

REVIEW OF
JINJU'S CULTURE
21: ACTIONS SELF-
ASSESSMENT

SEPTEMBER 2019



culture 21

UCLG Committee

In 2004 the Agenda 21 for culture was agreed by cities and local authorities from across the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace. 'Culture 21: Actions', the document adopted by the United Cities and Local Governments (UCLG) Committee on Culture in March 2015, transforms this into 9 practical commitments and 100 actions providing a common template for cities to examine their strengths and weaknesses in the area of culture and sustainable development.

Based on Culture 21: Actions, the Pilot Cities programme engages participating cities to 'pilot' or test the Agenda 21 for Culture and Culture 21: Actions through a participatory process of learning and capacity building, to create a global network of effective and innovative cities and local governments. In the framework of its participation in the Pilot Cities Global programme in 2019-2021, the City of Jinju conducted a self-assessment workshop of its policies in the areas of culture and sustainable development in May 2019.

This document provides an overview of the discussions that emerged from the self-assessment workshop, which was followed by a day of on-site visits to the most relevant cultural facilities and events in the context of the 'Jinju International Conference of Creative City'. The self-assessment workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations, and was facilitated by Professor Byung-Hoon Jeong, Local Focal Point, Sylvia Amann, EU-expert group on innovation and entrepreneurship in culture and creative sectors, and Marta Llobet, UCLG Committee on Culture.

This document, known as 'Radar 1', has been written by Professor Byung-Hoon Jeong on the basis of the information collected by the coordinators of the 3 working groups at the workshop. It summarises and analyses the assessment made by participants, compares it with the results of the 2015 Global Panel and identifies a set of existing good practices and topics which may deserve follow-up in the context of the programme. The results of the self-assessment workshop and observations made in this Radar 1 aim at identifying a direction of travel for future programme development that builds on the city's strategic commitment to culture as part of a sustainable city.

SELF ASSESSMENT





METHODOLOGY

The workshop participants assessed the current status of Jinju in relation to the 9 'commitments' or thematic areas that constitute 'Culture 21: Actions'. Discussions took place in 3 separate working groups after initial presentations, each group including stakeholders from across civil society, public and private sectors with expertise or responsibilities in areas related to one or more of the thematic areas under discussion.

The workshop was delivered over a full day with each group addressing 3 commitments. The groups were organised as follows (see a full list of participants for each group and their positions/roles in Annex 1):

- A.
 - 1. Cultural rights
 - 3. Culture and education
 - 9. Governance of culture
- B.
 - 2. Heritage, diversity and creativity
 - 5. Culture and economy
 - 8. Culture, information and knowledge
- C.
 - 4. Culture and environment
 - 6. Culture, equity and social inclusion
 - 7. Culture, urban planning and public space

The participants were asked to attribute a score between 1 and 9 to each of the 100 actions contained within these areas. Scores are ranked within three broad stages of progression: 'Emerging' (scores 1-3), 'Developing' (scores 4-6) and 'Advanced' (scores 7-9). The group collectively agreed a final score for each action after a short period of individual reflection, and at the end of each thematic area some good practices and areas for improvement were identified.

Discussions were lively throughout the day and involved contributions from each individual, who had engaged with the work of the UCLG Committee on Culture and 'Culture 21: Actions' a few days in advance. At the end of the workshop, the coordinators for each group presented the outcomes at a plenary session.



OVERVIEW

Overall, Jinju's score is generally higher than the global average obtained in 2015 in all areas except 'Culture, Urban Planning, and Public Space'. Particularly, the 'Culture, Equality, and Social Inclusion' area displays wide discrepancies in score with a difference of +20.86 (Jinju is 56.26 and the global average is 36.39). The next is 'Cultural Rights', 53.75 for Jinju and 34.89 for the global average, resulting in a difference of +18.86. In the commitment on 'Culture and Environment', Jinju is 48.75, while global average is 30.11, showing a difference of +18.63.

