



# culture 21

UCLG Committee

## VIRTUAL PEER- LEARNING VISIT JINJU

OCTOBER 2021



## ACTIVITY

Peer-learning

## DATE

27 October 2021

## PLACE

Virtual visit to Jinju

PEER  
LEARNING

# A. CONTEXT

The peer learning visit to Jinju took place on 27<sup>th</sup> October 2021 as a virtual seminar with simultaneous interpretation between Korean and English. This event is part of the activity '3.4' of the Pilot Cities programme, also titled "Culture in Sustainable Cities: Learning with Culture 21 Actions", in which Jinju city has been participating since 2019.

The Pilot City programme aims to promote self-evaluation, local dialogues, and policy innovation in cities, on the basis of **Culture 21 Actions**, a document which fosters the integration of the cultural dimension in local approaches to sustainable development.

The city of Jinju set up a local team consisting of public, private and civil society representatives, and has received support from UCLG Culture Committee and external experts to take advantage of cross-border peer learning activities.

The peer learning virtual visit programme proceeded according to the 'How To' guide provided by the UCLG Culture Committee, following its standard methodology. Due to the Covid-19 pandemic restrictions, and following the proceedings for the previous peer learning activity – a virtual visit from Jinju to Austrian cities – the local team and experts, jointly with the UCLG Culture Committee, decided to hold a virtual visit, instead of face-to-face peer learning. Finally, the event took place in the form of a virtual seminar organized on 27 October 2021.

## AIMS

Specific aims of the virtual seminar include the following:

- To present and discuss the **general context of cultural policies in Jinju**, as well as its adaptation to the pandemic and **overall recovery strategy**.
- To recall the activities conducted by Jinju in the context of its **work programme as a Pilot City** of the Agenda 21 for culture.
- To share and exchange the **efforts and experiences of Jinju and other cities to revitalize the cultural access of vulnerable social groups and rural citizens**, which has become more difficult during the pandemic and with the subsequent crisis.
- To introduce **Jinju's policies, programmes, and projects aimed to expand the role of culture in sustainable development at the regional level, including other themes of interest** such as: the internationalization through art residencies and cultural events, creative industries, and cultural and creative uses of public space, and to share them with other Pilot Cities and cities with experience in the implementation of the Agenda 21 for culture.
- To provide an **informal networking space for participating cities** and other stakeholders to meet and exchange views.

## MAIN AGENDA

The main agenda took those aims and emphasized on a number of thematic areas, all of which can be related to the Culture 21 Actions toolkit: cultural rights, diversity, creativity, heritage, governance, etc., according to Jinju's interests and needs.

The programme was set as follows:

*(Nota bene: Time indications refer to Korea Standard Time – KST, with Central European Time – CET in brackets)*

- 9:00 (16:00) Welcome** (UCLG, Jinju, Participating Cities and Experts)
- 9:10 (16:10) Introductory video** on Jinju and its Traditional Arts Performance
- 9:20 (16:20) Introduction to the cultural policies of Jinju** by Byung-Hoon Jeong, Focal Point of Jinju Pilot City programme and facilitator of the session
- 9:30 (16:30) Presentation 1.** “Cultural Delivery Programme for Vulnerable Social Groups and Rural Areas”.  
(Cho-Yeon Bak, Professor, Jinju University of Education)
- 9:50 (16:50) Presentation 2.** “The Capacity Development of Craft Communities in Jinju”  
(Mincheol Park, Manager, Jinju Craft Center)
- 10:10 (17:10) Presentation 3.** “Dancing City Jinju: Folk Dance Dissemination Project”  
(Yunhak Seong, Jinju Culture and Tourism Foundation Creative City Facilitating Committee)
- 10:30 (17:30) Presentation 4.** “Cultural policies and inequalities: vulnerable groups and rural areas”  
(Sylvia Amann, Inforelais, and Antoine Guibert, Independent Expert)
- 11:00 (18:00) Questions and answers**
- 11:15 (18:15) End of the session**

## RECOMMENDED READING

Participants to the virtual peer learning seminar were invited to read in advance the following documents produced in the framework of the Jinju Pilot City programme:

- The **report** of the virtual peer-learning visit of Jinju to Austrian cities in November 2020, elaborated in the context of the city's participation to the **Jinju Pilot City programme**.
- Several documents related to local cultural policies available in English on Jinju's page as a Pilot City of the Agenda 21 for culture: **City profile**, **Self-assessment Radar** and **Work programme**.
- The webpage of Jinju's **Municipal Department of Culture and Arts**.

