

# **Final Report**

*2005 International Crafts Symposium*

**Korean National Commission for UNESCO**

## **I. Introduction**

1. **Title** : 2005 International Crafts Biennale
2. **Theme** : Crafts in the Global Era and Regional Strategies for Development
3. **Dates** : 28 – 30 September 2005
4. **Venue** : Cheongju, ROK
5. **Organizing Agencies** : UNESCO, Cheongju City, Korean National Commission for UNESCO
6. **Coordinating Agency** : Organizing Committee of the 2005 Cheongju International Craft Biennale
7. **Total Budget** : USD 45,000
  - (**UNESCO Contribution** : USD 8,000)

## **II. Objectives**

1. To reflect on the identity and meaning of crafts in the 21<sup>st</sup> century; and
2. To discuss the current situation of the crafts industry and national craft policies, focusing on Asia and the Pacific Region, and to develop regional strategies

## **III. List of Participants**

1. Paper Presenters
  - Keynote Lecture
    - Mr Beom CHOI, 2005 Cheongju International Crafts Biennale
  - Session I
    - Ms Jasleen DHAMIJA, Crafts Promotion Consultant
    - Dr Richard ENGELHARDT, UNESCO Regional Advisor for Culture in Asia and the Pacific
    - Mr Chungwoo LEE, Arts and Design Critic
  - Session II
    - Ms Dinara CHOCHUMBAEVA, Central Asia Crafts Support Association (CACSA)
    - Mr Edric ONG, ASEAN Handicraft Promotion and Development Association (AHPADA)
    - Ms Hyunmi YANG, Korea Culture and Tourism Policy Institute

- Session III
  - Ms Cora JACOB, Cora Cares Foundation
  - Mr Mali VOI, UNESCO Sub-regional Advisor for Culture in the Pacific
  - Ms Cecilia DUQUE DUQUE, Artisanas de Columbia Laboratory
  - Mr Joseph LO, UNDP in Bhutan
  - Mr Dominique BOUCHART, Crafts Consultant
- 2. Discussants
  - Prof Yong-il JEON, Kookmin University
  - Mr In-bum LEE, Chiwoo Crafts Museum
  - Mr Jinsong KIM, Arts and Culture Critic
- 3. Moderators
  - Mr Beom CHOI, 2005 Cheongju International Crafts Biennale
  - Dr Richard ENGELHARDT, UNESCO Regional Advisor for Culture in Asia and the Pacific
  - Mr Kwon HUH, Korean National Commission for UNESCO
- 4. Observers
  - Prof Ji-hee KIM, Museum of Natural Dye Arts
  - Dr O-in KWON, Korean Craft Promotion Foundation
  - Prof Soon-hee OH, Duksung Women's University
- 5. Audience : 300 audiences for 2 days

## IV. Official Schedule

### Tuesday, 27 September 2005

20:00 – 22:00      **Programme Orientation**

### Wednesday, 28 September 2005

09:30 – 11:30      Visit the **Cheongju National Museum**

13:00                **Opening Ceremony**

13:30 – 14:00      **Keynote Lecture**

*by Mr Beom Choi, Artistic Director, 2005 Cheongju Int'l Crafts Biennale*

14:00 – 17:00      **Session I. Globalization and the Cultural Politics of Crafts**

*(Moderated by Mr Beom Choi, 2005 Cheongju Int'l Crafts Biennale)*

Globalisation and Crafts as Regional Cultural Strategies

*by Ms Jasleen Dhamija, Craft Development Consultant (India)*

Cultural Politics of Crafts Promotion

*by Mr Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific*

The Realms of the Artificial : Korean Questions on the Changing World of Craft and Design

*by Mr Chung-woo Lee, Arts and Design Critic (ROK)*

**Panel Discussion**

*by Prof Yong-il Jeon, Kookmin University*

*Mr In-bum Lee, Chiwoo Crafts Museum*

*Mr Jinsong Kim, Art Critic*

17:00 – 17:30

**Group Discussion**

19:00 – 21:00

**Welcoming Reception** by the Mayor of Cheongju City

**Thursday, 29 September 2005**

10:00 – 12:00

**Session II. Asian Crafts Policy Roundtable**

*(Moderated by Dr Richard Engelhardt, UNESCO)*

Traditional Handicrafts of Peoples of Central Asia and Its Development

*by Ms Dinara Chochunbaeva, President, Central Asian Crafts Support Association (Kyrgyzstan)*

Seven Main Strategies and Plan of Action for Craft Development in ASEAN Countries 2000-2010

*by Mr Edric Ong, President, ASEAN Handicraft Promotion & Development Association (Malaysia)*

Crafts Policy in Korea

*by Ms Hyun-mi Yang, Director of Division of Planning and Coordination, Korea Culture and Tourism Policy Institute*

