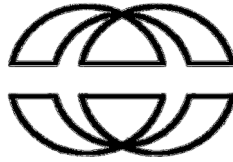


## **WCC-Asia Pacific Region**

### **WCC-World Craft Cities list (2014-2018)**

- |                                 |  |
|---------------------------------|--|
| 1. Dongyang, China (2014)       | WCC-World Craft City for Woodcarving                 |
| 2. Yogyakarta ,Indonesia (2014) | WCC-World Craft City for Batik                       |
| 3. Mamallapuram, India (2015)   | WCC-World Craft City for Stone Carving               |
| 4. Jaipur, India (2015)         | WCC-World Craft City                                 |
| 5. Dehua,China (2015)           | WCC-World Craft City for Porcelain                   |
| 6. Hui'an, China (2015)         | WCC-World Craft City for Stone Carving               |
| 7. Isfahan, Iran (2015)         | WCC-World Craft City                                 |
| 8. Tabriz, Iran (2015)          | WCC-World Craft City for Carpet Weaving              |
| 9. Xianyou, China (2016)        | WCC-World Craft City for Chinese Classical Furniture |
| 10. Donghai, China (2016)       | WCC-World Craft City for Crystal                     |
| 11. Fuxin, China (2016)         | WCC-World Craft City for Agate                       |
| 12. Lalejin, Iran (2016)        | WCC-World Craft City for Pottery                     |
| 13. Mashhad, Iran (2016)        | WCC-World Craft City for Gemstones                   |
| 14. Madaba, Jordan (2016)       | WCC-World Craft City for Stone Mosaics               |
| 15. Hebron, Palestine (2016)    | WCC-World Craft City                                 |
| 16. Tripoli, Lebanon (2016)     | WCC-World Craft City                                 |

- |                                     |   |
|-------------------------------------|---|
| 17. Sirjan, Iran (2017)             | WCC-World Craft City for Kilim                            |
| 18. Marivan, Iran (2017)            | WCC-World Craft City for Klash (Footwear) Stitching       |
| 19. Kalpourgan, Iran (2017)         | WCC-World Craft Village for Handmade Pottery              |
| 20. Sakon Nakhon, Thailand (2017)   | WCC-World Craft City for Natural Indigo                   |
| 21. Lalitpur, Nepal (2018)          | WCC-World Craft City                                      |
| 22 . Gianyar-Bali, Indonesia (2018) | WCC-World Craft City                                      |
| 23. Kuching, Malaysia (2018)        | WCC-World Craft City                                      |
| 24. Khon Kaen, Thailand (2018)      | WCC-World Craft City for Ikat (Mudmee)                    |
| 25. Meybod, Iran (2018)             | WCC-World Craft City for Handwoven Floor Covering (Zilou) |
| 26. Abadeh, Iran (2018)             | WCC-World Craft City for Woodcarving (Munabbat)           |
| 27. Khorashad, Iran (2018)          | WCC-World Craft Village for Towel Weaving (Toebafi)       |
| 28. Mysore, India (2018)            | WCC-World Craft City                                      |
| 29. Anxi, China (2018)              | WCC-World Craft City for Rattan Iron Craft                |
| 30. Bahla, Oman (2018)              | WCC-World Craft City                                      |



### **Designation of a WCC Craft City: Guidelines**

A network of creative craft cities worldwide has been recently launched by the World Crafts Council (WCC) in the framework of the creative economy and in response to the growing awareness of the contribution of local authorities, craftspeople and communities to cultural, economic and social development.

Through this innovative and unique network, WCC intends to:

1. highlight, on a global platform, the reputation and assets of a creative city/region in a
  - i. specific craft discipline or raw material ;
  - ii. a certain article or group of articles;
  - iii. or for a variety of crafts
2. encourage government to support and make future commitments to the development of the craft in their city/region;
3. strengthen local potential for innovation and the development of creative tourism ;
4. promote the exchange of know-how, experiences and best practices in diverse craft fields, at the national, regional and international level ; and
5. to create new opportunities for co-operation and partnership between the designated creative craft cities.

The WCC network will also bring a complementary contribution to the UNESCO Creative Cities programme and foster interaction between crafts and other creative industries.

Interested cities are invited to submit their candidatures to the WCC Regional Secretariat with the relevant documentary evidence listed in the enclosed “Guidelines”

The applications will be considered by an independent panel of craft specialists before the final decision by the WCC Board. Information on the selected creative craft cities will be posted on the WCC website and the regional websites.

## Conditions of the programme

### Designated craft cities must

1. provide a contact name and address and website to be used on the WCC International website;
2. must use the assignation *World Crafts Council City for ...* (followed by the relevant specialism/material etc)
3. acknowledge the support of the WCC International through the use of its logo on promotional materials, for the duration of the accreditation, by stating that the XXX City is a World Crafts Council Craft City;
4. submit a report to the WCC International Secretariat on their activities and projects after two and four years of accreditation. If, after two reminders, a city has not provided this report, the WCC Board may invite it to leave the network ; and
5. the city or region will be expected to work with other WCC designated locations on future projects. This may involve working as a juror on the evaluation committee or assisting in a future WCC project.

