience, appropriate combinations between traditional wisdom with creativity are good practices in the creative craft sector. Interestingly, conservation approaches can be taken into consideration in terms of value-based, material-based, and living heritage or intangible approaches that can be converged across conventional boundaries.

5. The New Value and Meaning of Crafts

5.1. Do we need new social and cultural definitions or regulations for crafts, as we try to make crafts to become more sustainable and eco-friendly?

AMANN: The power of definition related to environmental rules lies not alone in culture including craft sectors. A wide range of environmental frameworks are defined by Ministries of the Environment, Transport, Economy, etc. A related specific challenge is the fact that those defining these rules are most often not very familiar with the specific nature of culture, culture heritage

and crafts. In a study published in the context of the EU research project “ROCK—Cultural Heritage leading urban futures,” coordinated and co-written by the author, the decision-makers’ attention was drawn to this challenge: “Environmental rules are not (yet) mainstreamed in cultural heritage and not appropriately adapted to the very specific needs of CH valorisation.”¹⁷

Furthermore, the regulation of crafts—if they consume energy or cause damage to the environment—not only has an environmental dimension. In the framework of the broad ecological transformation, debate is needed to define which activities create enough values for the society that would justify their environmental harms or damaging practices. Related arguments for the maintenance of these craft practices could be cultural traditions linked to specific territories, or social arguments to maintain opportunities for income generation for certain disadvantaged strata of the society.

Last but not least, regulations might also concern the so-called “new materials,” including those reintegrated from recycling into production cycles—a new framework to be defined together with the recycling industries and environmental legislators.

PITTUNGNAPOO: It is a challenge for each individual city to initiate their own new social and cultural definitions or directions for crafts-making which can be developed as a standard of practice (SOP). However, it will be great if we can work together to develop a SOP with other members of the UCCN for crafts and folk art; particularly in terms of eco-friendly crafts for climate adaptation in line with SDG 13 (Climate Action) and for achieving SDG 11 (Sustainable Cities and Communities) as my research concern.

MOON: Crafts, which are necessary daily items for living, are naturally imbued with the environment and used to lack any explicit sociocultural definition or regulatory scheme. With the growing demand for eco-friendly everything since the late 1900s, however, crafts have celebrated the buzzwords of well-being and LOHAS (lifestyle of health and sustainability), just as conventional cars—

17. <https://rockproject.eu/documents-list> select “Regulatory Framework, ROCK Procurement and Policy Recommendations,” p. 119.

the main source of air pollutants—are being gradually replaced by hybrid or electric ones. So far, crafts have addressed such social and cultural issues in a plain way by using eco-labeled materials to develop green sustainable items.

For imported hardwood, the origin should be checked for environmental soundness to begin with. In the case of planks (plywood, MDF, HDF, and special-purpose wood), environmental concerns are addressed by using chemical bond with the KS (Korean Standard) mark. For the finish coating or painting, the analysis and descriptions of the ingredients applied in compliance with specifications required for coating materials and the use of KS-marked green coating ensure the environmental soundness of the final products. Therefore, it can be said that the requirements to indicate on the crafts such as the information regarding the materials used and the development process work out as a sociocultural definition and regulatory mechanism.

5.2. In order to reduce the waste of resources and respond to the crisis caused by climate change, there are increasing cases in which arts are produced by re-designing and re-creating abandoned products (upcycled crafts). What are the social and cultural value and meaning of this type of craft?

PITTUNGNAPOO: Referring to previous question (Question 2.2), a good practice of Usa Sangkhalok as a small local pottery business in Sukhothai has shown how to re-design and re-create crafts with new leftover materials. Sawdust generated from a furniture making factory is an example of unwanted rubbish which need more storage space. Without proper management, it can generate small particles into the environment and atmosphere resulting in health issues for neighbours. Undoubtedly, when Usa potter creator collected this sawdust and mixed it to create a new look for her products, a new value-added product was created. A co-benefit between both crafts entrepreneurs

either furniture or pottery making has become noticeable in terms of economic benefits (capital and operational costs saving, and decent work), environmental benefits (waste reduction, reduction of air pollution, and CO² emission), health benefits (reduction of asthma, and skin irritation, etc.), social benefits (increasing in partnership and community ties, decreasing in social conflicts, decent work with better well-being) and cultural benefits (creative crafts value-added with a green eco-design). These benefits are social and cultural values that make crafts more meaningful to people and help to create a more sustainable future.

BREUSS: Linking an object to someone who made it, for example a craftspeople, and connecting it to the material's and technique's origin can help develop a proper appreciation for objects in our consumer culture. This credo applies to re-created, upcycled crafts objects, realized by artists or craftspeople.

The concept of repairing or the future dismantling of a work piece can already be considered during design and construction. Sustainability-related craftspeople follow this principle in their work, whether they lay a wooden floor, build a house, or a heating system.

Austrian artist Belinda Waeger showed in an exhibition at the Vorarlberg Museum how used furniture becomes sculpture. Her work started with found objects, used stools personally collected at flea markets or brought in from private persons, after a call of the Museum.

The upcycling process displaced the objects from their original function, converted it into another condition, into another look. Visitors were shown, what potential can be discovered in a used piece of furniture, in an artistic and playful way. In the accompanying program, people were invited to lend a hand, to experience the process of transformation of their own objects that they brought with. Performances like this draw attention to the cultural habit that an average European household counts an estimated number of 10,000 objects. It raises the question, how many of them do we really need. Furthermore, the artistic approach might raise a wish of imitation, of doing it yourself, in an unconventional manner, being a lay person or hobbyist.

Doing it yourself strategies are significant from various points of view. A

Swiss cabinet maker offers workshops for clients and let them build a wooden box on their own. After six hours they have at least an idea of the high requirements and skills a simple box is asking for, what benefits and cultural values are behind a handcrafted product. The concept of manual labor as a worthwhile occupation on par with mental activity, is a fundamental tenet of our economically oriented, rational modern age since the eighteenth century. It might be the right time recalling that.

PUTRA: The use of abandoned products (upcycled crafts) has at least four meanings of universal cultural values. First, the use of abandoned products or materials clearly reduces waste that can potentially damage the environment. Second, abandoned products are cheap raw materials for the manufacture of various forms of valuable or profitably craft products. Third, making crafts with abandoned materials is innovative and creative in itself that can attract people in general and buyers in particular. Fourth, enjoying handicrafts made from abandoned materials or recycled products is a growing modern lifestyle. Using products with recycled materials creates specific sense of pride for many people in the world.

MOON: Upcycling stores in Korea, operating under the brand name of “new-cycling stores,” are working to transform wasted resources into new products, provide them with aesthetic values, and foster a green lifestyle. The Seoul Upcycling Plaza is the world’s largest upcycling cultural complex, where visitors can experience, learn, and observe everything about upcycling.

Anchored by the idea of “zero waste,” a newly-coined term in 1998, upcycling goes beyond recycling. From the product planning and design stage, new cycling takes into consideration of recycling, upcycling, and zero waste before deciding on the ingredients, size, shape, and usage of the finished items.

This approach can have an immediate effect on crafts, including our daily items. As new craft goods made from recycled or upcycled ones (for zero waste) are used in everyday living, they also have mental and physical effects on us. The practice of recycling, the use of upcycled crafts aimed at zero waste, and appreciation of a new aesthetics in recycled or upcycled

products foster a green awareness in all aspects of life, which leads to form an eco-friendly lifestyle in society and culture. Here lies, it seems, the social and cultural value and significance of crafts.



INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS
Volume 2, 2021

NEWS & ACTIVITIES

Barcelos, PORTUGAL

Sukhothai, THAILAND

Paducah, USA

Gabrovo, BULGARIA

Al-Ahsa, SAUDI ARABIA

Limoges, FRANCE

Jinju, KOREA

Barcelos
PORTUGAL
Sukhothai
THAILAND
Paducah
GABROVO
BULGARIA
Al-Ahsa
SAUDI ARABIA
Limoges
FRANCE
Jinju
KOREA

City of Barcelos—Creativity during the Covid-19 Pandemic

The city of Barcelos is located in the Northwest of Portugal, with about 120,000 inhabitants, and 61 parishes dispersed around approximately 380 km², mostly situated in a rural territory.

Barcelos emerged in the national history during the twentieth century, deeply connected to the pilgrimage to Santiago de Compostela. Privileged landscape, unique cultural, patrimonial, and demographic characteristics, as well as the heterogeneity of crafts and folk arts still remain today as prominent contributors to the city's territorial balancing and development.