**Group Discussion**

13:30 – 14:50

**Session III. Issues and Themes of Crafts in the World**

*(Moderated by Mr Kwon Huh, Korean National Commission for UNESCO)*

Crafts and Development

*by Ms Cora Jacob, President, Cora Cares Foundation (Philippines)*

Promoting Craft Development and Arts Education Policy in the Pacific

*by Mr Mali Voi, UNESCO Sub-regional Advisor for Culture in the Pacific*

Crafts and Design Policy

*by Ms Cecilia Duque Duque, Gerente General of Artesanias de Colombia*

*(Columbia)*

- 14:50 – 15:10     **Group Discussion**
- 15:10 – 15:30     Coffee Break
- 15:30 – 17:10     Session III. (continued)
- The Finer Frontier : High-End Tourism and Niche Marketing of  
                    Artisan Products in the Kingdom of Bhutan  
                    *by Mr Joseph Lo, Artisan Development Advisor, UNDP in Bhutan*
- Suggestions for the Sustainable Crafts Policy  
                    *by Mr Dominique Bouchart, Crafts Consultant (France)*
- 17:10 – 18:00     **Group Discussion**

#### **Friday, 30 September 2005**

- 10:00 – 15:00     Attend the Opening of the **2005 Cheongju Int'l Crafts Biennale**
- 15:00 – 18:00     Travel to Seoul
- 19:00 – 21:00     **Farewell Dinner** hosted by the Korean National Commission for  
                    UNESCO

#### **V. Summary of the Programme**

##### **Opening Ceremony**

The Ceremony started with the Opening Remarks of Mr Daesoo Han, Chairperson of the Organizing Committee of the 2005 Cheongju International Craft Biennale. On behalf of the Korean National Commission for UNESCO (KNCU), Prof Moonhwan Kim, Chairperson of the KNCU Culture Committee, delivered the Opening Remarks. His speech followed by the Congratulatory Address by Prof Won-taek Oh, Chairperson of the Korean Craft Promotion Association. The ceremony was moderated by Mr Kwangsub Byeon, General Manager of Cheongju International Crafts Biennale.

##### **Keynote Presentation**

#### **Reading the Geography of Craft Culture in the Age of Globalization**

Mr Beom Choi

Artistic Director, 2005 Cheongju International Crafts Biennale, ROK

Mr Choi first examined the relationship between crafts and globalization. He noted that globalization is a contradictory process: on the one hand, it extinguishes craft in a very large region; on the other, it spreads crafts of a certain region all over the world. Despite globalization often being characterized as “McDonalised”, the speaker argued that craft is basically a regional product and cannot be the target of multinational businesses. Craft is the best example of globalization: globalization in craft is regionalized globalization and globalized regionalization at the same time. Mr Choi said that craft is strong enough to stand the process of standardization of global cultures. In that sense, craft symbolizes cultural diversity. Therefore, as the process of globalization is accelerated, the regionalization process of craft should be reinforced. The speaker went on to discuss the diversities of craft according to geography, and said that craft cannot be defined by a single characteristic or a single definition.

Mr Choi then described in detail the recent situation of crafts in Korea within the context of colonization, modernization and globalization. He said that Korea was a rare case as it experienced compressed modernization in the course of rapid transition from a non-industrialized country to an industrialized one. As a result, the status of craft in modern Korean society is very peripheral, despite Korea’s long and proud history of craft. Korea is similar to other third world countries where traditional craft has rapidly disappeared in the course of modernization. However, its colonization by Japan and late industrialization after the liberation saw the transformation of crafts into two different forms: one as tourist souvenirs; the other is art. Consequently, contemporary Korean craft came to exist as souvenirs or art, and as the result of colonialism, when crafts had disappeared from everyday life.

The lesson for less industrialized countries is that Korea’s experience shows the course of transformation that traditional craft goes through in a society that achieved modernization in a colonial period. The lesson Korean craft can give to the world is that globalization is another variant of modernization, which is both a historic and regional process.

#### **Session I**

### **Globalisation and the Cultural Politics of Crafts**

Moderator: Mr Beom Choi, Artistic Director, 2005 Cheongju International Crafts

Biennale, ROK

### **Globalisation and Crafts as Regional Cultural Strategies**

Ms Jasleen Dhamija

Crafts Development Consultant, India

Ms Dhamija first spoke of how globalization is alarming some and exhilarating others. The world of media, education and dissemination of knowledge are perturbed by the corporate control being exerted by the monopoly of a handful of corporations. However, the speaker pointed out, the area in which developing countries have an edge over developed countries is the area of creative expression, based on the use of local materials, skills and an unfathomable depth of knowledge of cultural traditions.