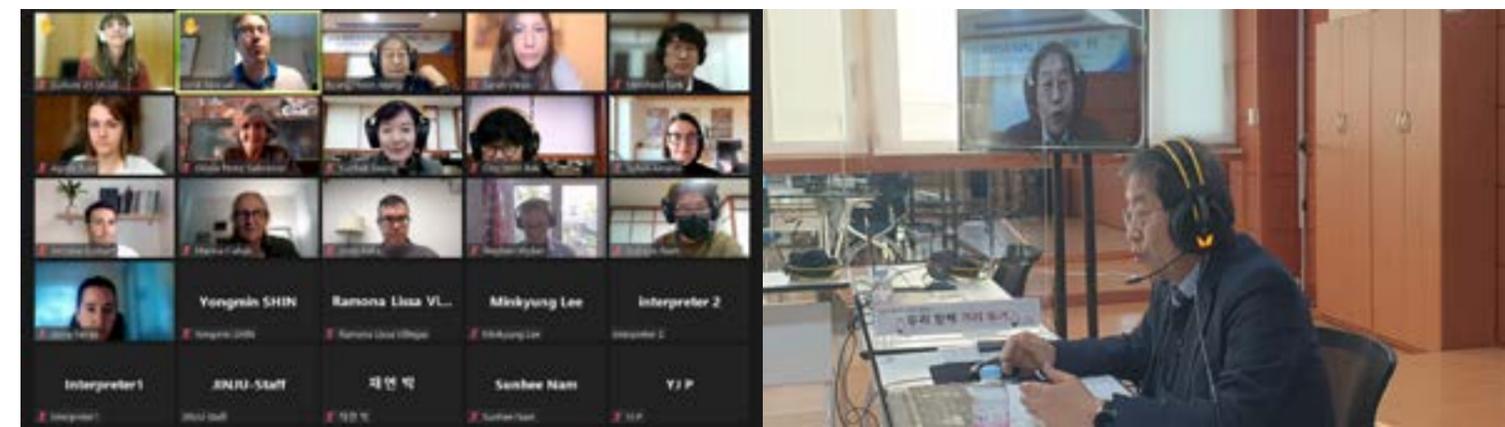
## B. VIRTUAL VISIT

### PARTICIPANTS

The virtual peer learning visit to Jinju was well-attended with 29 participants, including interlocutors of Jinju City, craft artists, cultural activists, representatives of local culture communities, and representatives and cultural stakeholders from the cities of Terrassa, Dublin and Barcelona, the regional section of UCLG of Asia Pacific (UCLG-ASPAC), the International Federation of Libraries and Associations (IFLA), the International Association of Educating Cities, the European Network of Cultural Centres and the Barcelona Provincial Council ('Diputació de Barcelona'). Representatives from UCLG Culture Committee (Jordi Pascual, Marta Llobet, Sarah Vieux and Agnès Ruiz) and experts of the Agenda 21 for culture attended as well.



Professor Byung-Hoon Jeong, focal point of the Jinju Pilot City programme, facilitated the session and introduced the cultural policies of Jinju. Local speakers presented in Korean and English (simultaneous interpretation between Korean and English was provided throughout the session). Cho-yeon Bak, Professor at the Jinju University of Education, Mincheol Park, Manager of the Jinju Craft Center, and Yunhak Seong, Director of the Jinju Creative Industries Promotion Association, were appointed as speakers focusing on the topics of “Cultural Delivery Programme for Vulnerable Social Groups and Rural Areas”, “The Capacity Development of Craft Communities in Jinju” and “Dancing City Jinju: Folk Dance Dissemination Project”, respectively. All of them have been involved in the Jinju Pilot City global programme since its launch.