The local economy is based on the traditional textile industry that employs roughly half of the local working population. Also, the crafts activity is a permanent occupation for roughly eight percent of the working population, with a considerable percentage working as a second job. Finally, Barcelos is well known for its mixed farming activities—the city is the largest national milk producer, and also strongly dedicated to wine making,



© Barcelos Municipality—Panoramic of the historical center

producing the famous Vinho Verde.

Since 2017, the city has become an active member of the UNESCO Creative Cities Network in the field of Crafts and Folk Arts. To substantiate this membership, the city has been actively involved in or commenced several activities and programs to support the craftsmanship and preserve the knowledge and heritage that drive Barcelos' artisanal community.

In this current publication of the *International Journal of Crafts and Folk Arts*, we would like to briefly introduce some of the works that have been done in our city in 2020/2021, particularly concerning the measures we have implemented to cope with Covid-19 pandemic, as presented next:

- The Operational Support System to Support the Craftsmanship Community is a program that has already benefited 16 artisans and provides support limited to a maximum amount of 2,500 euros in equipment, machinery, raw materials, and other structures essential to the crafts activity. Individual artisan and/or production unit can apply and benefit from this support every two years.
- The Craftsmanship Incentive System for Crafts and Folk Arts is a program supporting the participation of artisans in fairs and exhibitions, and aims to create new distribution circuits and boost both national and international recognition of Barcelos handicrafts.
- Micro Handicraft Fairs took place every Thursday of August and September in 2020. In 2021, the event took place every Thursday from the first of July until September.
- Promotional videos: *Discovering Barcelos* (2020, <https://55secrets.com/guia-de-viagem-barcelos/>) is a film focused on the local tourism potential, sustainability, creativity, ecotourism and experiences, as the basis for local tourist development.
- In March 2021, Barcelos produced "We Create Hope," a video that aims to raise the awareness for the various issues that artisans and creators are facing due to the COVID-19 pandemic (<https://en.unesco.org/creative-cities/events/barcelos-supports-its-creators-through-we-create-hope-campaign>).
- Workshops of creative experiences took place between July and October, and during Christmas season in 2020, in order to facilitate the interactions



© Barcelos Municipality—Ceramic rooster painting creative workshop

between general public and local artisans. These workshops have started again since June in 2021.

- Barcelos celebrated the World Tourism Day in 2020, with various activities, such as creative workshops, a virtual conference about creative tourism, a tour to the Wonderful World of Imagery, and the workshop entitled "One work, 7 arts..." that allowed participants to co-create with local craftsmen in various craft activities.
- On Pilgrim's Day, October 13, 2020, the city of Barcelos challenged all pilgrims on the Portuguese Way of Santiago to paint their own Rooster at the Tourist Office and Medieval Tower.
- Christmas Market opened in December of 2020, exhibiting local traditions and allowing visitors to communicate directly with local wine producers as well as master craftsmen of all local renowned handicraft productions. Through this event, the city contributed to boosting and supporting the activities of more than 40 artisans during the pandemic. This market is expected to return in 2021.

- Barcelos provided financial support to local craftsmen in 2020, through the municipal acquisition of handicraft pieces from 50 artisans or crafts units (€800,000). These objects are being allocated to several exhibitions in commercial spaces across the country, boosting the local craftsmanship in the business dynamics.

In short, the actions above have been aimed to symbolically raise awareness on the different challenges that are being faced by the city's artisans and creators during the COVID-19 pandemic. The city of Barcelos also acknowledges that supporting these key cultural and creative values is of utmost importance to its local community. The efforts do not only concern the preservation of national culture, but also promote its safeguarding and communication to future generations.

Barcelos Creative City Team

Sukhothai, THAILAND

"Craft the Craft Project" of Sukhothai: Adapting to the COVID-19 Pandemic

Introduction

"Craft the Craft Project" is one of the initiatives as part of the UCCN application of Sukhothai since October 30, 2019. Referring to the Sukhothai UCCN five-year action plan (2021–2025) for craft and folk arts, the project aims to develop creative skills for craft creators and entrepreneurs in Sukhothai to achieve quality and excellence. More importantly, the project objectives were adopted and adapted to the uncertainties of the COVID-19 crisis which have significantly reduced income generation from cultural-based tourism and the creative and craft sectors. This project was supported by the Designated Areas for Sustainable Tourism Administration (DASTA Area 4) and carried out by the Faculty of Architecture, Art and Design, Naresuan University.

Craft the Craft Activities

A training and an interactive workshop were held in Sukhothai Sriwilai Resort on the April 11, 2021. There were five main activities organised for targeted participants who are crafts-creators and entrepreneurs in and around Sukhothai province. The total number of participants and audience were 43 persons (23 crafts-creators, 10 experts, and 10 staff). The activities were designed and implemented in line with the COVID-19 control and prevention (Ministry of Public Health); the temperatures of all participants were checked before registration and each of them was required to change to a new mask and to wear a face shield before entering the venue.



A group photo was taken, in accordance with the COVID-19 control and prevention (photo by Wanyu Yamsaonthong, 11/04/2021).

The welcome speech was made by Associate Prof. Dr. Witiya Pittungnapoo who is the project manager, followed an opening speech presented by Mr. Nattapong Sookvisit, a delegate of the governor of Sukhothai Province. Then tokens of appreciations were presented to all speakers, experts, and committee members, followed by a group photo of the delegates.

Firstly, a training on creative skills, business model development and good practices in product design; especially when technology meets crafts was presented by experts from Naresuan University. The first session was



Left, Mr. Nattapong Sookvisit, a delegate of the governor of Sukhothai Province; right, A group of experts at the opening ceremony (photos by Wanyu Yamsaonthong, 11/04/2021).



Left, Design inspiration and business model development presented by Asst. Prof. Dr. Somlak Wannarumon Kielarova; right, Design concept, standards and good practice presented by Assoc. Prof. Dr. Nirat Soodsang (photos by Wanyu Yamsaonthong, 11/04/2021).

presented by Asst. Prof. Dr. Somlak Wannarumon Kielarova from the Industrial Design, Decision and Development Research Unit, Faculty of Engineering. The second session was presented by Assoc. Prof. Dr. Nirat Soodsang who is the Dean of Faculty of Architecture, Art and Design.

Secondly, an interactive workshop was conducted by a group of scholars and designers (jewellery, ceramics and pottery, wicker work, and textile products) to encourage all participants to work on their own story boards, and coach them to reflect their inspiration behind each craft-creation in this



Interactive workshop on crafts-inspired storytelling under the supervision of experts (photos by Wanyu Yamsaonthong, 11/04/2021).



All 19 craft-creators presented their own crafts-making inspiration and how Sukhothai knowledge and understanding can be integrated with special production (photos by Wanyu Yamsaonthong, 11/04/2021).



Nineteen crafts were displayed at the venue (photos by Wanyu Yamsaonthong, 11/04/2021).



Assessments were conducted by the 10 committee members from both oral presentations and show case (photos by Wanyu Yamsaonthong, 11/04/2021).

time of uncertainty.

Then each participant (19 out of 26 craft-creators) would present their own crafts storytelling for all audience members and the committees for further award selections.

Thirdly, all crafts were displayed in the conference room to allow a final assessment made by the 10 authorized committee members (Assoc. Prof. Dr. Nirat Soodsang, Asst. Prof. Dr. Somlak Wannarumon Kielarova, Asst. Prof. Dr. Sittipong Permpitak, Dr. Sirodom Seurklay, Dr. Chomcharun Manopun, Mr. Songpot Saisueb, Mr. Lakkana Wongsawada, Mrs. Pramual Chanthawarang, Miss Pailin Poomchan, and Assoc. Prof. Dr. Witiya Pittungnapoo).

Fourthly, all attending craft-creators were presented with certificates of attendance, conferred by the Dean of Faculty of Architecture, Art and Design, Naresuan University.

Finally, the ten highest scores out of the 19 crafts were awarded with



The Top 10 crafts awardees (photos by Wanyu Yamsaonthong, 11/04/2021).



The Top 10 crafts were displayed at Sukhothai Sriwilai Resort.