Next, we can compare the ranking of each item. Jinju showed the highest score in 'Heritage, Diversity, and Creativity', which was also the highest score for the global average. 'Culture, Information, and Knowledge' ranked in the 3rd place in both Jinju and the global average and 'Governance of Culture' ranked 6th in both again. 'Culture and Economy' ranked 4th in Jinju and 5th in the global average. 'Culture and Environment' is 7th in Jinju, and 9th in the global average.

On the other hand, 'Culture, Equality, and Social Inclusion' scored the second highest in Jinju while 7th in the global average. Jinju received the lowest score in 'Culture, Urban Planning, and Public Space,' which was the second highest in the global average with a score of 43.93. This is a very prominent commitment. 'Cultural Rights' ranked 5th in Jinju and ranked 8th in the global average, showing a significant difference in score. In addition, 'Culture and Education' ranked 7th in Jinju, but 4th in the global average.

Based on the results, it is evident that Jinju is more vulnerable regarding the commitment on 'Culture, Urban Planning, and Public Space'. Moreover, the 'Culture and Education' area ranked 4th in the global average, while ranked 7th in Jinju, which also reflects one of Jinju's weaknesses.

Contrarily, 'Heritage, Diversity, and Creativity' ranked the highest in the global average and in Jinju, indicating Jinju's strength in this area. Furthermore, 'Culture, Equality, and Social Inclusion' ranked 2nd place in Jinju while obtaining the 7th place in the global average, which reveals that Jinju is strong in this area as well.

Figure 1 : Jinju and Global Panel 2015



Source : UCLG Committee on Culture, based on the results provided by the participants to the first workshop held in Jinju (May 2019) and the average obtained a Global Panel of 34 experts (in 2015).



CULTURAL RIGHTS

In this commitment, Jinju has a high score of 53.75, which is much higher than the global average of 34.89. It is observed that Jinju has a proper policy or program to provide cultural services to the citizens; however, there are no official documents to explicitly support that.

First of all, there is a considerable lack of understanding of the concept of 'cultural rights' by the citizens. Not many citizens understand that it refers to the rights of all individuals to freedom of speech, access to heritage, values, and identities, and active participation in cultural life, regardless of living in an urban area or in a rural area. Thus, the participants gave the worst score for the action b), which states that the local government has already adopted a charter or document on cultural rights and responsibilities.

The highest score was given to action f) which reads that policies and programs are developed to promote citizens' cultural creativity and opportunities to participate in cultural activities. The high score for this action seems to be earned due to the traditional folk arts dissemination programs, which have been recently provided by the local government. In 2018, the Jinju Creative Industry Promotion Association was established jointly by the city and the private sectors to foster citizens' opportunities to enjoy the Jinju World Folk Art Biennale 2019, and renew the programs to develop the creative industries.

On the other hand, it was pointed out that opinions of the citizens were not well reflected in determining the priorities of cultural policies. In order to improve this, a program should be prepared to raise citizens' awareness on cultural rights, and this should be made explicit in documents or charters. Seeing the lack of consideration of vulnerable groups and individuals in the process of elaborating and implementing cultural policies, it is urgent to prepare programs that enable socially vulnerable groups to participate in many cultural facilities and programs.

Moreover, considering the population and the distances within the city, a minimum standard for providing basic cultural services to all citizens should be determined and this should be reflected in the formulation of cultural policies. Spatial equity, both between the center and the periphery of the city, and between the urban and the rural area, has to be guaranteed. It is also necessary to introduce policies which can foster citizens' active engagement in cultural practices and cultural creation.

Jinju has been known as a city of human rights, but there are no documents or systems to support this fact. Even though there are many civil society groups in Jinju and their activities are getting strengthened, a lot of effort is still needed to consolidate the city's associative fabric through a network that allows for synergies among them.



CULTURAL RIGHTS

As a solution, a policy should be established to increase the utilization of existing cultural facilities and spaces, and to provide a systematic support system for the vulnerable and the underprivileged groups. In particular, it is important to recognize artists and cultural professionals and their contribution to the local economy, creating the necessary conditions to ensure access to their works and provide adequate support mechanisms for cultural projects. It is also necessary to foresee the cultural demand and prepare a supply plan based on this.

In addition to these issues, it is essential to discuss further how the local government will implement participatory processes and mechanisms to listen to and reflect on the demands of civic groups.