She used an example of Indian crafts specialists bemoaning that Indian-style crafts made cheaply in China are flooding the Indian market, but argued that in response, India should set its own house in order by having an identifying trademark. Crafts should be protected from unfair competition, and assistance given to the crafts industry to make use of trademarks, design copyright, and location and names as a means of protection of the industry. The speaker noted that while most colonized countries have lost control of their resources and their own markets, globalisation might correct this balance if the national governments, NGOs, entrepreneurs and marketing experts play their cards well.

Ways to correct this balance include:

- Develop a supportive design and promotional system
- Think in holistic terms of assisting a community, rather than an industry
- Locate the hub of the cultural place, and provide resources for action programmes that benefit the community e.g. museum, community centre, local market
- Develop cultural tourism

### **Cultural Politics of Crafts Promotion as National Projects to Revive Culture**

Dr Richard Engelhardt

UNESCO Regional Advisor for Culture in Asia and the Pacific

Dr Engelhardt first described the paradigm shift in which cultural diversity and

cultural industries have become linked as key elements in new development strategies. He highlighted their unlimited potential but noted that despite the Asia-Pacific region's vast wealth of cultural assets, both physical and intangible, the world map of cultural industries shows a rapidly widening knowledge and information gap between developing and industrialized countries, between East and West, between South and North.

The speaker emphasized the urgent need to placing cultural industries on the development planning agenda. In many countries of the Asia-Pacific region, cultural industries are not yet recognized as an economic sector in their own right. The absence of a conceptual framework and the lack of data render it problematic for decision-makers to make evidence-based decisions on how to invest to support the expansion of the cultural industries sector, or to know if their policy decisions and investments are having the desired results. Therefore the economic potential of the region's cultural industries is not currently being realized. Dr Engelhardt also outlined how cultural industries have particular traits that make these industries particularly suitable for development strategies targeting poverty reduction.

The speaker proposed the integration of economic and social models for valuing culture resources – and hence, directing the development of their asset potential - and noted that strong private sector alliances are needed to develop the full potential of cultural industries.

Dr. Engelhardt described the Jodhpur Consensus for the Promotion of Cultural Industries and its associated initiatives, formulated in a ten-year action plan supported by various inter-governmental organizations including UNESCO. The speaker characterized UNESCO as one of the global institutions undergoing transformation to respond to the new role of culture in the world order, and described UNESCO's flagship programme, the UNESCO Seal of Excellence (SEAL) for Handicraft Products, and UNESCO's efforts to support the adoption of a new type of protection called "geographical indication."

### **The Realms of the Artificial: Korean Questions on the Changing World of Craft and Design**

Mr Chung-woo Lee

Fine Arts and Design Critic, ROK

Mr Lee first highlighted that his paper aimed to point out problematic areas of the contemporary culture of artifacts without limiting its scope to the domain of either craft or design, in order to sketch out directions for future studies. He first described four splits in the concept of 'craft':

- the conceptual split coming from the discrepancy in giving the name 'craft' to objects created in times where this concept did not exist
- the division between tradition and modernity into distinct territories, occurring through the modernization process coinciding with the colonial experience
- the divorce between artistic conception and actual process of fabrication, which happened as craft became demoted to the rank of a subcategory of design, and the separation of genres through the resulting redefinition of boundaries of these respective endeavors
- the split of the craft community into specialty areas as a result of splits at other levels described above

The speaker discussed the epistemic-level discontinuity between the order of things in the Joseon dynasty and modern Korea, and then described the inferior rank assigned to craft in the Korean academic system with reference to changes in the curricula of Seoul National University and Hongik University.

Mr Lee then argued that design, as well as craft, is in crisis. He went through the conceptual history, critical discourse and some landmarks in design over the twentieth century. He concluded that many contemporary designers are reaching out to the art world in an attempt to prolong the life of design as a modern professional field by injecting some of the autonomy enjoyed by contemporary art into it.

### **Panel Discussion**

#### **Questions on the Globalisation and Crafts as Regional Cultural Strategies**

Prof Yong-il Jeon

Department of Metalwork and Jewelry, Kookmin University, ROK

In her paper, Ms. Dhamija said that the currently prevalent trend toward globalization

and open markets can be good opportunities for the handicraft industry of India. She says that handicrafts also played a key role symbolizing the unique culture of India and her people's resistance to colonial powers in its modern history and such a spirit has been handed down to those currently engaged in industry and politics.

Mr Jeon posed three issues in connection with Ms. Dhamija suggestion to form a community for those engaged in crafts and the governments' provision to support it as the basis for the worldwide rehabilitation movement of crafts.

In countries in which relatively cheap labor is available in the handicraft industry, manual production by workers in a community may have the, albeit temporary, effect of mass production of handicrafts with proper price competitiveness. When wages go up in all sectors of the society, however, the competitiveness of manual production is limited, as those engaged in handicraft will move to other industrial sectors offering better conditions.

A policy focused on production of souvenirs for foreign tourists may have a short-term effect of producing goods showing regional differentiation, but then has the risk of being reduced to a very trite stereotype, as time goes by.