The Top 10 crafts were also displayed at Sukhothai Ban Ban Craft Fair in Suan Nam Prem Sook (photos by Wanyu Yamsaonthong, 11/04/2021).

a PIPIT iPad bag, Lucky Bird Mobile by Namu Handicraft, Unique bag by Proud, Little Girl Pottery by Pun Sook Garden, Bat Cushion by Tepphranom Hattagram, Bag Handling Wrap by Crochet Tham Ngen, Wickerwork Laundry Basket, Bamboo Cup Holder, Happy Buffalo Pottery by Hom Klin Din Sukho, and Lai Sue Tai Wooden Crafts (as illustrated in the next section).

Then at the end of the event, the Top 10 crafts were publicly exhibited at the Sukhothai Sriwilai Resort and at Sukhothai Ban Ban Craft Fair in Suan Nam Prem Sook.

Conclusions and Recommendations

Craft the Craft Project was successfully implemented and it contributed to improve four dimensions of creativity including the 4Ps: People, Process, Product, and Place. 1) Local artisans should be upskilled with creative design thinking; 2) Creative processes would lead to productive creations; 3) Creative products should be developed based on specific purposes; and 4) Creative spaces and places could also encourage all ages to access and enjoy creative crafts and folk arts. More importantly, sharing inspiration behind the craft-creation could connect emotional ties with targeted new normal customers in this time of uncertainty during the COVID-19 pandemic. However, each city has different paths of development and capacities for adaptation; this is

no different for Sukhothai UCCN mission which has taken time to adopt and adapt its own approaches for achieving resilient and sustainable development in the longer-term.

Witiya Pittungnapoo

(Co-focal Point, Sukhothai UCCN for Crafts and Folk Arts)

Paducah, USA

Paducah's Market House Theatre: The Show Must Go On



In the UNESCO Creative City of Paducah, USA, a local community theatre has been entertaining audiences offering comedies, musicals, and thought-provoking performances for nearly six decades. The award-winning, nationally recognized Market House Theatre had its origins in 1963 as the result of an effort by eight theatre-minded members of the Civic Beautification Board to save one of Paducah's architectural treasures—the historic 1905 Market House. The second play of the Market House Players was produced in the Market House that same year and the group has called it home ever since.

Nestled in the heart of the historic downtown, the 1905 Market House has been transformed from a place of commerce to a place of culture, housing Yeiser Art Center, the Market House Museum, and Market House Theatre. The Theatre continues to be a constant centerpiece of historic restoration—integrating culture and creativity in urban development. With

the acquisition of three additional buildings in 1996, they expanded their capacity for offering quality entertainment and “hands-on” artistic experiences for people of all ages. It now operates out of eleven historic buildings that provide space for dance/music classes, rehearsals, a fully functional scene shop, costume shop, a multi-use venue, and accommodations for guest directors or visitors.

Market House Theatre’s goals include providing a regular schedule of artistic opportunities, offering education and training in theatre, and encouraging participation in the arts as a way to enrich our community and teach valuable life lessons. They reach out to tens of thousands of adults and children in 41 schools and four states each year through dramatic arts and education programs.

Live theatre is a safe place to explore difficult subjects and help people cope or expand their perspective. Over the years, the Theatre has tactfully brought controversial programming to Paducah in a way that resonates with



both the rural and urban community. The intimate setting of a dark theatre compels audiences to objectively observe actors portraying people with diverse life situations or conflicting points of view.

As live performance evolves, improvisational theatre is taking center stage. “The future of theatre is not people sitting in a seat and watching people do something. The future of theatre is people creating the art,” said Executive Director Michael Cochran. Two examples are the early childhood program Playtime, in which children engage with the actors and transform the stories of their favorite books, and the adult Murder Mystery Dinner/Theatre, where audiences are literally immersed and actively participate in the performances.

Market House Theatre’s philosophy concerning live community theatre is “The Show Must Go On.” In 2020 when COVID-19 restrictions were announced, the Theatre responded with creative programming. Being an intimate space that did not require a lot of technology made them agile. They removed a number of seats in the Main Theatre and performed to smaller audiences. In an effort to maintain ticket sales, they hired a film crew and offered streaming shows on BroadwayOnDemand.com. As a result, people all over the country who would never have had the opportunity to see friends

and family perform were able to purchase tickets and watch online.

The Theatre already had plans for an outdoor courtyard performance/event space but COVID-19 made it imperative to launch this project ahead of schedule. Engineering and architectural studies determined that the cost was far more than they could afford in 2020. The management team adapted and formulated an affordable multi-year plan. Four productions and 16 performances of the Playtime series were held in 2020. Now in stage two, 2021 is on track to continue that trend. Fully produced family shows, adult-oriented plays, and three dance showcases have all been presented in the Courtyard.

The Theatre's management staff has won the trust and respect of the community with thoughtful programming and financial accountability. "Successful performing arts projects take ten years. What we do on stage now, we could not do 10 years ago. Take small steps if you have to but maintain your mission," said Cochran. "By honing it down to what you are trying to accomplish you end up with what you really need."

The Creative Cities Network strives to help each of us enhance our city's creative potential for sustainable urban development, exchange know-how and cooperate on an international level. The Theatre also has its own creative network of executives across the country that are managing day-to-day operations and steering their teams. "You can reach out within the network



and ask what's working because they also have to continue the mission of their theatres," said Cochran. The cooperation is mutually beneficial. Paducah has welcomed a host of guest playwrights and directors over the years and Cochran has presented best practices insight on non-profit management locally and nationally. "It makes us all one family."

To learn more about Paducah's cultural assets, visit www.paducah.travel.

Rosemarie Steele
(Focal Point, Paducah)

Gabrovo, BULGARIA

The Project “Craftsmanship for the Future” Supports the Artisans in One of the Most Attractive Open-Air Museums in Europe

Since the very beginning of the crisis, provoked by the COVID-19 pandemic, the cultural and tourist sectors in Bulgaria—one of the Member States of the European Union—have been among the most affected by the imposed limitations, and it is difficult for them to carry out their activity. Culture has been defined by the national and local authorities as one of the priority areas that need an urgent programme for support. This engagement has been directed also towards the masters of traditional crafts in the museums and ethnographical complexes in Bulgaria.

Especially difficult were the months March, April and May of 2020 when the museums were closed, and the craftsmen were in real danger to give up practicing their crafts and their skills—intangible cultural heritage to disappear. Facing this situation, the state authority came up with various ways for protecting the cultural sector.

Some of the undertaken measures were general towards the whole labour market (such as tax incentives, subsidization of employment and benefits for unemployed persons) and others were more specific, directed only at persons with proven experience in the field of culture and arts or keepers of traditional crafts.

Several municipalities in Bulgaria (local institutions with functions of legislative and executive power), with open-air museums and ethnographical complexes of national importance, appealed to the Ministry of Culture for assistance and support for the masters of traditional crafts in serious financial difficulties, many of whom are owners of small family firms.

As a result of these efforts in support of the crafts, the project “Craftsmanship for the Future” has been carried out with an estimated budget of 85,000

Bulgarian leva (around US\$ 48,771.25). The purpose is to promote the skills of the masters in the workmanship of traditional and design articles. The project is carried out at the Regional Ethnographic Open-Air Museum “Etar,” located in the central part of Bulgaria, and financed by the Ministry of Culture.

In fact, “Etar” is among the most popular cultural and tourist sites. Before the COVID-19 pandemic, it was visited by more than 200,000 persons. Between 18 and 22 active craftsmen’s workshops and facilities are presented at “Etar” Museum depending on the season. The project has been realized by the museum team; the beneficiary is the Municipality of Gabrovo—the institution that presents the local executive power, and the financing authority is the State through the budget of the Ministry of Culture of Bulgaria. The fund is allocated to the masters at “Etar” Museum who use it to buy materials, to present skills, to pay for the work of a documenting team and their own labour costs and office materials. Each of the craftsmen included in the project receives around 5,000 Bulgarian leva—this sum is sufficient to pay for the functioning of the workshops and the allowance of the masters for a period of 2-3 months, and is equal to US\$ 2,877.76. In 2021, the year when the project started, the minimal salary in Bulgaria was 650 Bulgarian leva (around US\$ 374.11).

The project “Craftsmanship for the Future” aims to support financially in documenting, preserving and promoting the skills of the masters at “Etar” Museum. Each craftsmen in the project makes one traditional and one design article. The whole process is documented by video. The process of making the traditional article is documented in all stages and becomes part of the film. Seventeen short films and a trailer are made for the general public.