HERITAGE, DIVERSITY AND CREATIVITY

Korea has a strong cultural heritage protection system managed by the central government. Because of this, tangible and intangible cultural properties owned by the local government are relatively well preserved and handed down from generation to generation. Also, in Jinju, the Culture and Sports Tourism Bureau is established so at least the general system can protect traditional cultural heritage, foster cultural industries, and introduce cultural policy. The local government scored high in action a), which states that there is a specific department responsible for cultural policy. In addition, Jinju City has been providing Jinju Culture Promotion Funds for a long time, which constitute the material base for promoting cultural diversity and creativity in the city. This has made possible the success of the Gaecheon Arts Festival, which is Korea's first local arts festival. For this reason, action d), which states that the local government organizes events that encourage artistic creation and group interaction, scored high as well.

Recently, the Science Education Center and the Science Museum were established in Jinju, which greatly support science education activities for citizens and students. In particular, cultural activities such as the dissemination of folk arts through local community centers were chosen at the workshop as a good practice on the promotion of the cultural life of citizens. Based on these finding, actions e) and i) also received high scores.

On the other hand, action g), which concerns the protection and promotion of minority languages, and action h), on a policy to support art education, are seen as very insufficient. Especially, the policies and systems that enable the interaction of science, culture, art, and local history with citizens' daily lives are very inadequate. Also, there is no support for the international activities of local artists.

Therefore, it is necessary to set standards for supporting various international activities involving artists and individuals. Additionally, there should be more ways to systemize the activities of the folk arts promotion and a plan to bring back the originality of local festivals such as the Namgang Yudeung Festival. Furthermore, it is necessary to set up a roadmap for the cultural development strategy.



CULTURE AND EDUCATION

Jinju has been known as a city of education for a long time, but it has not gained a good reputation regarding culture and arts education. The lowest score in this area was given to action c), which concerns whether there is a platform or network that brings together public, civic, and private actors in the field of culture, education and lifelong learning. This is an evaluation based on the observation that although there are many cultural groups scattered, there are no organizations or platforms acting as a tent pole for Jinju's cultural community.

The participants should also have the opportunities to learn about cultural management and cultural policies, which are offered as a university education program. However, a high score was given to action a), which states that the cultural context of the region is reflected in the lifelong education. This evaluation might be based on the observation that the lifelong education program is very active in various universities in Jinju. In this respect, the recent visit of some cultural activists of the Jinju Culture Research Center to schools, and the lectures they delivered on culture and arts of Jinju are relevant.

Additionally, it was noted that 'Jinju Culture Events', an application for smartphones, has been launched for information sharing and access to cultural activities. As a solution for the limitations of the platform, creating a network which gathers professionals of culture, education and lifelong education, the Creative City Citizens Meeting and the Jinju Creative Industry Promotion Association were suggested. There is also a need to systematize cultural education programs by linking cultural and artistic institutions with educational institutions. It was proposed that Mecenat (patronage and sponsorship) should be further strengthened.

Particularly, in order to increase the connection between the cultural sphere and the general education and lifelong education, Jinju citizens requested to establish the "Culture and Arts Education Ordinance". Also, to solve a problem of lack of cultural planning and management, a plan to establish a culture-related department and lectures on cultural management at universities was suggested.

Related issues such as the need to establish educational programs on cultural rights and comprehensive human rights were raised as well.



CULTURE AND ENVIRONMENT

In this commitment, Jinju has a score of 48.75, placing 7th among all commitments, while the global average is the lowest, at 30.11. For Jinju, it is the lowest score excluding 'Culture, City planning, Public Space'.

In particular, the scoring of action (b) on the inclusion of an explicit recognition of the connections between culture and environmental sustainability in local cultural policies gets one of the lowest scores in the self-assessment exercise. Indeed, there is no official document of Jinju policies which explicitly addresses this link.

Although some effort to reduce plastic and fine dust in Jinju has been made occasionally, there are neither local environmental sustainability strategies nor relevant measures in this field. On the other hand, the local government of Jinju is not actively fostering action f), which is about the promotion of citizen initiatives for the sustainable use of public space. Of course, Jinju does offer a program that allow public areas to be cleared or used as gardens, but this is still at a very introductory level.

