



Creative City Network



United Nations Educational, Scientific and Cultural Organization



San Cristobal de Las Casas Designated UNESCO Creative City in 2015



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ENSENADA City of Gastronomy

Designated UNESCO Creative City in 2015



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Paducah City of Crafts & Folk Art Designated UNESCO Creative City in 2013



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Icheon City of Crafts and Folk Art Member of the UNESCO Creative Cities Network since 2010



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Popayán City of Gastronomy Designated UNESCO Creative City in 2005

# Sabores y Saberes

Declaration of San Cristóbal de Las Casas, Mexico, February 2-5, 2018

**CONSIDERING** that, throughout the experience of cultural exchanges at the Sabores y Saberes festival and plenary sessions, municipal leaders, focal points, creatives and experts from UNESCO Creative Cities, including San Cristobal de Las Casas, Mexico (Crafts and Folk Arts); ITKIUS, (International Traditional Knowledge Institute of United States); Ensenada, Baja California (Gastronomy); Icheon, South Korea (Crafts & Folk Art); Paducah, USA (Crafts & Folk Art); and Popayán, Colombia (Gastronomy) have participated in the transversal connection between Gastronomy and Crafts and Folk Art.

**CONSIDERING** the UNESCO Recommendation concerning the Status of an Artist, Belgrade, 27 October 1980.

**CONSIDERING** the ICOMOS INTERNATIONAL LETTER ABOUT CULTURAL TOURISM The management of tourism in sites with relevant heritage (1999) and in particular Principle 5 – The activities of tourism and the conservation of the heritage will benefit to the host community.

**CONSIDERING** the ICOMOS 'Delhi Declaration on Heritage and Democracy', New Delhi, India, on 15th December 2017, and in particular the emphasizes in understanding that "people's perspective is central to heritage, and that ethical principles have to be developed for heritage" and that "cultural identities should not be compromised by uniform and insensitive planning", and that "Collection and dissemination of information related to a heritage resource must be done in a transparent manner, using digital technologies by governments and institutions".

Mary Hammond

**CONSIDERING** the Östersund Declaration at the X UCCN Annual Meeting, September 14-16, 2016, and in particular the "SUSTAINABLE URBAN ECONOMIES: Alleviating poverty and managing economic transitions by enhancing the cultural assets and human potential of cities" and "ENHANCED RURAL-URBAN LINKAGES: Fostering respect for the cultural value of small settlements and landscapes, and strengthening their relationship with cities".

**CONSIDERING** the Paducah Declaration at 2017 UNESCO's Paducah Fingerprint Declaration, September 27, 2017, and in particular "1. INTEGRATE DIFFERENT CREATIVE SECTORS.



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PADUCAH  
City of Crafts & Folk Art  
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Creative Cities don't act only by clusters, but also by hybridation among different fields. Creativity is like love: asks for exchange and sharing. Our main creative identity is based on the quality of crafts and folk art, needs integration and collaboration with other creative fields", and "2. SIGN AN ALLIANCE BETWEEN HERITAGE AND INNOVATION. Cultural heritage is the fountain of the creativity of our cities, but it must also lead the innovation and not only protect the preservation. Creativity must use technological innovators, designers and makers to spread its effect in the field of production and in the horizon of creative manufacturing", and "3. DISTRIBUTE A CREATIVE DIVIDEND. Use innovative tools for the creative cities' economic impact through the promotion of new cultural-based frameworks for taxes, land compensation and equalization, fiscal leverage and management incentives, in order to enhance the return on investment in culture and the spread of positive effects".

**CONSIDERING** the Denia informal Declaration at D\*NA Gastronomic Festival, October 1, 2017, and in particular "the Gastronomic and Cultural wellbeing of our citizens is given by the harmonious interaction between the City and the Rural landscapes, and within all the actors in the food production chain, thus including seeds savers, farmers, traditional food producers, kitchen assistants, sous-chefs and chefs" and "therefore, as Creative Cities of Gastronomy, we encourage our chefs to support the food production chain of our Cities; to develop a Rural-City harmonious relation; to protect and foster the Gastronomic Culture of our Cities, and further expand the exchange and sharing of experiences and local traditional best practices".

**RECOGNIZING** the work done by the Popayán Creative City of Gastronomy during fifteen Gastronomic Congress (2003-2017) dedicated to refine the appropriate format to describe, disseminate and save the traditional gastronomy of Colombia; and their support in a cross-cluster collaboration to define the model of the Festival "Sabores y Saberes".

**RECOGNIZING** the testimony of the artisans, chefs, artists and creatives that participated to the Festival "Sabores y Saberes" that clearly stated: creatives need to have common spaces of interaction, and for a suitable period of time, to share and work in communion; exchange perspectives about their different cultures; identify new and appropriate spaces for cross collaboration, collective creation in real time and exchange of processes and techniques; creatives need to be involved in ensuring that all necessary resources will be provided by the hosting organization, and the documentation of this process will be available to share as well, and improve upon with other members of the UCCN.