The making of video products has a purpose in a long term for promoting the articles of the masters. The museum team plans to present the films at the tourist markets, conferences, craftsmen’s fairs, in the UNESCO Creative Cities Network (UCCN) and in the Creative Tourism Network of which the town of Gabrovo is a member. The finished products and their documented recordings will be shown at the exhibition in the Regional Ethnographic Open-Air Museum “Etar.” In 2022, they will also be presented in other museums and cultural institutions in Bulgaria.

The project “Craftsmanship for the Future” was presented as a good

practice for preserving the cultural and historical heritage during the 4th interregional seminar (November 18-19, 2021) of the international project “Code Crafts.” At the same time, Prof. Svetla Dimitrova, director of “Etar” Museum, and Dr. Svetlozar Todorov, head of the “Cultural Management” Department, presented the project at the Management Board Meeting of ICOM for South East Europe.

“Craftsmanship for the Future” is an initiative that through direct financing gives an opportunity to masters-bearers of skills, which are intangible cultural heritage, to continue practicing their crafts. These skills are documented and preserved for the future. Through video productions, the interest of the new generation towards the craftsmanship is provoked and a chance is given for acquiring knowledge related to craft.

Through this project, the central and local authorities in Bulgaria and the museum specialists from “Etar” Museum contribute to the preservation of the precious skills of the artisans working in the museum. This project has been a great measure against the consequences of COVID-19 pandemic, and can be applied and adapted successfully in different situations as well.

Rossitsa BINEVA

(Curator of “Crafts,” “Etar” Museum)

Tihomir TSAROV

(PR, “Etar” Museum)

Handicrafts and Heritage Industries in Al-Ahsa



Handicrafts and heritage industries in Al-Ahsa are of considerable significance to the local population as they are one of the most significant kinds of cultural heritage that constitutes the city’s identity and have been sustained over successive generations, from parents to children. They are a result of human interaction with the natural environment and its adaptation to human needs, whether through the use of products or trade.

In addition, given the succession of civilizations that passed through Al-Ahsa on the one hand, and its strategic location as an important trade entre between the countries bordering the Arabian Gulf, Sindh, and India on the other, distinction and diversity in handicrafts and heritage industries such as carpentry, blacksmithing, hand embroidery, pottery, weaving, and goldsmithing emerged from the exchange of experiences.

The government of the Kingdom of Saudi Arabia has been keen to direct all its relevant government sectors with great interest in supporting everything that would preserve the cultural heritage and the heritage in general and its continuity, as well as supporting and enhancing the field of creativity in handicrafts and folk arts.

As a result of this interest, and in order to further the Kingdom of Saudi Arabia's objectives, the Al-Ahsa Municipality established the "Artisans Market" project, which brings together numerous artisans in a variety of handicrafts in order to support and preserve local folklore, and to serve as a major tourist destination for those seeking to acquire heritage and cultural products.

The project was inaugurated on March 4, 2020 (corresponding to the Gregorian date), under the patronage of Royal Highness Prince Saud bin Nayef bin Abdulaziz Al Saud, Governor of the Eastern Province, and Prince Badr bin Muhammad bin Jalawi Al Saud, Governor of Al-Ahsa.

The craftsmen market building is distinguished by its local heritage color, of which the elements and vocabulary reflect the components of Al-old Ahsa's local architecture, a reference to the historical and cultural depth of



the concept of its establishment.

The craftsmen market is located in Hofuf, which is of historical importance to Al-Ahsa. The market has an area of 12,000 square meters and consists of 98 craft shops, support service facilities, and squares for celebrations, events, various cultural activities, and folklore.

Moreover, the most iconic festival is the Al-Ahsa Creative Festival of Handicrafts and Folk Arts, which attracts more than 40 folk crafts and 12 folklore every year. Additionally, this festival allocates a portion of the craftsmen's market to establish a special academy for handicraft instruction by highly experienced craftsmen.

The market's stores for selling handicrafts and folk artifacts are



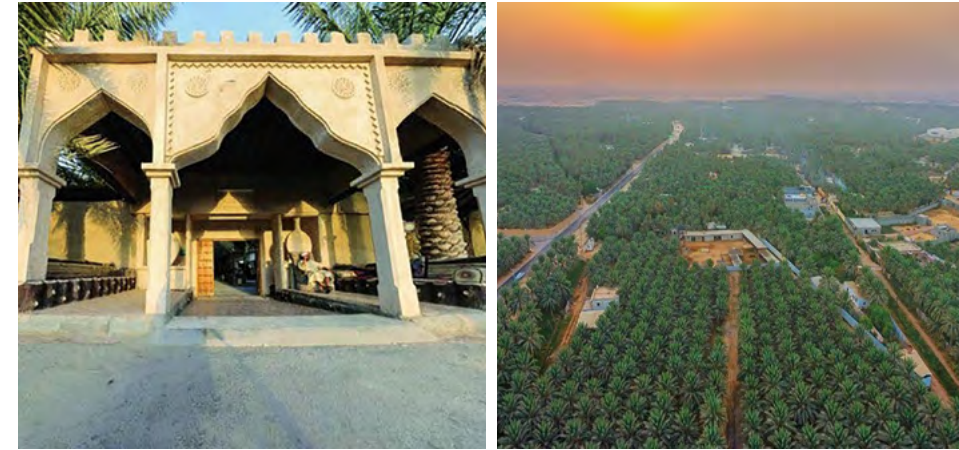


organized in rows. The most significant of these marketable handicrafts and heritage items for which Al-Ahsa is famous is the weaving of hand embroidery (*bisht*), made with dexterity, accuracy, and ingenuity. This hand embroidery is entirely handmade. Additionally, the crafts include weaving, goldsmithing, carpets, wickerwork, and leather industries, as well as the vital pottery industry that once defined Al-Ahsa in the Arab world.

More specifically, the pottery industry is more than 150 years old and is considered the most important ancient industry of Al-Ahsa. The oldest factory of pottery vessels, the “Grash Factory,” is located near the famous Al-Qarah Mountain in Al-Ahsa. The factory has become a heritage tourist landmark that is visited by both locals and tourists from other areas.

Al-Ahsa Municipality, represented by the World Heritage Office and the Community Partnership, is eager to promote the establishment of such projects in order to secure the appropriate environment for craftsmen, encourage them to continue creating and marketing their works, and support tourism to reach the form that corresponds to the size of the importance of those works. It also emphasizes the role of community partnership in the operation of the Academy of Craftsmen by private institutions as an extension and participation of national efforts in heritage and culture preservation.

All of the above efforts stem from the Kingdom of Saudi Arabia’s vision



of preserving the Kingdom’s heritage and diverse cultures, in order to enhance the historical and heritage status of the Kingdom of Saudi Arabia’s cities, including Al-Ahsa. In fact, Al-Ahsa has achieved successive global achievements since joining the UNESCO Creative Cities Network and being registered as a World Heritage site. The city was also selected as the capital of Arab tourism for the year 2019, which resulted in its inclusion in the Guinness Book of Records as the world’s largest palm oasis.

**The team of Creative city in
Al-Ahsa Municipality**

Limoges, FRANCE

The Foundation Bettencourt Schueller Awarded the “Aotsugi Innovative Project” Developed in the Framework of Limoges UNESCO Designation as a Creative City



The Foundation Bettencourt Schueller is a family public-interest foundation having chosen to “develop talents to the top” and contributing to France’s success and influence. To make it possible the foundation seeks, selects, supports and promotes women and men who are rethinking future. Life sciences, arts and inclusive society are the three related fields to generate tangible difference to the common good. Moreover, in a philanthropic mindset, the Foundation Bettencourt Schueller aims at taking action through prizes, donations, co-creating initiatives, etc. Created in 1999, the Liliane Bettencourt Prize for the “Intelligence of the Hand” honors expertise, creativity and innovation in the field of craftsmanship. This prize has become a label of excellence of French craftsmanship and contributes to its influence and fervor. The Liliane Bettencourt Prize includes three distinct exceptional awards: talents of exception, dialogues and itinerary. The one called “Dialogues”

focuses on a craftsman and designer’s collaboration that has created a nearly completed prototype or an object which exemplifies excellent quality of handcrafted expertise and design creativity. It is the perfect innovative mix between expertise and imagination. In 2021, the Liliane Bettencourt Prize for the “Intelligence of the Hand—Dialogues” was awarded to Mr. Grégory Rosenblat from the porcelain manufactory in Limoges named Pierre Arquié, and to the two designers Mr. Nicolas Lelièvre and Mr. Florian Brillet for their unique and creative work called Aotsugi. Inspired by the Japanese Kintsugi art process using gold to fix any porcelain objects, the Aotsugi project, which was developed in the framework of Limoges UNESCO designation as a worldwide creative city, consists of repairing the public space with the most prestigious and technically complicated porcelain: “Le bleu de four” (translated: Blue from oven and looking as a dark blue enameled porcelain). As the main part of the fine arts strategic plan to make craft as an innovative and economical asset of the City of Limoges, the Aotsugi project has been developed through the first city of Limoges’ artistic public procurement and supported by the French Regional Agency of Cultural Affairs. “This beautiful project blending