On the other hand, Jinju was assessed as active in informing and explaining the cultural importance and symbolism of the natural spaces to the citizens. Jinju has well-organized the overall system, such as the performance of the intangible cultural heritage, the cultural utilization of Bibong Mountain, and the construction of the Woodland of Wola Mountain. Developing activities to protect the native seeds through the International Agricultural Fair was also viewed as a good example. However, specific programs to connect culture and environment are still lacking.

Participants at the workshop expressed their wish that the Creative City Promotion Committee will also serve as a platform for discussing the relationship between culture and environment.

Providing a guidebook about the festivals supported by the local government including information on the environmental sustainability, as well as creating and presenting an environmental guide for the local cultural organizations, was suggested at the workshop. In particular, there is a plan to include a program to connect culture and environment as a condition when financially supporting the local cultural organizations.



CULTURE AND ECONOMY

In this area, the result of Jinju's self-assessment and the global evaluation rankings are almost the same. The best rated action is c), which deals with the appropriate contractual and salary conditions for cultural personnel and the recognition of author's rights and neighboring rights. In regard to the former, it was noted that copyright protection is being well implemented in accordance with the copyright laws of the central government. However, since the central government has little control over the contracts and benefits for cultural workers, it is almost impossible for the local government to take action.

The lowest-rated actions are actions d), e) and l), which ask whether there is information and training on author's rights, shared production models and new distribution systems, whether the cultural knowledge and skills are introduced in employment promotion programs, and whether the Chamber of Commerce and Industry (KCCI) is involved in cultural projects. In these actions, Jinju received low scores because the role of the regional chambers of commerce in cultural activities in Jinju is hardly noticeable. Recently, companies such as LH and Namdong Power Generation, which have relocated to the innovative area of the city, are showing their interest in cultural activities such as opera productions and cultural activities for multicultural families.

Action b), which is about the existence of a mechanism to assess the contribution of cultural actors from the public, civic and private sectors to the local economy, was placed in the developing stage. In fact, these mechanisms are very needed to understand the roles of artists in the sustainable development of the city. Action j), which states that the local tourism should interact with the facilities and activities of the cultural ecosystem of the city, was positioned in the developing stage as well.

The participants generally did not favour the separation between culture and economy, and proposed ways to foster cultural industries based on many aspects of the traditional cultural heritage of Jinju to resolve this problem. In other words, it is important to nurture the content industry based on creativity.

At the workshop it was also discussed that there is a need to further strengthen the cultural role of the Chamber of Commerce in the region by raising funds for cultural promotion. Furthermore, a method to develop tourist products that symbolize the identity of Jinju in the field of craft was suggested.

Participants related to the field of art also argued that it is necessary to strengthen economic self-reliance efforts, such as crowdfunding, as in the case of the art group 'Keundeul'.



CULTURE, EQUALITY AND SOCIAL INCLUSION

This part earned the second highest score in the self-assessment, and it is a much higher score when compared to the global average of 2015. It is considered normal, as Jinju has been leading the implementation of social equality through the equality movement and youth movement throughout history.

If we take a look in further detail, we can see that some of the highest scores were assigned to action e), which states that the budget and public resources are used to promote women's participation, and action f), on whether cultural institutions that receive public support are highly valued for their commitment to programs for the poor and the marginalized. For example, Jinju is trying to balance the gender ratio in all committees and programs, and the Jinju Creative Industry Promotion Association operated the art delivery program for the culturally marginalized people in the 'Jinju World Folk Art Biennale 2019'.

However, action g), which reads that steps have been taken to ensure that people with disabilities have access to the cultural facilities and spaces, received a very negative assessment. This might be due to the fact that numerous cultural spaces operated by the private sector are not equipped to accommodate people with disabilities.

On the other hand, the question of whether the government is making an effort to recognize to potential of culture to contribute to the settlement of conflicts in the region (action h) received a moderate evaluation. Jinju has an economic and cultural disparity between urban and rural areas, resulting in cultural conflicts between indigenous peoples and migrants. It is an important task to be solved for social integration. It is a fundamental question to see how culture can play a role in these problems.