Even in Korea, handicrafts are viewed as part of "cultural products" or "souvenirs for tourists," despite the attention paid to the importance of them on the national level and relevant support provided.

### **Questions on the Cultural Politics of Crafts Promotion - Possibility and Limit of Cultural Politics Approach -**

Mr In-bum Lee

Director, Chiwoo Craft Museum, ROK

Mr Lee first remarked on how Dr Engelhardt generally discussed crafts under the category of 'cultural industry', and suggested that the different areas of the cultural industries have more contradictory features than similar ones.

Mr Lee then requested a more concrete definition of the term 'craft-work' regarding the UNESCO SEAL of excellence programme. He wondered if the definition just included traditional folk craft, or also included handmade modern craft products that

are reproduced and made with more modern methods. Mr Lee also commented on the culture as “industry” vs culture as “art” perspective, saying that culture has been subordinated to a politically social value and should be discussed separately on a different level.

**Questions on the Realms of the Artificial - 'Artifact Category', which is not yet called a craftwork -**

Mr Jin-song Kim

Art Critic, ROK

Mr Kim first noted that it seems like the majority of people with a critical view, including himself, are hesitating to include the craftwork into the category of factors to explain art or social phenomenon. Moreover they have conveniently eliminated this difficult issue by excluding the category called 'craftwork' from the categories of establishing issues (which include art/ art history/ culture/ industry). today. This disunited phenomenon around the craftwork indicates there is huge discord of conscience in academic, realistic and administrative categories.

He also pointed out that it seemed natural to talk about the institutional aspect of the craft education when it comes to pinpointing the problems of craftwork. The pattern of craftwork world, which is concentrated on the traditional craftwork, seems to increase the discontinuation not only from the institution of objects but also from the understanding structure. Unless it means the craftwork institution that corresponds to our daily life under current industrialized system, it seems hard to state the condition to produce any demand of modern society from the category of craftwork. If craftwork is confined into its own category that we can't even define in our society, doesn't it mean we may call this craftwork one kind that we should let it naturally weed out?

**General Discussion**

Following the panel discussion, a general discussion was conducted, where the participants freely expressed their opinion and made suggestions. First, Mr Choi noted that two topics of the first session were largely related to Korea, and expressed his concern of their lack of relevance for other countries in the Asia-Pacific with different cultural, historical and economic features.

Ms Dhamija thought that these concerns were unfounded, and that the Korean presentations were very relevant to the theme for the Session and useful for other countries. She then raised the question of defining terms within the crafts field and in different languages, such as 'crafts', 'art' and 'artisan'. Mr Choi said that he liked the English word 'crafty' because it meant clever, and is a little derogatory. In Korea, the term 'craft' comes from the Japanese language, and was traditionally used to mean industry and art.

Prof Yong-il Jeon, College of Design, Kookmin University, Republic of Korea, asked Dr Engelhardt more about the UNESCO Seal of Excellence programme: specifically whether it was awarded to individuals or communities, what benefits they could actually receive, and how it could be promoted in Korea.

Dr Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific, responded that the programme was first piloted in Southeast Asia, because the demand came from this region. Initially there was debate on its scope and eventually sub-regional networks were chosen because the programme could plug into cultural networks already existing. While not perfect, the programme is successful enough that it will be pursued for the next eight years. Dr. Engelhardt believed Korea would benefit from the programme, and said that programme's promotion would be the subject of a workshop in October. He emphasized that the programme is not a prize, but rather a promotional tool to raise the bar and improve production standards. Dr. Engelhardt then asked Ms Dinara Chochunbaeva about her country's experiences with the programme.

Ms Chochunbaeva thanked UNESCO Bangkok for its support, and described the success of the UNESCO SEAL programme at a regional crafts fair in Central Asia, with most artisans displaying their seal certificate and reporting greater sales. She also said that the SEAL programme helped Kyrgyzstan craftspeople reach the next step – for the first time in history, Kyrgyzstan artisans won first, second and third prize in a UNESCO crafts prize. Other outcomes of this programme that she observed were an increase in craftspeople's creativity, and their exposure to an international audience.

Mr Choi said it was also important for Korea to commercialize its assets, and that there is a perception that cultural industries belong to the first world only, but that they can

be adopted in the third world as well. Dr Engelhardt responded that from the perspective of UNESCO and him personally, the 'first' and 'third' worlds are political constructs and do not reflect reality. The discussion of cultural preservation is across the board and it is not helpful to polarize debate. The SEAL programme is not encouraging certain countries to preserve their culture and others to develop or innovate - rather, it said that we must preserve to be able to innovate. There is no attempt to fossilize third world products for the first world. He stated that his point about growth is not that Asia is underdeveloped, but that it has a huge potential of resources, and is more diverse than the rest of the world, and that this is a powerful and rich tool.