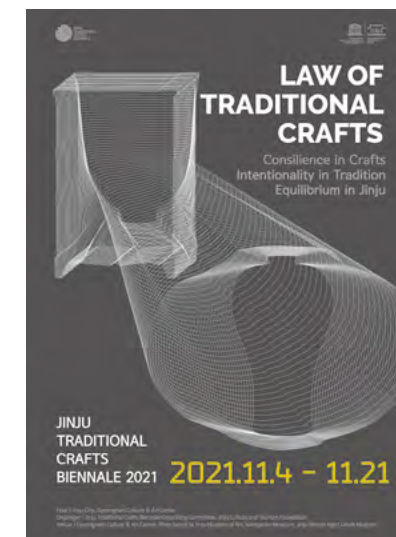


culture, urbanism and creativity, lets ceramics entering into the public space” explains Vincent Léonie, the deputy mayor of Limoges in charge of Urbanism. He adds: “The Aotsugi project is a 4 km urban circuit throughout the city center of Limoges exposing 17 permanent pieces of porcelain. The locations of each ceramic items were chosen due to a lack of urban pieces such as a gutter, cobblestones, antique vases that have disappeared over time or destroyed. Some are discreet and others set up in obvious or improbable places. Everything is done to lead people to look at the city differently. Nicolas Lelièvre, Florian Brillet and Grégory Rosenblat have brilliantly sublimated ceramics and revealed it to the public around the town.” Through their candidature, the two designers and the porcelain manufacturer were expecting to distinguish themselves with their unique approach of spreading the local porcelain expertise all over the city. More than a work not constituting a compulsory urban circuit nor delivering any specific messages, the Aotsugi project is a one-shot invitation to look at the city in a different way.

Stephanie Riado
(Head and Focal Point, Limoges)

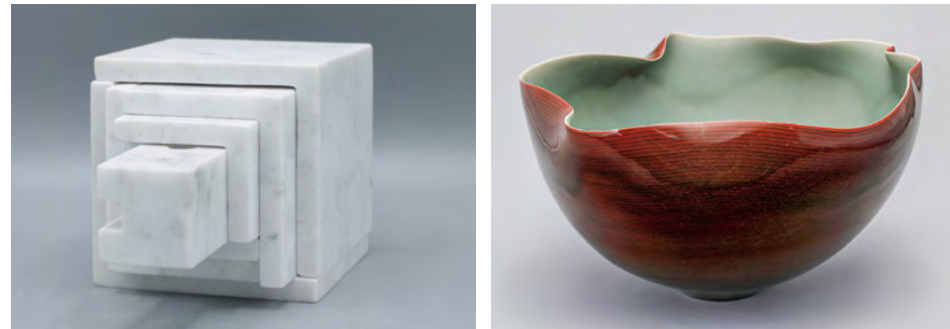
Jinju, KOREA

Jinju’s First Traditional Crafts Biennale



The 2021 Jinju Traditional Crafts Biennale took place in Jinju at four different exhibition halls for 18 days, during November 4–21, 2021. This event, held for the very first time, was hosted by Jinju City after being designated as the UNESCO Creative City of Crafts and Folk Arts in November 2019. The biennale aimed to promote the development of cultural industry in the craft field and foster active exchanges with the other UNESCO Creative City Sub-Network.

The overall theme of this year’s Jinju Traditional Crafts Biennale was the “Law of Traditional Crafts.” The main task was to answer whether there are laws, principles, or rules that penetrate traditional and modern crafts, Oriental and Western crafts, as well as the crafts in Korea.



According to the theme, the biennale was divided into four different sections. At Gyeongnam Culture and Arts Center, an exchange exhibition of 13 overseas artists and 12 Korean artists was held under the theme of “Consilience of Crafts.” The overseas artists, including Christine Waxweiler (Limoges, France), Lexie Millikan (Paducah, USA), Sandro Tiberi (Fabriano, Italy), Toshio Ohi (Kanazawa, Japan), Sonchat Chanthawarang (Sukhothai, Thailand), Andile Dyalvane (Cape Town, Republic of South Africa), Kalin Daskalov (Gabrovo, Bulgaria), Maria Poll (Tallinn, Estonia), and Setonji Pascal (Porto Novo, Benin) participated as the Creative City artists, and Chiang Mai,



Thailand sent a video presenting the evolution of their traditional clothes. More artists, such as Markus Faisst and Anton Mohr from Bregenzwald, Austria, also participated as well. Along with these foreign artists, 12 Korean artists exhibited their artworks.

At Rhee Seund Ja Jinju Museum of Art, 7 Korean senior craft artists' artworks were exhibited under the theme of “Intentionality of Tradition.” This section tried to predict the future direction of traditional crafts. The audience were able to enjoy the highest quality of Korean crafts. At Namgaram Museum, the Jinju traditional wooden crafts and metal crafts



exhibition took place under the theme of “Equilibrium of Jinju.” This section aimed to explore how the law and intentionality are balanced in Jinju's traditional crafts. Eight Korean traditional craft artists participated in the exhibition. The audience were able to experience the balanced aesthetic of Jinju's traditional crafts through the wooden furniture pieces, which are the most representative traditional crafts of Jinju.

Meanwhile, at the Jinju Bronze Period Culture Museum, the exhibition of “Taejeong Collection,” displaying the metal crafts furniture from the Joseon dynasty, the exhibition of award-winning works from the “Jinju Traditional Start-Up Idea Competition,” and the “Jinju Traditional Crafts Media” exhibition took place.

Moreover, Kalin Daskalov (Gabrovo, Bulgaria), Maria Poll (Tallinn, Estonia), and Setonji Pascal (Porto Novo, Benin) arrived in Korea in early October to participate in the Jinju Artists-in-Residence Program for one month. The artists worked together with the Jinju artists during the program to produce collaborated craftworks, and these works were displayed at the exhibition hall of Gyeongnam Culture and Art Center.

On November 5, the “Round Table” was held in Rhee Seund Ja Jinju Museum of Art. Lexie Millikan (Paducah, USA), Sonchat Changthawarang (Sukhotahi, Thailand), Fernando Zaccaria, the coordinator of the Jinju Traditional Crafts Biennale who recruited the craftworks from Italy, Professor Byung Hoon Jeong, the chairman of the Organizing Committee of the Biennale, and others participated in the Round Table and had a discussion



under the theme of “Law and Intentionality of Traditional Craft.”

On November 11, the 2021 UNESCO Creative Cities Network Forum was held among domestic and overseas creative cities, under the theme of “Creative Industry in the Digital Environment.”

There was a total of 43 artists who participated in this biennale, consisting of 13 foreign artists and 30 domestic artists, including intangible cultural asset and master-class level artists. Also, a total of 200 works were exhibited.

The audience appreciated the highest quality of the craftworks and praised the skillful and kind explanations of the docents consisted of the citizens of Jinju. Especially, the “Meditation Room,” staged with artist Kim Yikyong’s ceramic works and artist Lee Ufan’s “Encounter” received astonishing attention from the audience and was considered the highlight of the biennale.

The organizing committee estimated the number of the total visitors to be approximately 15,000 and believes the biennale was a great success considering the current COVID-19 pandemic situation.

The in-person event of the biennale ended on November 21, but the online format of the biennale will continue for the next 6 months. The organizing committee has prepared a Jinju Traditional Crafts Biennale website (www.jinjubiennale.com) where all exhibited works from the biennale are available to view in the metaverse.

We plan to take this event as an opportunity to develop the Jinju Traditional Crafts Biennale into a world-class traditional crafts event, where the highest level of domestic and overseas traditional crafts can be exhibited and enjoyed. We hope that the event can establish a platform for the industrialization of Jinju crafts and the expansion of international exchange.