In response to this question, some participants suggested that they are currently supporting social integration programs and budgets for youth and marginalized people in Jinju. The alleyway festival, the performance of the new Nori Nanta —the Senori—, and the activities of the Jinju Welfare Foundation are good examples of this. Different ways to link LH's history and culture to create a path of history and culture that connects the innovative city with the inner city of Jinju were proposed in this regard.

At the same time, Jinju does offer various programs for vulnerable groups, but it is found that cultural accessibility for people with disabilities is too limited from the perspective of the overall system.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

This commitment received the lowest score in this overall self-assessment. It is also the only commitment which scored below the global average. Therefore, we need to accurately identify what this finding is implying.

This commitment seeks to examine, among other issues, whether urban planning and master plans clearly recognize the cultural issues and their importance. It also tries to assess whether the local government is promoting active participation of citizens in urban design and architecture.

Jinju is at a low-end stage in the overall development of these practices. Jinju was given the lowest scores in these two actions: b) there is a reference guide on “cultural impact assessments” developed for everyday use in urban planning policies, and a training program to support its use, and h) there is a range of public spaces which, thanks to their symbolism, are considered public goods. Both of these actions earned 2 points out of 9 only. This is the result of a lack of understanding of what ‘cultural impact assessment’ stands for, not having a list of publicly owned spaces, and not providing opportunities for the citizens to access and utilize those spaces. The average score for citizens’ participation is also in the mid-level.

Nevertheless, in the policy of urban transportation, action k), which suggests that the cultural approach of urban residents and vulnerable groups should be taken into account, received a relatively high score of 7. The participants noticed the local government is constructing a transportation system to enhance cultural accessibility for rural people and vulnerable groups.

Some participants, however, pointed out that the local government does not consider too much about the city skyline in the architectural design. On the other hand, in the case of Changwon city, it is set as the ordinance.

The most important measure will be to establish reference guidelines on cultural impact assessment. Moreover, different ways to foster citizens’ participation in urban planning and public space should be discussed. Citizens should also be encouraged to make a list of places with symbolic features such as the square in front of the Jinju Fortress. In addition, various solutions to transform closed schools into creative spaces for the citizens should be presented, and the urgency to restore Sajiktan at Sangbongdong to recover its symbolism as a creative space needs to be understood. In order to implement these measures, it will be necessary to organize a Citizens Committee.



CULTURE, INFORMATION AND KNOWLEDGE

This commitment received a relatively high score compared to the other ones. As for the ranking, Jinju and the global average both placed 3rd, showing a similar tendency. This means that Jinju is quite aligned to the global trend.

Actions which scored higher here are: a) whether the law respects and protects the freedom and privacy of individuals' artistic expression and c) ensuring that citizens have access to diverse information in their cultural lives. From evaluating these two actions, Jinju is considered to be in the middle level of the advanced stage. However, this finding is not just the result of the local government's effort. Rather, it is the result of the freedom of the press and artistic expression, the central government respecting and protecting personal privacy, and the development of numerous internet homepages and smartphone applications for citizens' use.

On the other hand, action e), on whether there is a mechanism to enable monitoring of cultural development, and f), which involves regularly analyzing obstacles in the citizens' use of information and communication skills, received mid to low scores. In fact, it is difficult to view that mechanisms of this kind are effectively in place.

One of the most important actions is about grassroots cultural processes, g). This is an action which states that the local government has policies for introducing grassroots cultural processes and that those policies are connected to the social innovation. From the evaluation of this action, the Jinju had a low score of 4 points. This indicates that Jinju is at an early stage of development in this area.

Yet, the fact that grassroots cultural processes, such as the dissemination of folk arts of Jinju, have recently started and are being activated every year, proves that there still is room for improvement. On top of that, a smartphone application called 'Jinju Events' was completed and launched in 2019, which enables citizens to access and share information on culture.

As for a measure that could be adopted here, the participants agreed on the internationalization of the festivals and cultural activities of Jinju. It is expected that international exchanges will enhance the evaluation in this area. Now, a new issue arises about how Jinju should internationalize its cultural activities.