Mr Ong stated that thanks to UNESCO Bangkok, Malaysia has been able to participate in the SEAL programme since 2000. He said the programme is related to the discussion of globalization, and that it fulfills a global need for a regional product, and the need for a benchmark and standard of quality. He then described specific examples of how the programme assisted artisans in Malaysia. Mr Ong remarked that the SEAL also serves the purpose of authentication, and said that UNESCO is encouraging all SEAL recipients to set up e-commerce or informational websites.

Mr Choi said that crafts are considered more cultural products and that is why the culture industries should be viewed internationally. He thought that UNESCO offered valuable assistance, and that while some artisans in Korea would need this assistance, others could do without it. The SEAL programme is not quite in line with what is happening in the world, Mr Choi believed, and he said we need to understand that there are some who can adapt to the global market, and some who cannot. Ms Duque Duque said that there is also an additional crafts standards system in Colombia that is nationally recognized.

## **Session II**

### **Regional Crafts Policy Roundtable: Role and Status of Crafts in National Cultural Politics in Asia and the Pacific Region**

Moderator: Mr Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific

#### **Traditional Handicrafts of the Peoples of Central Asia and Their Development**

Ms Dinara Chochunbaeva  
President, Central Asian Crafts Support Association

Ms Chochunbaeva's paper gave an overview of the current situation, challenges and possible solutions in the development of handicrafts in Central Asia, and then described her organization's mission, projects and partnerships.

Ms Chochunbaeva first remarked that the way of life of different people of Central Asia predetermined the main types of produced handicrafts, and described how historical changes in the region have impacted on crafts development. While noting that national and regional markets of handicrafts are increasing and that traditional forms of handicrafts market are being adjusted by new business structures, the promotion of handicrafts to the world is opposed by both objective and subjective features such as the loss of traditional technologies, use of poor quality materials, absence of knowledge of the market and information deficit. The speaker proposed one important solution as intergovernmental cooperation on a regional level.

Ms Chochunbaeva stated the Central Asian Crafts Support Association (CACSA) mission as the revival, preservation and development of Central Asian crafts and outlined its activities such as. research, organization of exhibition and fairs, and projects, such as the Annual Regional Crafts Fair in Almaty, capital of Kazakhstan. The speaker outlined CACSA's cooperation with UNESCO in three projects: Seal of Excellence of Central Asian handicraft products - 2004; 2005 UNESCO Crafts Prize in Asia and the Pacific; and the "Diversity and Dialogue of Cultures in Central Asia" festival in 2005.

### **Seven Main Strategies and Plan of Action for Craft Development in ASEAN Countries 2000 -2010**

Mr Edric Ong  
President, ASEAN Handicraft Promotion & Development Association

Mr Ong briefly described the work done by regional consultative groups on strategies for crafts development in Asia, and then examined and updated the work done by a Regional Consultative Group consisting of the Crafts Council of Malaysia in association with Society Atelier Sarawak. He proposed to expand their definition of 'crafts', and outlined their seven key areas of concern and their mission statement.

The speaker then described in detail the Regional Consultative Group's proposed Plan-of-Action for crafts development in Asia:

- Foster Research and Development (R&D) and Enhance Efforts in Information Sharing e.g. set up Regional Data and Technical Information Unit for sharing of information, and tools
- Ensure Availability of Raw Materials e.g. Promote method for the conservation of local material used by traditional craftsmen
- Initiate Support for Credit Facilities
- Promote Craft Education e.g. Introduce an appropriate model for the teaching and appreciation of crafts at all levels of educational opportunity.
- Expand Market and Product Development e.g. Initiate dialogue among Asian Member States to form a consortium to protect their own interests and approach the World Trade Organization with proposals, rather than approaching them for concessions
- Create Visibility and Awareness for Craft e.g. Media campaign to re-educate journalists, writers, visual artists and related professionals on the intrinsic value of crafts
- Strengthen the Status of Craftspeople e.g. Submit proposal to UNESCO for the proclamation of the 'Year of the Craftsperson'

### **Craft Promotion Policy in Korea**

Ms Hyun-mi Yang

Director of Division of Planning and Coordination, Korea Culture and Tourism Policy Institute, ROK

Ms Yang first described the characteristics of craft as a policy target, and the need for balance between art, function, handicraft and economics, the constitutive elements of craft. She went on to examine in-depth craft promotion programs implemented as part of Korea's cultural industry policy by the Ministry of Culture and Tourism. Through the Craft Promotion Policy as part of cultural industry policy, the Korea Craft Promotion Foundation was launched in 2000. The goals of this foundation are to modernize and popularize traditional crafts, develop international 'hit' crafts and cultural products, improve the distribution system for craft products, develop specialized manpower and conduct research in craft promotion policy.