Byung Hoon JEONG
(Focal Point, Jinju)

INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS
Volume 2, 2021

BOOK REVIEW

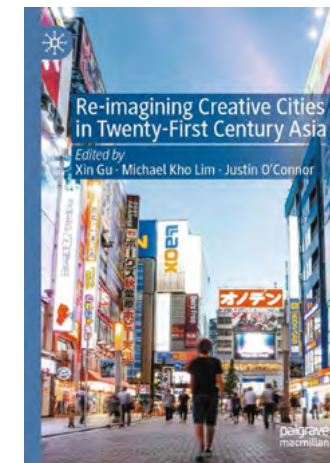
Re-Imagining Creative Cities in Twenty-First Century Asia
Zayd MINTY

UNESCO World Heritage Sustainable Tourism Toolkit
Jinsung JEON

Book Review

Re-Imagining Creative Cities in Twenty-First Century Asia

Zayd MINTY*



Edited by Xin Gu, Michael Kho Lim and Justin O'Connor.

London: Palgrave Macmillan, 2020. 325 pages.
ISBN: 9783030462901

Local cultural governance is a relatively recent area of research, with early writing emerging from the 1990s focusing on Anglo-American examples initially. Writing on culture and policy on cities outside the West is even more recent. The book *Re-Imagining Creative Cities in Twenty-First Century Asia* published in 2020 by Palgrave Macmillan is therefore a welcome book of

* Zayd MINTY is Director of Creative City South. He is currently developing a national research and advocacy initiative on urban cultural governance in South Africa. He has an interest in culture and its implications for diversity, governance, infrastructure and sustainable development in global south cities.

commissioned writings focussed on especially East and South-East Asia. The volume is a collection of essays and interviews with 28 different contributors from China, Australia, Hong Kong, South Korea, Philippines and Indonesia amongst others.

There are five main parts in the book: Conceptualising Creative Cities in Asia; Resisting Creative Cities; Creative Cities and Creative Industries; Governing Creative Cities; and Critical Reflections on Cultural Policy Making in Asia. The latter chapter consists largely of interviews with practitioners on their experiences related to creative city strategies while the former four are original research.

While the editors recognise that there is a plethora of ways to understand creative cities internationally, they argue that a dominant set of approaches to the creative city policy making in Asia has been strongly economic-centric, linked to ideas of neo-liberal governmentality. This, often consumption-heavy approach is associated with a greater privatisation of state services and resources, and with governments becoming increasingly more entrepreneurial in all spheres. Economic centred approaches to creative city making have often emphasized creative industries, cultural tourism, culture inspired urban regeneration, major eventing, and culture as branding. It was a highly seductive approach which sought to increase growth and investments. The approach is also strongly connected to the influence of Richard Florida who emphasizes ideas of a “Creative Class” and measurement indices which have become popular amongst many cities. The uptake of this economic heavy approach has been popular with Asian ones, many of whom have adopted such ideas for working with culture to reposition/remake cities.

A number of theorists working on local cultural governance, including those in this book, have critiqued this overly economic centredness as research in the last few years recognised that the approach privileges middle-class interests, with a tendency towards a global sameness in outcomes. More importantly the implementation has invariably resulted in increased challenges of inequality, displacements of less wealthy classes and social problems. These critiques raised in several of the pieces in this collection confirm that inequality has been the outcome of many of their states' use of culture in urban policy.

Asian cities use of creative cities as an urban policy tool are described by several writers as being “fast” or “Xerox policy” mode (following on academic Jamie Peck). This refers to the adoption of approaches based on Western models without sufficient self-reflexivity or nuanced adaptation to local conditions. There is often a de-politicisation of the culture’s potential power along social, cultural or environmental lines, with local contexts, histories and values ignored. Asian cities, many of the writers suggest, are largely copying Western counterparts in their bid to be more modern. However, as several pieces demonstrate, this is an unrealistic and an unhelpful way to work with culture. It would put Asian cities at risk of being in a “perpetual catching up” mode “where Western cultural knowledge, cultural values and ways of life are privileged over local ones” suggests Gu (p. 53). Instead, a more local urban cultural approach is needed that draws on Asian contexts, histories, values, wisdoms and knowledge—one which favours authenticity. This vision for a more bottom-up approach to conceiving creative cities is therefore a useful feature in a number of articles.

Various writers show that while there are a number of seemingly positive examples of Asian cities working with culture, there are also many instances where the broader values of culture relevant for specific places have been ignored and negative impacts neglected. Several writers emphasize that another way to think about creative cities is to recognise how culture at a local level can further human development potential. Culture they say is important for furthering the participation of communities in public life, with its potentials embedded in local knowledge and histories and its emphasis on human ingenuity. This supports the shift towards more sustainable cities. There are several useful examples of how culture can be worked with from bottom up including one from George Town in Malaysia, showing the importance of local stories, and another from Tainan City in Taiwan. These fascinating pieces suggest alternative modes of practise which often rely on networked actions. Similarly, examples in Bandung, Indonesia and Chiang Mai, Thailand, show how new forms of governance are being conceived that respond to local networks.

Lastly, there are a number of chapters which touch on the question of technology in reshaping policy work on working with culture. This is an

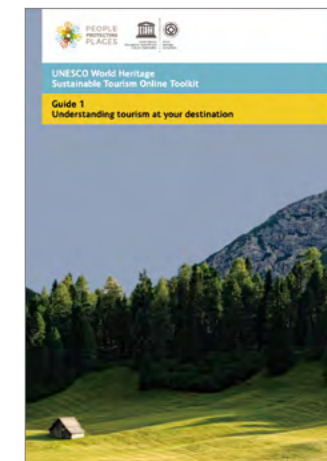
especially interesting area as it raises the role of culture as a form of control through surveillance, showing that culture can be a double-edged sword.

The book is a timely one for the Asian context and it marks the beginning of a self-reflection around local cultural governance which is long overdue in contexts outside the West. It is not without its challenges. The book does not attempt to be reflective of the region as a whole and there is a preponderance of examples from some countries over others. Interestingly, there are few comparative pieces with an emphasis being largely on single cities or regions. Further there is a taken for grantedness in the book that becomes the basis for comparisons, and generalisation in some highly disparate conditions. Some of the writing also veers into a public relations exercise for the contexts being explored. On the whole, however, this is an excellent beginner volume for understanding how cultures use as urban policy is being conceived in the East. It is a much-needed attempt to explore a growing trend in this part of the globe.

Book Review

UNESCO World Heritage Sustainable Tourism Toolkit

Jinsung JEON*



By UNESCO. Paris: UNESCO, 2018.
(Available online: <http://whc.unesco.org/sustainabletourismtoolkit>).

In *Indiana Jones and the Last Crusade*, archaeologist Indiana Jones, played by actor Harrison Ford, sets off to an ancient temple in the Middle East to find the Holy Grail, which is said to be the cup that Jesus Christ drank from at the Last Supper. After passing through a long ravine enclosed by red cliffs that extends over one kilometer, Jones beholds Al-Khazneh in awe.

* Jinsung JEON is Director of Culture Division, Korean National Commission for UNESCO. He has also been lecturing at Sungkyunkwan University as an adjunct professor since 2016. He has written various reports, books and articles including *UNESCO's Organizational Reform* (2018).



Al-Khazneh, which means “The Treasury” in Bedouin Arabic, is a representative structure in Petra that was carved out of the cliff and rock face. It shows the traces of the now-disappeared Nabatean Kingdom that existed between 4th century BC and AD 1st century. It had been hidden and forgotten for over 1,500 years until 1812, when it was discovered by a 27-year-old Swiss explorer Johann Ludwig Burckhart. It was inscribed on the UNESCO World Heritage List in 1985.

In Jordan, where 80 percent of the land is desert, tourism is a main industry that accounts for 50 percent of the country’s entire industry. The ruins of Petra are considered as one of the key areas of Jordan’s tourism industry, along with Aqaba and Wadi Rum. Tourism industry centered on cultural heritage sites, which is the fastest growing industry in the world, takes up 40 percent of the world’s entire tourism industry. Countries all over the world are striving to create jobs through culture and tourism industry, develop local communities and improve their environment, and protect heritage sites.

For many countries, the purpose of including their heritage sites on the UNESCO World Heritage List is to protect and conserve World Heritage properties through their inscription. However, it is more often the case that their true intention is to strengthen the national image, develop tourism infrastructure of heritage sites, and revitalize local economy by attracting more tourists.