### Eligibility

Cities and localized regions (made up of towns or villages known for one type of craft) meeting the following criteria will be eligible to apply:

1. The applicant area must have a tradition of craft(s) which are well known both nationally and/or internationally for the quality and skill of craftsmanship.
2. The craft industry must be considered important economically to the people from the region.
3. Up to five applications may be submitted from a single country per year. Multi-national applications are possible if the same craft area crosses political boundaries.

## **Application Preparation**

The application for the designation as a WCC Craft City should be comprehensively documented with information, photographs and statistics, and be no longer than five – ten pages including images, double spaced, 12 point type.

The main contact for the application should be clearly stated along with contact details – address, email and relevant website. If the applicant city or region is successful these contact details will be provided on the WCC website.

The letters of support may add an additional three pages in total.

Applications need to have the support of the local government body, members of the private and public sectors, as well as civic society. This should be demonstrated by a letter from each representative, not to exceed three pages in total.

A leading non-profit organization or an institution belonging to the public sector, (such as a Municipality) in the city that deals with craft should be identified to submit the application to WCC. This is a simple statement declaring that this organization is submitting the application.

## **Application Guidelines**

Applications will be accepted anytime in the year. The application must be e-mailed to the relevant WCC Regional President Secretariat. The application will take three-six months to process depending on timing of a visit to the applicant city.

The application for the WCC Craft City should be comprehensively documented with information, photographs and statistics. General information should include an overview of the city or local region, including general information such as population, economic statistics and relevant descriptions. A list of website links about the area and craft would also be helpful.

## **Craft information**

### Craft in the city or region and the environs

1. Key craft with significant impact on social, cultural and economic development
2. Origin, history and traditions, of the crafts as well as their cultural identity
3. Utilitarian, ornamental, and/or ritual usage of the crafts
4. Where is the craft produced? For example work sheds crafts peoples' homes, museums, studios, etc.
5. What are the raw materials used, how are they made and what are the techniques of production.
6. Markets – who buys the craft from the craftsperson? Are they sold in retail locations, museums, stores, traditional markets or boutiques?
7. Statistics on craftspeople– traditional trained, studio crafts, etc.
8. Trade in craft
9. The relationship of craft to local tourism

### Craft education (not all of these questions will apply to every applicant)

1. How do the craftspeople learn their trade? Are the traditions passed down in the family or community?
2. Are there design schools and designers who work with the craftspeople?
3. What is the creative industry like in your area? Are there institutions which promote craft or educate people about craft?
4. Awareness – are there award programmes and other types of recognition in place?
5. Do the local media and publications cover the craft industry?
6. Do you market in trade fairs, conferences, high profile events
7. What is the approximate number of creative professionals in your area? What is the number of jobs created in the past 5 years?
8. Are there areas or neighborhoods dedicated to creativity (e.g. regeneration plans) – creative clusters and professional associations
9. Does the area have an international reputation?
10. Are there informal educational opportunities?

### Information about crafts people

1. Statistics on crafts people, for example are they traditionally trained in school or universities; do they work in studios, etc.?
2. What are the social conditions of the craftspeople? Do they have health care, retirement rights, etc.?
3. What are the working conditions of the craftspeople? What materials are used in the workshop? What are the environmental conditions in the working area, etc.?

4. Is there a standard rate of pay and if so how much?

Are there creative partnership opportunities? (not all of these questions will apply to every applicant)

1. Museums, galleries, craft centres, craft colleges and schools, etc.
2. Craft promotion and dissemination
3. Craftspeople in architecture
4. Program of activities
5. Public-Private partnerships
6. International co-operation – projects
7. Partnerships – projects for intellectual collaboration with other craft cities

### **The Selection Process**

All applications will first be screened by the World Crafts Council board who will determine if the application is to be shortlisted.

In the event that the Board decides to proceed with the application, there will be an on-site visit. The President of the World Crafts Council in consultation with the relevant Regional President will select a jury of three or more experts to visit the shortlisted city. Each juror will have a background in the field of craft of which at least one will be local to the region.

The 2 to 3 day site visit by the jury will be sponsored by the requesting city or region. These expenses shall include: airfare, local transportation, meals and accommodation.

After visiting the applicant city the jury will meet to discuss and decide on their recommendation. The jury will write up a document with its final recommendation and observations to be considered by the WCC Board.

The final decision shall be made by a majority vote from the WCC Board using the recommendation from the jury. This decision will be decided at a Board meeting or via an on-line discussion.

The results of the vote will be communicated to the applicant within a month of the review or sooner if possible. The decision will be posted on the WCC website and the regional websites. Press releases will be issued by WCC to the major craft publications.

End 20.10.17