Successive changes of hands regarding authority over craft industry policy suggest that knowledge of the specific characteristics of craft is sorely lacking, as is a clear vision of the place craft occupies within the overall cultural industry, and how promotion efforts must be deployed.

Two types of resources exist for craft as a cultural industry: traditional crafts and contemporary crafts. The speaker described the efforts and projects of the Cultural Heritage Administration, the government agency in charge of preservation and transmission of traditional crafts, such as setting up the study of traditional crafts in higher education. The Department of Basic Arts within the Arts Bureau of the Ministry of Culture and Tourism is the body responsible to promote craft as a contemporary art form, and its activities include developing and fostering new talents in craft fields.

Ms Yang described the status of craft within contemporary art as ambiguous, to say the least, but noted that two key changes have taken place in Korean crafts policy: broadening the scope of art policy from fine arts and sculpture to all visual arts and formulating a separate craft promotion policy. She concluded by saying that while the government indeed has invested considerably in craft as a cultural industry, unfortunately it has also fallen short of adequately managing the very resources which could enable it to become a veritable industry.

The speaker made the following suggestions to the government:

- Unity is the keyword in policy planning.
- Networking should be the guiding concept at the level of actual implementation of policy projects.
- Craft policy programs can continue to be handled by different sections of the Ministry as they are now, as long as some support functions are consolidated.
- Korea Craft Promotion Foundation can be the center of this networked and unified policy architecture.
- Establish a craft art museum to showcase traditional and contemporary crafts side by side.

## **General Discussion**

Mr Lo commented that crafts need to be part of our lifestyle rather than just a commodity, with cultural tourism and culture for tourism. Otherwise there is the risk of crafts being cheap items in items with no relation to nation's rich cultures. He suggested that traditions could be started or re-started, such as the return of the traditional sari in India.

Ms Dhamija said that crafts were traditionally integrated and that there was no difference between arts and crafts until Asia-Pacific countries experienced colonization. She highlighted the need for the inclusion of crafts in formal, particularly, higher education.

Prof Ji-hee Kim, Director of Museum of Natural Dye Arts, ROK, thanked the paper presenters and said they had impressed on her the importance of carrying on traditional crafts practices, such as indigo dyeing, but also the importance of embracing modernized practices.

Mr Bouchart commented on different strategies of national crafts development. He said that some countries have the skills but not enough natural resources. He added crafts programmes in education were essential, but so far were not possible in all countries, and that having a community cultural center or place where the community can view their crafts was therefore very important.

Ms Jacob said that previously in her country, local artisans would come into the schools and teach. This programme was stopped but is now being re-introduced, and that the federal government is being asked to support initiatives like this. She highlighted the need to use formal and informal education to replace the crafts traditions that have disappeared.

Dr Engelhardt said there is a parallel movement to reinforce arts education, and briefly introduced the World Arts Education Conference in Lisbon, 2006.

Mr Oh-Ing Kwon commented on Korean crafts policy and said that in Asia, crafts were integrated into people's lives and that today art and craft should be segregated from our daily lives. He said that globalisation pushes people from the Asia-Pacific to adopt Western ways.

### **Session III**

#### **Issues and Themes of Crafts in the World**

Moderator: Mr Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO

#### **Crafts and Development: The Need for Correct Conceptual Framework**

Ms Cora Jacob, President, Cora Cares Foundation, Philippines

Ms Jacob emphasized that the practical and urgent objective of the concept of Crafts and Development must remain focused on the question of making a lasting difference in the lives of the poor by building the capacity of local communities to sustain themselves.

Through this conceptual framework, she argued, policy planners must re-think the wider social impact on poor communities by way of developing human resource skills, entrepreneurship, technology adaptation culture and institutionalization marketing network for finished products. This shall enable people to earn a better living, either by running small businesses or by seeking well-paid employment.

The speaker the noted that as well-paid employment may be scarce in developing countries, the culture of collective entrepreneurship must therefore be promoted with localised development strategies, through the creation of community production workgroups. These workgroups can be effectively bound by the desire for economic empowerment and through the organizational proto-type of small enterprises. Capitalization can be channeled through the micro-finance strategies which have high degree of rate of returns on investments.

In order to address how to market these workgroups, Ms. Jacob described in-depth the current market trends of the industry: For craftspeople, trends included the increasing specialization of craftspeople in only one or in a few market segments and an increase in the geographical scale of the craftsperson's activities Business trends included promotion via crafts fairs; timely delivery to wholesalers and retailers; export to American and European markets; inventory management and others.

The speaker then outlined the five major market segments in the crafts industry: the

tourist segment, the gift segment, the boutiques and galleries segment, the catalogue sales segment and the electronic catalogue sales (e-commerce) segment.