Yet, efforts to develop heritage properties as tourism resources sometimes lead to serious deterioration of the original source, that is, the heritage itself, or degrade the quality of life of residents near the heritage site. In addition, these efforts may only benefit external investors or companies rather than local residents.

The Ajanta Caves, which were designated a UNESCO World Heritage site in 1983, are rock-cut Buddhist cave monuments dating from the second century BC to AD seventh century. They contain a wide range of beautiful Buddhist murals that had been well-preserved for a long period. Since they were opened to the public, however, a great number tourists have come to visit and some murals have been damaged to the point where they cannot even be restored.

With the entire city being an architectural masterpiece, Italian city of Venice, which was inscribed on the UNESCO World Heritage List in 1987, was regarded as one of the main heritage sites with issues of over-tourism before the Covid-19 pandemic. While the actual resident population of Venice was about 55,000, an average of 20 million tourists visited the city annually and even the daily average reached 120,000, more than twice the resident population. This situation made it difficult for Venetians to lead a normal life. Constant traffic jam caused by tourists, garbage dumped on the streets, restaurants and services tailored to tourists, and excessive concentration of jobs in the tourism sector pushed those who wanted a normal life in Venice to leave the city.

Built during the height of the Inca Empire, Machu Picchu in Peru is an evidence of an incredible civilization that brings a constant stream of tourists from all over the world. Despite UNESCO’s recommendation to limit the number of average visitors to 2,500 per day for an appropriate management of the Historic Sanctuary of Machu Picchu, average daily visitors reached

over 5,600 before the Covid-19 pandemic, which was more than twice the recommended number and far exceeded the limit. The more serious issue is that an airport is currently being built at about 3,700 meters above sea level in the mountains, in order to expand the tourism industry that generated income. It is questionable whether sustainable management and protection of the heritage will be possible under such condition.

Developing world heritage sites into tourism resources can certainly result in having positive effects on social, economic, and cultural areas. However, as seen in above cases, it can also have a negative effect when the sites are not properly managed. Considering these issues, UNESCO has been operating the World Heritage and Sustainable Tourism Programme since 2011. This programme encourages diverse actors in heritage sites to plan and manage sustainable tourism together and to share both the responsibility and the benefits.

UNESCO World Heritage Sustainable Tourism Toolkit, published by UNESCO in 2018, explains step-by-step considerations for planning, operating, and managing sustainable tourism programme at a community level. More specifically, this Toolkit introduces in detail the aspects that need to be considered and implemented in 10 steps, which include basic understanding of heritage sites, understanding of the aspirations of each relevant actor, development of a strategy for progressive change, development of governance, engagement, communication, building of infrastructure, awareness-raising and sharing of value, improvement of behavior, securing of investment, and monitoring. This is very useful, because rather than providing immediate solutions to the problem, it offers ideas or practices to refer to when planning, operating and managing sustainable tourism. Also, it shares all the important lessons of success and failure that various world heritage sites have learned from their past experiences.

For example, the Toolkit includes cases such as Cambodia's Angkor Wat that showed how the local community has to be a key consideration for planning, management and operation of sustainable tourism. There is also the case of Avebury in England that emphasized the importance of dialogue and communication between diverse interest groups.

Overall, this education material conveys the following key messages

to us: that efforts need to be made to continue the dialogue among many actors with different ideas; that opinions and participation from the local community in decision-making processes is essential; that awareness-raising of all parties involved is necessary for the development of high-quality tourism industry, or capacity-building and information sharing are important; and that the responsibilities, benefits and profits of tourism industry need to be shared.

In recent days, the discussion surrounding the issue of protection and development of world heritage sites has been actively taking place in Korea. Therefore, I hope this guidebook can help diverse stakeholders to build cooperative relationships and find reasonable solutions.

This Toolkit was translated into Korean in 2020. The Korean version is available on the website of the Korean National Commission for UNESCO: <https://www.unesco.or.kr/data/report/>



INTERNATIONAL JOURNAL of
CRAFTS and FOLK ARTS
Volume 2, 2021

CULTURAL HERITAGE

Looking Back on the History and Status of
Icheon's Ceramic Culture

Tae-ho LEE



CULTURAL HERITAGE

Looking Back on the History and Status of Icheon's Ceramic Culture

At the 12th Annual Conference of the UNESCO Creative Cities Network (UCCN), which was held on June 13, 2018, the applause of the representatives of the UCCN resounded throughout the city of Krakow, Poland. It was to congratulate Icheon, designated as a UNESCO Creative City for Crafts and Folk Art in 2010, as the first city in Korea to be selected as a chair in an individual creative field (Crafts and Folk Art) with full support from its member cities.

Icheon has been actively participating in not only the UCCN's annual conferences, but also the sub-network conferences, international forums, and international conferences and events. By successfully completing two international creative cities workshops, the framework of international exchange, which had been limited to China and Japan, was expanded to the Americas and Europe. The ceramics market also left the limits of the domestic market and advanced proudly to the Maison & Objet in Paris and



the Collect in London, starting with the American Museum of Ceramic Art (AMOCA) exhibition in the United States in 2013. The key to this foundation was the role of Icheon's ceramic history and cultural capacities.

1. Overview of Korean Ceramics

So, what is Korean ceramics? *Dojagi* 陶磁器 in Korean is a compound noun of the words *dogi* 陶器 (pottery) and *jagi* 磁器 (porcelain): clay with plasticity is used to make tools necessary for daily life before being fired at a high temperature.

According to Shiraki Yoichi 素木洋一, the author of the book *Thinking of Ceramics*, the character “瓦” (i.e. roof tile; *kawara* in Japanese) was initially used as a generic term for earthenware. It is said that the character represents a shape of making earthenware.

Also, “陶” is a hieroglyphic character that combines characters “阜(阝)” (sand structure), “匚” (embrace), and “缶” (jar). The 缶 character means a clay jar with large body and narrow mouth that was mainly used to store wine or fermented sauces. People of the Chinese Jin dynasty called this “鼓” (*gu*). “陶” originally meant kiln but gradually became a word to represent products made in a kiln.

“磁” refers to a bowl of hard texture and it originally meant “a stone that absorbs iron, that is, a magnet.” It is said that the reason this character has come to be used as often as the character “瓷” is because it borrowed the first letter of the name of Cizhou Kiln (磁州窯) in Hebei, China, which has been famous for ceramics since ancient times.

“器” is a compound word of four “口” (mouth) and one “犬” (dog): the four “口” together means “皿” (a bowl) and “犬” means “dog meat.” This implies that dog meat was common food in the ancient times so the original meaning of “器” was passed down to mean putting dog meat on a plate, and eventually it came to mean a vessel. Today, “器” means a vessel to put food in as well as the material of the vessel. It is also an academic term to refer to ceramics in a generic sense.

In English, the word “ceramics” can be found in ancient Greek. In

ancient Greece, the potter was called *kerameus*, the raw material or product potters used was called *keramos* and both the potters' quarter and the pottery market was called *kerameikos*.

The etymology of *keramos*, which means raw materials or products used for ceramics, is divided into two meanings: one is *keras*, which means beeswax in Greek, and the other is *keras*, meaning horn.

Kera or beeswax refers to a material with plasticity and also means a molded product. *Keras* means drinking cups (rython)—in ancient Greece, there were many horn-shaped drinking vessels made of clay—, and *keramos* came to mean “earth” or “pot.” Similar horn-shaped cups of different texture were also used in Korea throughout the Three Kingdoms period, the Unified Silla period, the Goryeo period and the Joseon period.

In addition, the meaning of “baking” can be found in the ancient Sanskrit language and combined with the concept of firing, the finished product is also called *keramos*. There is also a theory that *kula* is the etymology of *keramos*. Normally, the original meaning of ceramics can be seen to mean “baked clay products.”

2. Icheon, a Journey of Ceramics Culture

There is a sentence that best describes Icheon. Gwon Geun, a literary writer in the early Joseon dynasty, wrote in his book *Icheon hyanggyogi* (Records of Icheon Hyanggyo): “The land is wide and fertile, and the people are abundant and rich.” Commemorating the compilation of the *Icheon-gun ji* (Records of Icheon County) in 1984, Dr. Yu Dal-yeong, an agricultural scholar in Icheon, said: “The spirit of the town and its people that greatly benefit the society flows like a river.”