International speakers were selected by the UCLG Culture Committee, according to the thematic focus of the seminar. Sylvia Amann, Director of Inforelais, who was involved in the virtual visit to Austrian cities, as well as in the initial activities of Jinju Pilot City, and Antoine Guibert, independent expert with a wide experience in the Pilot Cities Global Programme, mainly in Quebec and Latin America, prepared presentations on “Cultural policies and inequalities: vulnerable groups and rural areas”.

## INTRODUCTION TO THE CULTURAL POLICIES OF JINJU

### Professor Byung-Hoon Jeong

After an introductory video of Jinju and its traditional arts performance, Professor Byung-Hoon Jeong presented the cultural policies of Jinju — a mid-sized city in Southeast Korea, well-known as a city of history, culture and education — showing how they relate to local sustainable development. He highlighted the adoption of culture as a fourth pillar of sustainable development by the City in 2016, and the inclusion to the UNESCO Creative Cities Network in November 2019, in parallel to the launch of the Jinju Pilot City programme.

As part of the developments related to the Jinju Pilot City programme, the academic approach (including the “Creative Cities Academic Forum”, the International Journal of Crafts and Folk Arts and the peer learning visit to Austrian cities) and the artistic approach (including a Residence Programme for Local and Foreign Artists in the crafts field and the Jinju Traditional Crafts Biennale) were presented.

Finally, Professor Byung-Hoon Jeong conveyed the vision of Jinju City to the participants: being an international cultural policy actor capable to provide effective structures for knowledge sharing and peer learning on culture-led urban and socioeconomic development, as well as guaranteeing cultural rights. He also suggested the enhancement of international culture relations and cultural diplomacy in ‘Culture 21 Actions’ as a means for persuading the city officials of the need for international exchange and cooperation through culture.



## PRESENTATION 1. CULTURAL DELIVERY PROGRAMME FOR VULNERABLE SOCIAL GROUPS AND RURAL AREAS

### Professor Cho-Yeon Bak, Jinju University of Education

The Cultural Delivery Programme of Jinju offers cultural experiences to rural residents with the aim to reduce the cultural gap between urban and rural communities, addressing several of the challenges identified at the Self-assessment Workshop held in 2019 in the framework of the Jinju Pilot City global programme, such as the lack of cultural facilities and inadequate transportation to central and urban cultural areas (where over 80% of the population lives).

Due to the Covid-19 pandemic, it was not possible to carry out the full implementation of the programme, but activities organised to date cover three areas: a music and dance festival with traditional cuisine organised in a traditional folk village, a traditional musical performance with an orchestra and dancers celebrated in a historical site, and traditional Korean circus and skills displayed in an open area. A forthcoming event in December will be devoted to folk and jazz, with elements of popular culture performed by young artists that can appeal the younger generations, since most of the audiences are over 50 years old.

Professor Cho-Yeon Bak stressed the necessity to expand the programme to other alternative spaces, considering the audience’s expectations, which is more familiar with popular culture than with the traditional expressions. Another relevant issue in this regard is the budget and the resources allocated to the programme.



## PRESENTATION 2. THE CAPACITY DEVELOPMENT OF CRAFT COMMUNITIES IN JINJU

### Mincheol Park, Jinju Craft Centre

The Jinju Craft Creation Support Centre was created to enhance the craft field in the context of the designation of Jinju as a UNESCO Creative City in the field of crafts and folk arts in October 2019. Supported by the Korean Craft and Design Foundation from

the central government, this initiative seeks to enable the (1) discovery and training of human resources in craft, (2) establishment of a craft infrastructure, (3) establishment of a craft network and community, and (4) development of craft products and contents.

In order to foster the Jinju Craft Creation Support Centre, Jinju City promoted the amendment and enactment of ordinances for support and revitalization of the craft and cultural industry sector; the enactment of an ordinance on the fostering and support of the craft and cultural industry in Jinju, and the enactment of ordinances to foster and support the cultural industry accompanying the UNESCO's label.