### **Promoting Craft Development and Arts Education Policy in the Pacific**

Mr Mali Voi

UNESCO Sub-regional Advisor for Culture in the Pacific

Mr Voi first briefly described the context of socio-economic development in the Pacific. He pointed out that much of the strengths of the Pacific people in general lie in their arts, crafts and culture, but that these areas have had little attention or recognition of their importance in human development until of late. UNESCO's initiatives to promote arts education, crafts teaching and developing craft skills as strategies for human development are steps in the right direction for Member States in the Pacific.

The speaker then described in detail the implementation of crafts policies in the Pacific region, using the example of one project that successfully trained disadvantaged urban youth in crafts areas. Most project participants later found employment. The project included:

- A first set of crafts workshops for urban unemployed youth unemployed in conjunction with the Second Melanesian Arts Festival in Port Vila, Vanuatu from 21 - 30 August 2002 and at the National Institute of Technology from 22 - 27 August 2003.
- A second set of workshops 3 - 7 February 2003 at the National Museum and Arts Gallery in Port Moresby
- Seven participants were trained in woodblock making, paper making using banana bark and kunai grass, and embossing handmade paper
- Market stall selling products made at the workshops
- Media interviews with workshop participants
- The Ministry of Education re-established arts education after-hours classes for urban unemployed youth at the National Institute of Technology
- Solo Exhibition by Johannes Geleg

### **Crafts and Design Policy**

Ms Cecilia Duque Duque

Gerente General, Artesanías de Colombia Laboratory, Columbia

Ms Duque Duque gave a brief history of the arts and crafts of Colombia, noting that the Andean region of Latin America has a rich pre-Columbian tradition: civilizations, mainly from Asia and Africa, settled within these territories. Crafts and cultural manifestations still preserve the forms, patterns, textures and materials of pre Spanish cultures. The speaker noted that however, trans-culture and globalization are a threat for the survival of the trade in crafts. Andean governments seek the roads to revitalize and promote the sale of crafts, as a way of life and work.

Artesanías de Colombia, a national organization responsible for the development of the craft sector in Colombia, has focused its policy for the development of the sector in:

- Building artisans' image through innovation, design and technological development
- Production chains for the organization of products
- Education and training for work
- Commercialization. A Laboratory of Crafts Design and its three regional units currently have 60 designers who are in permanent contact with artisans in developing products. The Laboratory now directly benefits around 10,000 artisans each year.

The considerable growth in national and international sales of crafts, specialized trade events and fairs, and the increase in crafts enterprises have proven that these efforts in the crafts policy have been a success.

### **Crafts and Tourism Development: The Finer Frontier, High-end Tourism and Niche Marketing of Artisan Products in the Kingdom of Bhutan**

Mr Joseph Lo

Artisan Development Advisor, UNDP in Bhutan

The main focus of Mr Lo's presentation was to demonstrate that a strategy for long-term sustainability of an artisan programme is not conceived in isolation. Rather, the speaker argued that careful understanding of the market forces (be it traditional or non-traditional markets) have to be considered. In this case, UNDP's artisan project is closely linked with the marketing strategy of tourism in Bhutan (as the main target group) and its corresponding artisan/craft activities.

The tourism development in Bhutan is a rather recent phenomenon. Bhutan uses a

tourism marketing principle of “low volume, high quality”, attracting tourists who are willing to pay its high visa fees. Attracting only high-end tourists, the course of artisan development adopted by UNDP is to produce extremely high-end products focusing on unique and creative designs, superior workmanship and good value-for-money. Mr Lo summarized the process of creativity, translation and adaptation of traditional items into contemporary products for a niche market. In adopting such a direction, artisan products for the tourist market are re-framed and re-casted in a new and refreshing light, as opposed to the “night bazaar, airport souvenir” type of handicrafts.

In conclusion, Mr Lo described some challenges faced by the project, such as appropriate product design for tourist markets, quality and production systems, copyright and access to raw materials.

### **Suggestions for a Sustainable Crafts Policy**

Mr Dominique Bouchart  
Crafts Consultant, France

Mr Bouchart began his presentation by asking the question, “Are present crafts policies generally sustainable?” In his view, crafts are an environmentally sustainable activity but the crafts policies of most countries are not socially or economically sustainable in the long-term.

He then examined in detail the various national strategies for crafts development in the Asia-Pacific region, and argued that each country is focusing mostly on one aspect of crafts development. These aspects include improving design; improving marketing; craft fairs; training; and improving production. The speaker then gave the following recommendations for a more sustainable crafts policy:

- Introduce quantitative tools for public decisions
  - Initiate enquiries and studies on the impact of crafts on the national economy
  - UNESCO Crafts/Tourism index
  - Form the basis for a five-year national development plan for crafts
- More creativity to give life to the traditional crafts
  - Don’t separate crafts from the more lively design field.
  - Crafts organisations join designers’ organisations in order to produce more

exciting products and attract, through promotions, the attention of the customer.