*Clayton Fajardo*

*Felipe Lopez*

*GM*

*Juan Carlos*

*Mary Hammond*

*Mary Hammond*

*David*

*Andrés Muñoz* *김성돈* *김서영*

*우대영*

*Bruno*

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RECOGNIZING that the Festival "Sabores y Saberes" represents a new format for UCCN meetings ideal to share experiences, promote the local culture, achieve mutual recognition and understanding, contribute to the economic development of the hosting City's Creative Sector, and to nurturing a culture of peace and sharing, by:

- The implementation of the concept of "Creative Contamination" among different clusters: mixing the creativeness of two or more clusters, represented both by public officials and by expert knowledge keepers, to create a cultural product totally different and new, still respectful of each UCC's cultural heritage and tradition.
- The participation in a commonly developed project with the active collaboration between visiting and local expert knowledge keepers, visiting and local apprentices to share and learn new techniques and methods, thus reciprocally contributing to the professional development of a new globalized and experienced group of creative experts.

*Celestina Lopez*

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*Felipe Lopez*

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RECOGNIZING the good practice established by Paducah Creative City of Craft and Folk Arts in formalizing a local strategy and a public policy to generate beneficial results to all the Community through cultural tourism initiatives.

RECOGNIZING the good practice established by San Cristobal de Las Casas Creative City of Craft and Folk Arts of having adapted an ancestral process that still work as a connector between the city (consumer) and the indigenous villages (producer) in a festival that allows interaction among every actor of the production-consumer chain.

RECOMMEND to all the cities of the UNESCO Creative City Network, but specially to the cities of Crafts and Folk Art and Gastronomy clusters, to embrace this Declaration, and organize in their own places initiatives similar to "Sabores y Saberes" as a full experience of cultural exchange and "Creative Contamination" by adopting the following principles:

PRINCIPLE 1: Through a technological-based platform and with common and agreed formats and protocols, promote and educate about the creative products and the territories where the UCCs have developed their unique sense of place. Entice cultural tourists to visit, engage and interact with the territory (Experiential Tours), in order to----

*Mary Hammond*

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create a better comprehension of the local cultural landscape and offer an economical dividend to the creative actors and knowledge keepers.

**PRINCIPLE 2:** The technological-based platform must allow all UCCs to participate, regardless of resources available, in ongoing exchanges that are both physical and virtual (or a mix of the two) and must benefit the knowledge keepers and creative actors of as many clusters as possible. The platform shall enable knowledge keepers and creative actors to connect directly between and across each creative cluster, to access documentation, and to disseminate the results of such exchanges.

**PRINCIPLE 3:** The technological-based platform should help in collecting and evaluating data and give insights about the social and economic dividend derived by the UCCN events, projects and conferences.

**PRINCIPLE 4:** Recognize the opportunity that a physical space dedicated to cultural innovation offers a trans-disciplinary, cross-cultural laboratory that nurtures, promotes and fosters creative collaboration, and becomes a way to co-create and implement projects focused on the common good of our local and global community.

**PRINCIPLE 5:** Strengthen the mutual cooperation between clusters and cities by sharing creative resources and events, and by exposing the creative actors to new experiences derived from "Creative Contamination" among two or more clusters meeting together.

**PRINCIPLE 6:** Stimulate the collaboration between Crafts and Folk Art, Gastronomy and Music, with Literature, Media Arts and Film clusters to create compelling storytelling messages about the uniqueness of each artisan, chef, cook, farmer, musician, instrument builder of the Gastronomy, Craft and Folk Art and Music networks. Crafts and Folk Art, Gastronomy and Music are particularly suited to non-verbal communication among peoples of different culture, and speaking different languages, thus allowing "Creative Contamination" of different local cultural expressions.

**PRINCIPLE 7:** Strengthen the effort of documenting and preserving the traditional knowledge of the artisans, craftsmen, home cooks and chefs, and make sure that all of them can evolve their traditional practices with current innovation and discoveries, as a sustainable evolution of their knowledge, and not as the abandonment of their traditional way of operating.

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**PRINCIPLE 8:** Recognize the importance and the educational opportunity that physical encounters represent to build partnerships and best practices in and within clusters. At this purpose define principles and guidelines, with guidance from **cultural exchange experts**, for facilitating the organization and the participation to the physical encounters and fully capitalize upon the opportunities for technical Knowledge Keepers to document and disseminate the results of such exchanges.