The Jinju Craft Creation Support Centre is contributing to build a craft industry cluster that shares the value of crafts, creating an ecosystem for the craft industry in western Gyeongnam and spreading the creative leisure culture of citizens. As noted by Mincheol Park, many of the newcomers at the Centre are ordinary citizens who want to learn arts and crafts, besides craftspeople. Textile craft and woodcraft workshops, alongside start-up seminars, allow to learn with high-tech resources and display the works in exhibitions. More craft works will be soon incorporated.



**PRESENTATION 3.  
DANCING CITY JINJU: FOLK DANCE DISSEMINATION PROJECT**

**Yunhak Seong, Jinju Culture and Tourism Foundation Creative City Facilitating Committee**

One of the Pilot Measures adopted by Jinju in the framework of the Jinju Pilot Cities programme is a grassroots cultural project to standardize and promote Jinju's folk dances, so that citizens become familiar with them and local traditional culture is enhanced. For this purpose, pungmulpaes (folk music bands) gather together and hold contests regularly, and annual events such as the Jinju Masked Dance & Drama Festival and the Jinju Nongae Festival – which has its origins in the Uiam Byeolje, an ancient ritual organized by women – are also promoted.

The main goals of this measure encompass: (1) to operate grassroots cultural processes to make Jinju a global “City of Dance”; (2) to narrow cultural gaps between citizens by

bringing people together, including children, young people and vulnerable groups, (3) to build a robust cultural ecosystem by discovering and nurturing creative talents at an early age. Specific objectives include the dissemination of folk dances (such as the Deotbaegi dance and the Sword dance) by running classes in community centres and in primary and secondary schools. Within 10 years, over 10 000 people are expected to have taken part in this programme.

Main actions carried out include setting the foundation of the programme, by standardising dance moves and sequences; planning actions with cultural stakeholders with a bottom-up approach and implementing training lessons, contests and other events. Yunhak Seong stressed the positive impact of the programme: partnerships between cultural and educational actors and others have been established, the engagement of citizens has raised and creative talents have been fostered.



**PRESENTATION 4. CULTURAL POLICIES AND INEQUALITIES:  
VULNERABLE GROUPS AND RURAL AREAS**

**Sylvia Amann, Inforelais, and Antoine Guibert, Independent Expert**

Sylvia Amann presented inputs on non-urban cultural policies and inequalities from an European perspective, based mainly on the report for CULT Committee (European Parliament) “Cultural and creative sectors in post-COVID-19 Europe – crisis effects and policy recommendations”. She first shared some features of rural development frameworks that may cause challenges in attracting cultural workforces, such as less population, fewer networking opportunities, digital divide, sense of isolation and reduced mobility, among others, although rural areas gained attractiveness recently due to the pandemic.

The “Arctic Arts Summit in Finland” constitutes a good practice in this regard; the Summit managed to find new connectivity ways and positioned as a non-remote peripheral area. Other illustrative examples include the so-called “Third Places for Culture in Rural Areas” (Germany), which are open places, forward looking initiatives where culture is a general interest that municipalities provide; and the “Creative Places

Tuam”, which is a multiannual process financed to activate local cultural development especially in rural areas in Ireland.

To conclude, recommendations for non-urban cultural policies were provided. There is a momentum for a “rural renaissance” with arts and culture that can be seized by fostering open exchanges in the field of rural and regional cultural development; enabling positive change and synergies, applying people-centred development, bolstering international and cross-border cooperation of non-urban spaces, investing in high-quality governance and policy and respecting the need for process-oriented approaches and safe places of encounter.



On his turn, Antoine Guibert argued that in the context of the significant shift of human population from rural to urban areas in recent decades (today, 55% of the world’s population live in urban areas, a proportion that is expected to increase to 68% by 2050), rural areas should not be forgotten in global debates on development, but they should be a priority, and public policies should suit them.