GOVERNANCE OF CULTURE

This is where Jinju and the global average of 2015 both ranked in 6th place. Jinju and the global average both received relatively low scores.

The most important actions here are: a) the local government has an understanding of the 'Agenda 21 for culture' and 'Culture 21: Actions' and reflect them in cultural policies; and b) the local government promotes cultural planning at neighborhood or district level.

Jinju earned 3 points in a) and 7 points in b). It can be interpreted that the local government has an introductory understanding of the 'Agenda 21 for culture'. In fact, Jinju signed the partnership agreement with UCLG last February and is now introducing 'Agenda 21 for culture' to the citizens in the framework of the Pilot Cities program.

On the other hand, in 2018 Jinju set up a 'Creative City Jinju Promotion Plan' which includes cultural plans or strategies at the city level as well as the international level. As a result, Jinju gained a good evaluation in action b), which states that the local government promotes cultural planning at neighborhood or district level.

The participants placed actions f) programs and institutions in receipt of public support develop and practice gender equality, g) ensuring the participation of citizens in the management of cultural institutions, programs, and events, and h) the local government recognizes and supports management practices that are representative of local culture, and develops appropriate management practices for common goods, at the mid-level in the developing stage. Relatively low scores were given to actions i) and j), which are about the existence of a civil society platform connecting NGOs, cultural stakeholders from different sectors and citizens, and training programs. Despite the fact that the 'Historic Jinju Citizens' Meeting' has recently carried out numerous campaigns such as the "Jinju Citizens' Meeting on the issue of Jinju Fortress Square" and "Preservation of Dinosaur Footprints", it is indicated that the formation of civil society platforms and civil society networks has not matured.

The participants rather counted the Creative City Jinju Citizens' Meeting and Creative Industry Promotion Association, both formed and established in 2018, as a good practice to collect the opinions of citizens and carry out various cultural projects.

A measure that could be adopted in this area can be promoting the formation of a network that serves as a tent pole for small civil society associations. In this regard, it is believed that it is necessary to organize and carry out programs to cultivate competent cultural planners in Jinju.

In addition, new issues came across as to how the local government and central government should cooperate in the restoration of cultural heritage.



CONCLUSION

The city of Jinju recognizes the importance of sustainable urban development and is currently endeavouring to be recognized as a creative city by designing and implementing a new city model through the “Creative City Jinju Promotion Plan”, focused on preserving local cultural identity, fostering creative industries based on traditional folk arts and crafts, and seeking cultural diversity, social inclusion and respect for the environment.

Jinju has a unique cultural identity with over 1300 years of history. Traditional cultures have been inherited generation from generation, and despite historic events the city has well-preserved cultural assets in the field of crafts and folk arts so, as expected, the self-assessment shows that one of the most visible strengths in Jinju’s approach to culture and local sustainable development lies in the area of ‘Heritage, diversity and creativity’. The analysis suggests that it would be necessary, though, to reinforce the cultural development strategy with specific measures to expand its scope, thus reaching all citizens with adequate dissemination programmes and providing an international approach that allows interaction with foreign artists and performers.

‘Culture and Education’ emerged at the self-assessment workshop as one of the areas which may deserve further attention, according to the low scores obtained. Although Jinju is well-known for its educational policies, there is little evidence of a solid connection to the culture and arts area: the city is lacking a platform or network that brings together public, civic, and private actors in the field of culture, education and lifelong learning, and also needs the systematization of cultural education programs which bring together cultural and educational institutions.

The scores obtained in the commitment ‘Culture, urban planning and public space’ reveal another area which may benefit from specific measures to address detected weaknesses such as the cultural and economic gap between the urban and rural areas of Jinju, these latter most populated and lacking convenient cultural facilities and transportation to central cultural venues.

Finally, a further set of elements which could also deserve attention and which cross several thematic areas also emerge from the analysis:

-  more needs to be done to ensure social inclusion at all levels, fostering minorities and vulnerable groups’ involvement in cultural life and decision making processes.
-  there is a necessity to clarify the role of culture in other policy areas, so a cross-cutting approach in innovative cultural initiatives should be encouraged.
-  the promotion of initiatives for the sustainable use of local facilities and public space deserves special attention, particularly with regard to the environment and climate change.