- UNESCO practical guide “Designers meet Artisans” can be helpful.
- In the short-term, set up common Design Centres and training sessions for both fields.
- Quality certification system
  - To reassure customers
  - A flexible, stimulating and easy to organise system, contrary to most certification systems in other fields.
  - Eg. UNESCO-APHADA Seal of Excellence

### **General Discussion**

In response to Ms Duque Duque’s presentation, Dr Engelhardt remarked that there were heavy government subsidies for craftspeople, and wondered how craftspeople were weened off government support to become accustomed to standing on their own?

Ms Duque Duque responded that her organization worked with craftspeople to help them develop new products, and then the craftspeople sell the products themselves. Her organization also made showrooms to exhibit new crafts to exporters, linked artists to the government and organization has agreements with banks and can give loans to artisans. Dr Engelhardt said that Artesanías de Colombia Laboratory’s linkage as brokers with government is a key factor in the success of this strategy.

Mr Bouchart asked how Ms Duque Duque gather the crafts statistics, and she responded that students were trained and worked voluntarily surveying and recording the 850 000 questionnaires.

Dr Engelhardt said that it interested him that when young people are given crafts education, how they then learn to be business people and how they make a living with it.

Mr Voi said that his organisation are not experts in business and marketing so they have business incubators where chamber of commerce provides facilities in terms of legal advice and space for displays and help in accounting and finance.

Ms Jacob remarked that in the Philippines there is a Chamber of Art and Craft where they develop as entrepreneurs and then they become trainers. She said that people would not practice if you don't help them through the steps, and that someone has to be responsible in the process for guiding artisans.

In response to Mr Lo's presentation, Mr Engelhardt commented that the 'one village, one design' idea indicates each area may have communal property, and that it would make sense to capitalize on that. He said geographical indication is a great way to protect a design.

### **Final Discussion**

Following Mr Kwon Huh's proposal, the participants held a final discussion of the issues covered in the Symposium, and made final suggestions on the promotion of crafts in the Asia-Pacific region.

Ms Dhamija said that craft as a subject should be a part of the mainstream, but this is lacking in most countries. She noted it was very interesting that some of the most sought-after designers come from Kyrgyzstan because crafts are part of formal education there. Could UNESCO investigate high quality examples of crafts education and distribute this information? She said it was also suggested that each country have a system for national living treasures. She mentioned micro-credit systems and said that all of the issues discussed at the Symposium could be also be discussed and investigated by UNESCO to have a more useful impact.

Mr Bouchart reiterated the importance of cultural centers in each province or locality.

Ms Chochunbaeva said that practical information was important, and suggested being able to access data or documentation of the experiences of other communities, possibly through a website, and also funding the exchange of certain approaches.

Asked to speak on the possible future for crafts in the Region, and what will be expected of artisans, Dr Engelhardt first said that it seemed that discussion was wondering down many different paths. He presented a short list of recommendations

that had consistently come out in the Symposium papers and discussion, and said that it was not necessarily clear who will take action, and that UNESCO will sort this out.

The list is:

- Quantitative data embedded in long term strategy
- Emphasis on creativity and content to centers
- Quality certificate
- Education formal and informal (apprenticeships)
- Intellectual property rights protection
- Access to credit
- Best practice compilations

Dr Engelhardt concluded by saying that at the UNESCO General Conference next week, there will be funding available to support some of these actions. He thought that ways can be founded to move forward on all these fronts, and that UNESCO will figure out how to develop them and support them. Dr Engelhardt added that all of the ideas are supportable within UNESCO's budget and personnel.

#### **2005 Cheongju International Craft Biennale**

The participants attended the Opening Ceremony of the 2005 Cheongju International Craft Biennale and had an opportunity to look around the main and special exhibitions. Since 1999, the Cheongju International Craft Biennale has been organized in Cheongju City, and it has been functioned as a place where the artists and craftspeople from all over the world present their artworks and views on the future of crafts, and develop a network. The year's Biennale was held for 24 days from 30 September to 23 October, under the theme of 'temptation'. The participants mainly visited the exhibition halls of the "Prize-winners and Finalists of the 4<sup>th</sup> International Craft Competition" and the "International Invitation Artists Exhibition" to appreciate the aesthetical values of crafts and learn the current trend of this field, and enjoyed the halls of the "Domestic Craft Fair" and "Chungbuk Local Craft Market" where industrial and economical values of crafts were focused.

#### **VI. Budget Breakdown**

<b>Item</b>	<b>Expenditure (USD)</b>
Airfares - International Experts (9) * A UNESCO contribution (USD 8,000) was spent on this item.	14,432
Accommodation	6,342
Transportation	1,000
Meals	5,091
Honorarium (ROK Presenters)	1,200
Honorarium (Discussants)	600
Interpretation	4,510
Translation	5,500
Publications	4,500
General Expenses/Programme Supplies	825
Insurance	300
Secretariat Staff	700
<b>Total</b>	<b>45,000</b>