In Icheon, ceramics were produced continuously, starting with plain, coarse Mumun pottery made in the Bronze Age. In the sixteenth century records, it is mentioned that “porcelain” was famous as a special product of Icheon, and there are kiln site remains in Icheon where ceramics were produced during the Joseon dynasty.

Sagimakgol Pottery Village in Saeum-dong was a place where white

porcelain was fired for private use during the Joseon dynasty. The potters of this place were often requisitioned to the Gwangju Bunwon, a branch kiln of the Saongwon (Bureau of Palace Kitchen), and made white porcelain as an offering to the king. Today, Sagimakgol is the only traditional market for ceramics with about 50 workshops.

On the other hand, folk ceramics movement began to sprout and kilns were built in the Sugwang-ri area of Sindun-myeon around 1961. Young potters worked in the then booming lacquerware kilns, honed their skills, and produced traditional ceramics such as Buncheong ware, celadon and white porcelain. In recent years, Icheon has created the largest ceramic art village in Korea, “Ye’s Park” in Sindun-myeon, which has attracted more than 200 workshops. It is becoming a place where ceramics production, consumption, and experience coexist.

Though ceramic production in Icheon did not diversify after the fifteenth century, white jade and ceramics were recorded as special products of Icheon in the *Dongguk yeoji seungnam* (Survey of the Geography of Korea). White jade, earthenware, lime, and chestnuts were also listed as specialties of Icheon in the *Dongguk yeoji* (Geographical Record of Korea) that was published in the middle of the sixteenth century. However, in the mid-seventeenth century, the *Yeoji doseo* (Atlas and Geography of Korea) wrote: “They were found in the past, but not now.”

Icheon-related literature tells us that the ceramics of Icheon existed for about 100 to 150 years, from the late fifteenth century to the early seventeenth century. Village names such as Sagisil, Jeommal, and Jeomchon are identified on old maps, which means that these areas were all ceramic workshops in the past. In fact, broken pieces of refined white porcelain have been excavated from the kiln site at Sagisil in Majang-myeon. It has been confirmed that white porcelain and black-glazed porcelain were also made at the Jeommal kiln site.

During the Joseon dynasty, the branch kilns of the Saongwon brought raw materials from all over the country and used them to make white porcelain. It can be seen that white clay from Yanggu, Bongsan, Jinju, Chungju, and Icheon was selected as good quality clay during the reign of King Sukjong (1674–1720). In the 24th year of King Seongjong’s reign (1493),



Ye's Park, Icheon Ceramic Art Village

Yu Ja-gwang, commissioner of the Saongwon, reported a need for a new kiln to the king and asked a nearby village to bring the clay of Icheon to build it. In other words, Icheon’s white clay was excellent quality for porcelain making as well as one of the best in the country for building kilns.

Potters from Sagimakgol village in Saeum-dong were mobilized to participate in the production of porcelain that was made exclusively for the royal court at a branch kiln. The records on the mobilization of potters or ceramic artisans are found in several books such as the *Yeoji doseo*, the *Icheon-bu eupji* (Village Record on Icheon-bu) that was published in the 8th year of King Heonjong’s reign (1842), and the *Eupji* (Village Record), which was published during the King Gojong’s reign (1863–1897). These records show that the advanced techniques of ceramic making were transmitted naturally to potters in Icheon.

The excavation of Seolbongsanseong Fortress in Icheon found many earthenware relics from the Baekje period in the fourth and fifth centuries and from the Silla period. Ceramic production during the Goryeo period (918–1392) remains unclear. However, white porcelain production began in the early Joseon dynasty and it was active enough to be considered as a local



Earthenware relics excavated from Seolbong Sanseong in Icheon

specialty from the late fifteenth century to the early seventeenth century. According to literature on local history that was published after the mid-seventeenth century, ceramic production had ceased in the seventeenth century. However, lacquerware kilns appeared in Icheon from the end of the nineteenth century and began producing black-glazed bowls for home use.

In the 1900s, Japanese antique collectors started to pay attention to Goryeo celadon, and from 1908, efforts to reproduce Goryeo celadon were actively developed at the Yi Royal Family Art Manufactory. As these reproduced celadon wares were mainly produced in Japanese factories and as Japanese and Western styles were blended, it is difficult to say that traditional porcelain was restored. Meanwhile, some Korean potters, including Yu Geun-hyeong, tried to revive traditional celadon and porcelain techniques after learning practical skills at a Japanese-run ceramic factory.

After the closing of the Gwangju Bunwon, traditional kilns run by Korean potters, who were scattered throughout the country, mainly produced ceramic livingware including earthenware jars. Among these kilns were Icheon's

lacquerware kilns. Lacquerware pottery is fired at a higher temperature and thus has black glaze as if it has been covered with lacquer. It is hard and dense and has a quality close to porcelain. It is presumed that this was created by ceramic artisans from this region who attempted to integrate white porcelain-making techniques into earthenware. The lacquerware kilns in Sugwang-ri survived the destruction caused by the Korean War and enjoyed a boom in the late 1950s, as potters and ceramists who had studied traditional ceramic techniques at the Korean Institute of Formative and Culture and the Korean Artwork Research Institute gathered at the lacquerware kiln to work. Icheon became a place to revive traditional ceramic techniques. In particular, Haegang Yu Geun-hyeong, who founded the Haegang Goryeo Celadon Research Institute, created a new ceramic art technique. Doam Ji Sun-tak of Goryeo Toyo reproduced Goryeo celadon successfully for the first time and trained young talents. Gwangho Jo So-su, founder of Gwangjuyo, introduced and exported Korean ceramics to Japan, creating an economic foundation for other potters.

The Korean Artwork Research Institute (Daebang-dong Kiln) at Daebang-dong in Seoul started making folk pottery in 1956. However, when the kiln closed in 1958, almost all of the potters working in the Daebang-dong Kiln transferred to Icheon to work at a lacquerware kiln. As a result, Icheon has been producing celadon, white porcelain, Buncheong ware, and colored ceramics and the ceramic culture of Icheon is now well known in Korea.

3. Inheritance and Prospect of Ceramic Culture

As of 2020, there are eight Masters of Craftsmen of Korea among the potters in Icheon. Icheon has also implemented the Icheon Ceramics Master System since 2002 to continue the tradition of the ceramic industry and to recognize the importance of potters and ceramists.

Twenty-three Icheon ceramic masters have been named by 2020 and these masters take the lead in creating a new tradition of Korean ceramics by developing traditional ceramic techniques with a fundamental awareness of how to transmit the excellence of Korean ceramics. They also continue to



experiment with new shapes and techniques.

We look forward to seeing the essence of Icheon's ceramic culture bloom in the community of ceramic culture created together by potters and citizens.



Tae-ho LEE
(Curator, Icheon City)



CONTENTS

Byung Hoon JEONG 4 Editor's Remarks

ARTICLES

Renate BREUSS 9 *Attracting Young People for Craftsmanship: Strategies and Activities to Promote Knowledge Transfer Created by the Austrian Crafts Association Werkraum Bregenzerwald*

Atsuko MAEDA 27 *Formation Process of the Creative Environment Responsible for Innovation and Succession: Art University and Craft Artists in Kanazawa, Japan*

Young-Dong BAE 53 *Support and Efforts to Cultivate and Revitalize Talented Craftspeople in Traditional Crafts*

Suet Leng KHOO 81 *Creative Transmission and Industrialization of Traditional Crafts: Lessons from the Creative City of Kanazawa, Japan*

Pichai LERTPONGADISORN 117 *Industrialization of Traditional Crafts in Chiang Mai*

DISCUSSION

Sylvia AMANN et. al. 157 *Crafts and Environment*

NEWS & ACTIVITIES

191 *Barcelos (Portugal); Sukhothai (Thailand); Paducah (USA); Gabrovo (Bulgaria); Al-Ahsa (Saudi Arabia); Limoges (France); Jinju (Korea)*

BOOK REVIEWS

Zayd MINTY 227 *Re-Imagining Creative Cities in Twenty-First Century Asia*, edited by Xin Gu, Michael Kho Lim and Justin O'Connor

Jinsung JEON 231 *UNESCO World Heritage Sustainable Tourism Toolkit*, by UNESCO

CULTURAL HERITAGE

Tae-ho LEE 239 *Looking Back on the History and Status of Icheon's Ceramic Culture*



9 772765 178003

ISSN 2765-1789