We, the Creative City delegations of the “Sabores y Saberes” Craft and Folk Art and Gastronomy Festival, held in San Cristobal de Las Casas, Mexico, February 2-5, 2018,

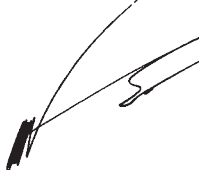


**ADOPT** the above describe Principles and ASK the other members of the UNESCO Creative City Network to:

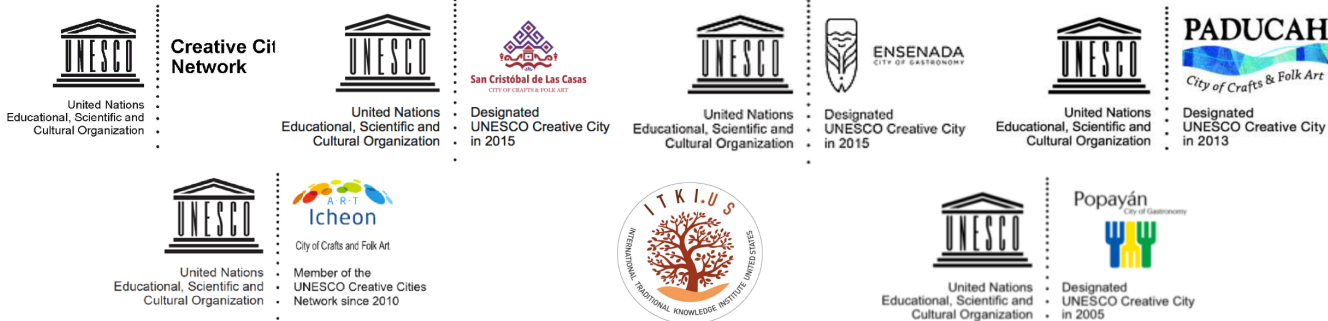
**PROMOTE** within all national agencies and chairs of UNESCO the participation of all level governments, civil society, academics to strength the capacities of all cities in addressing specific subjects, objectives and goals, and increase the effectiveness of the communication and awareness about the outcomes of projects.

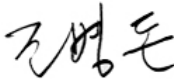
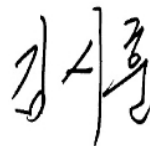

**PROMOTE** within all level of GOVERNMENT the adoption of this Declaration and the allocation of appropriate resources to implement and integrate in the *Cultural Policies for the Sustainable Urban Development* strategic plan in each city.



The Representatives that we indicated below, accept and adopt this Declaration and authorize to use their digital signature for this propose.

DELEGATES (Cities' Representatives)			
Name	City	Position	Signature
Marco Antonio Novelo Ozuna	Ensenada, Baja California Mexico.	Mayor	
Jared Isaac Gutiérrez López	Ensenada, Baja California Mexico; International Affairs Office.	Director	
Damian Valles Cañedo	Director of Ensenada Ciudad Creativa A.C., Baja California, Mexico	Focal Point	



DELEGATES (Cities' Representatives)			
Name	City	Position	Signature
Byungdon Cho	Icheon, Incheon, Suth Korea	Mayor	
Kim Si-Hun	Icheon, Incheon, Suth Korea; Culture and Tourism Division	Division Director	
Oh Jae-Hoan	Icheon, Incheon, Suth Korea; Creative City & Exchange team	Team leader	
Woo Da-Kyung	Icheon, Incheon, Suth Korea; UNESCO Creative city work Exchange with Americas	Focal Point	

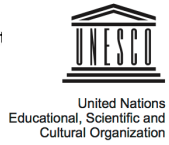


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DELEGATES (Cities' Representatives)			
Name	City	Position	Signature
Brandi, Harless	Paducah, Kentucky, US	Mayor	
Mary, Hammond	Paducah, Kentucky, US	Focal Point	
Laura, Oswald	Paducah, Kentucky, US	Alternative Focal Point	





DELEGATES (Cities' Representatives)			
Name	City	Position	Signature
Cesar Cristian Gómez Castro	Popayán, Cauca, Colombia	Mayor	
Enrique González Ayerbe	Gastronomic Corporation of Popayán	President	
Felipe Yepes Uribe	Popayán, Cauca, Colombia	Focal Point	
Carlos Umberto Illera Montoya	Gastronomic Corporation of Popayán	Representative	



DELEGATES (Cities' Representatives)			
Name	City	Position	Signature
Marco Antonio Cancino González	San Cristóbal de Las Casas, Chiapas, Mexico	Mayor	
Oscar Takeshi López Moreno	San Cristóbal de Las Casas, Chiapas, Mexico	Government Representative	
Isaac Jonatan Cordero Hernández	San Cristóbal de Las Casas, Chiapas, Mexico; Secretary of Colectivo Torath ONG	Focal Point	
Gloria Susana Montes de Oca Dominguez	San Cristóbal de Las Casas, Chiapas, Mexico; Mexican Association of Business women Chapte SCLC.	President	
Alethia Díaz Vazquez	San Cristóbal de Las Casas, Chiapas,	Expert Representative	



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San Cristóbal de Las Casas  
CITY OF COURTS & FOLK ART  
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Popayán



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Witness of Honor			
Name	Organization	Position	Signature
Nuria Sanz	UNESCO MEXICO OFFICE	Director	
Giuseppe, Biagini	ITKIUS (International Traditional Knowledge institute USA)	Director	

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