Examples of good practices from rural communities around the Francophonie were shared, illustrating key ideas: culture as a right and a basic service for the population of rural areas, as expressed in Culture 21 Actions; culture as a key dimension of local sustainable development that can be mobilized as an engine for new local development strategies, and rural areas as specific contexts with priorities that require community-based and grassroots approaches supported by local and regional policies.

Initiatives in Saint-Camille, Abitibi-Témiscamingue, (CULTURAT) and Baie-Saint-Paul in Quebec, Canada, as well as Wapikoni mobile (Canada) and the network of Regional Natural Parks in France, address some specific challenges such as territorial devitalisation, lack of cultural policies addressing indigenous population or tourism, unattractiveness and poor cultural infrastructures and transportation services. They are all relevant cases in which nature and culture are addressed with an integrative approach, with a combination of traditional practices and contemporary art expressions.



## GROUP DISCUSSION

After the presentations, participants were invited to raise some questions on the topics discussed. **Liz Villegas** (UCLG-ASPAC) asked whether there is a fee for artists and ordinary people to access the facilities of Jinju Craft Centre, and **Mincheol Park** said that the Centre is open for everyone, although there are fees for specific activities. **Glòria Pérez Salmerón** made a remark on the project Wapikoni Mobile presented by **Antoine Guibert**, while emphasising the importance of mobile libraries in Catalonia and other territories in the world. Regarding this, **Stephen Wyber** provided information on good examples of working through rural libraries to promote culture and inclusion in the **Voluntary Local Review of Uppsala**, Sweden. **Marta Llobet** highlighted the progress of the programme since the self-evaluation session that took place in 2019 in Jinju, where she and **Sylvia Amann** had the opportunity to visit the Jinju Craft Centre. She also added that the issue on the enhancement of cultural diplomacy in Culture 21 Actions commented by **Byung-Hoon Jeong** would be considered. **Antoine Guibert** expressed his interest in the engagement of citizens in the initiatives implemented. **Cho-Yeon Bak** and **Yunhak Seong** explained that they adapted their projects to avoid one-way communication and involve citizens in the design of activities. Finally, **Jordi Pascual** stressed the great work of Jinju, its commitment to cultural rights and the presence of beauty in all the work done. He also noted the relevance of the topic brought to the table, rural areas and vulnerable groups, since after the pandemic a new relationship with nature and with inequalities is being experienced around the world.

## C. CONCLUSIONS

The peer learning virtual visit to Jinju provided participants with a rich overview of the pilot measures implemented by the city in the framework of the Jinju Pilot City programme, and contributed to strengthening the fruitful exchange initiated with the peer learning virtual visit to Austrian cities, in November 2020.

Presentations delivered by local speakers showed evidence on the solid work of Jinju towards the goals defined within the programme, and the coherence with the latest policy developments at city level, including the adoption of culture as a fourth pillar of sustainable development by the City in 2016, and the designation as a UNESCO Creative City in November 2019.

One of the key commitments undertaken upon the results of the self-assessment workshop in 2019, 'vulnerable social groups and rural areas', proved to be the focus of the activities put in place, including the Cultural Delivery Programme, the Capacity Development of Craft Communities through the Jinju Craft Centre and the Folk-Dance Dissemination Project.

Although the international participants were not able to visit Jinju in person due to the COVID-19 pandemic, they could learn virtually from the accurate presentations and were impressed with Jinju's rich cultural heritage and the efforts made to guarantee the cultural rights of all citizens. They all agreed to leave the conversation open and to continue promoting peer learning experiences and international cooperation.

## ANNEX 1. PARTICIPANTS

### JINJU PILOT CITY

정병훈 Byung Hoon Jeong, Focal Point of Jinju and moderator of the session

신용민 Youngmin Shin, 경상대학교 Gyeongsang National University

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황희준 Hee Jun Hwang, citizen

박재연 Jae Yeon Park, citizen

### SPEAKERS

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Jordi Baltà, Cultural Consultant at Trànsit Projectes and Expert of Agenda 21 for Culture and UNESCO

Marina Canals, Chair, International Association of Educating Cities

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