CONCLUSION

NEXT STEPS

Following this self-assessment workshop, a steering group made up of workshop participants will be called for, and a work programme will be developed to build on the good work being done and address the issues identified in this first phase of the Pilot Cities Global programme.

APPENDIX 1: LIST OF PARTICIPANTS IN THE WORKSHOP

NAME - SURNAME	ORGANIZATION
GROUP A	
COORDINATION	
Seongjin Nam	Jinju Samcheonpo Nongak -Farmers' performance- / Professional Performer
Yong-min Shin	Gyeongsang National University. Faculty of Humanities / Professor of German Language and Literature
FACILITATOR	
Prof. Byung Hoon Jeong	Jinju Creative City Network Promotion Committee / Chairperson
PARTICIPANTS	
Eunjin Jeong	Traditional Art Group Nol-j (private sector) / Director
Beomju Bak	Troupe Hyunjang / Deputy Director
Mincheol Park	Namuya workshop / Artisan
Yeonhui Kim	Educator
Juran Yoon	Local culture & arts education / Instructor
Kyuwan Hwang	Jinju National University of Education / Professor
Deokhee Yu	Department of Culture & Arts of Jinju Local Government. Cultural Heritage Team Manager
Jangho Seok	Chinju Culture and Arts Center Foundation / Director
Wooyul Jung	Culture & Arts Group Onter (private sector) / Director
GROUP B	
COORDINATION	
Cho-yeon Bak	Violinist
FACILITATOR	
Cho-yeon Bak	Cultural Advisor
Sylvia Amann	Cultural Advisor
TRANSLATOR	
Mi-eun Lee	
PARTICIPANTS	
Byungju Kang	Department of Culture & Arts of Jinju Local Government. Cultural Heritage Team

APPENDIX 1: LIST OF PARTICIPANTS IN THE WORKSHOP

NAME - SURNAME	ORGANIZATION
Taerin Kim	Gyeongnam Ethnic Artists Associations, Jinju Branch / General Manager
Jeyoung Kim	Jinju Ogwangdae (Mask Dance Drama of Jinju) / Professional Performer
Sunhee Nam	Jinju Gyobang Gutgeori Dance / Professional Performer
Seonghan Nam	Daesun Textile (Silk) / Manager
Haeyeong, Maeng	Department of Business Administration in Gyeongsang National University / Faculty
Jaegyun Kwag	Seokyung Cable Television Co. Ltd / Director of Broadcasting
Motahareh Zarefard	Ph.D, Management Information Systems (MIS)
Mi Park	Department of Culture Contents in Gyeongsang National University / Graduate Student

GROUP C

COORDINATION

Yun-hak Seong Jinju Creative City Network Promotion Committee / Officer

FACILITATOR

Marta Llobet UCLG Consultant

TRANSLATOR

Dukeun Chung

PARTICIPANTS

Jeongok Yi	Women Peasant Culture Welfare Center of Jinju / Office Manager
Im-sik Choi	Korea Land & Housing Corporation / Regional Cooperation Office General Manager
Jiyeon Won	Social Enterprise Saenori (private sector) / Committee Manager
Yeon-o Jeong	Danwon Crafts / Artisan
Jawon Sim	Korean-Chinese Tea Culture Institute / Head
Myungjung Ko	Jinju YWCA / General Secretary
Beoungcheal Ahn	Department of Urban Restoration of Jinju Local Government / Department Manager



APPENDIX 1: LIST OF PARTICIPANTS IN THE WORKSHOP

NAME - SURNAME	ORGANIZATION
Gil-ju Do	Department of Urban Restoration of Jinju Local Government / UNESCO Team
Yeonhee Kim	Local Community Institute / Researcher



CONTACTS

For further information on this exercise, please contact:



City of Jinju

Professor Jeong

Email: bhjeong@gnu.ac.kr

Web: www.agenda21culture.net



United Cities and Local Governments (UCLG) - Committee on Culture

Email: info@agenda21culture.net

Web: www.jinju.go.kr





JINJU
Pilot City • culture 21



CHARM
JINJU
참진주

