Minutes of AWARD of Excellence for Handicrafts Programme Workshop

28 December, 2013
Beijing

I. Welcome Remarks by President of WCC

Mr. Wang Shan welcomed all participants present at the workshop. He explained the initiative of the workshop was to continue the AWARD Programme which has been undertaken by UNESCO. He especially appreciated what had been done by Ms. Beatrice Kaldun, Cultural Program Specialist of UNESCO Beijing. He also informed all participants of the meeting with Mr. Bandrin Francesco, Assistant Director-General of UNESCO about preliminary cooperation intention towards the AWARD Programme.

II. Introduction of Participants by Secretary General of WCC

Ms. Chen Jing introduced all participants present.

Wang Shan President of World Crafts Council (WCC)
Dr. Ghada Hijjawa-Qaddumi President of WCC-Asia Pacific Region (APR)
Alberto de Betolaza President of WCC Latin America
Cindy Bowden President of WCC North America
Chen Jing Secretary General of WCC
Edric Ong Vice President of WCC-APR & VP of South-East Asia
Dinara Chochunbaeva Vice President of WCC-APR, Central Asia
Aizhan Bekkulova Vice President of WCC-APR, Central Asia
Manjari Nirula Vice President of WCC-APR, South Asia
Simon Wroot Past President of Canadian Crafts Federation
Milo Pinckney Board member of WCC North America
Beatrice Kaldun Cultural Program Specialist of UNESCO Beijing
An Jongchoul Secretary General of Cheongju International Craft Biennale Committee
Eum Okkyung Individual Artist
Joseph Lo International Cultural Consultant
Li Jiangping Cultural Consultant
He Wanfei Assistant of UNESCO Beijing

III. Programme Introduction by Joseph Lo/Edric Ong
Mr. Edric Ong was requested by Ms. Chen Jing to briefly introduce the programme (annex I). Besides, he also added that one of the benefits of this programme is to set an international benchmark for crafts by providing a label of excellence.

Mr. Joseph Lo supplemented and emphasized that the Award is given to products not artisans and this is not a competition. According to his working experience in crafts training workshops, this programme could be introduced as a development tool and the value of the programme includes artisan recognition.

IV. Cooperation Progress Introduction by Beatrice Kaldun

Ms. Beatrice Kaldun gave a brief on the draft MoU between WCC and UNESCO on the Award Programme. She expressed her willingness of signing this MoU with WCC and wished to keep carrying out this programme. The MoU is attached as annex II.

V. Discussion on the cooperation between WCC and UNESCO

It was pointed out that the future programme, according to this MoU, will be World Crafts Council Award of Excellence for Handicrafts under patronage of UNESCO.

Milo Pinckney provided his professional opinions on drafting contracts and was convinced that there was not supposed be any objections after going through this MoU by UNESCO’s legal department.

Chen Jing explained the draft timetable of Award programme East Asia in 2014. Attached as annex III.

East Asia, South Asia, Southeast Asia and Central Asia where this programme has been going on for years indicated that they will keep this programme alive if WCC decided to take it over. Cindy Bowden and Dr. Ghada respectively represented North America and West Asia showed their interest in starting this programme in their regions.

Edric Ong proposed South-Pacific region could join either one of the Asian regions as a trial in 2014.

All participants agreed with the MoU, which will be submitted to UNESCO headquarters once passed by the majority of WCC Board.

VI. 2014 Golden Jubilee Celebration Summit Brief

Chen Jing explained the draft Guideline for Golden Jubilee Celebration Summit, which was distributed to all participants and attached as annex IV.
All participants found it reasonable to charge at this price. They were also told that pre-exhibition online registration had started at WCC’s website. WCC regional presidents present expressed their willingness to spread the news to its regional members.

The Secretariat explained that more details would come soon as long as the registration system was finalized.

Ms. Beatrice Kaldun suggested a cultural tour including World Heritage sites in the post-conference tours.
Understanding the UNESCO Award of Excellence evaluation criteria
The Awarded Products

Thailand, 2004

Deva Candle Stand

By: Triumph

Award of Excellence
The Awarded Products

UZBEKISTAN, 2005

“Icat” technology fabric

by: Mirzakhmedov Rasuljan

Award of Excellence
The Awarded Products

Myanmar, 2005

Vase (WA 482)

by: Wah Lwin Manufacturing Co., Ltd.
The Awarded Products

Tajikistan, 2005

Women’s combs (walnut wood)

By Gafurov Ikramjan
The Awarded Products

Malaysia, awarded 2002

Melon Teapot

The Awarded Products

KYRGYZSTAN, 2005

Felt panel – basis

by: Ahmatova Raigul, “Felt-studio” group
The Awarded Products

Thailand, awarded 2003
Two-ply-double-hand painted hand-dyed Silk Cloth
By: Ban Reng Khai / Lea Silk
The Awarded Products

Myanmar, 2004

Sculpture 4 WIND

by: TRADITIONS
Iranian products awarded in 2007

Wood rosary with silver inlay

Submitted by:
Reza Nezamipoor Azari
Iranian products awarded in 2007

Silver filigree chocolate basket

Submitted by:
Abdolhamid Moharer
Iranian products awarded in 2007

Azeri silk carpet "Gelim"

Submitted by:
Mohammad Gholi Aghaie, Iran
Iranian products awarded in 2007

"Khatam" inlayed box

Submitted by: Mohammad Ebrahim Golriz Khatami, Iran
Iranian products awarded in 2007

Wool carpet “Gelim Ghashghaei”

Submitted by: Fatemeh Mohammadi Kashkooli
Iranian products awarded in 2007

Bed spread & prayer mat with block printing

Submitted by: Alireza Botlani Yadadegher
UNESCO Award of Excellence
Criteria and Evaluation

Agenda

• Evaluation Panel
• Four key criteria
• Critical Indicators
• Evaluation Templates
• Examples of Awarded craft
Evaluation Panel

• An international selection panel, nominated by UNESCO, evaluates submissions annually on the basis of 4 criteria.

• The panel consists of experts with a broad base of knowledge; such as expertise in handicraft production; understanding of export market demands; and environmental sustainability.
Four Evaluation Criteria

1. Excellence
2. Authenticity
3. Innovation
4. Marketability

Criteria scoring ranges from 0-5
Rating System

Each criteria will be marked according to the following rating system:

5: Excellent
4: Good
3: Average
2: Below Average
1: Insufficient
0: No information

The product is awarded if it receives an average rating of 4 and above.

A “0” mark in one of the criteria disqualifies the product.
A Handicraft is:

• Handmade, or with the use of tools
• Made from natural products
• Incorporates traditional production methods
Excellence
Evaluation Criteria: Excellence

1. **Demonstrated excellence and standard-setting quality in craftsmanship.**
   Determined by the use of high quality materials, a high standard of technique and the special attention to manufacturing detail.

Key Indicators:

- High quality raw materials
- Design
- Main Skills
- Finishing
Evaluation Criteria: Excellence
Textiles and Fabrics – Raw materials

Selection of yarn and/or fabric
• Suitability of the yarn(s) for the product
• Combination of yarns / fabric (is it producing an interesting effect?)
• Durability of yarn/fabric
• Spinning quality

Selection of accessories, fastening and details
• Durability
• Suitability
Evaluation Criteria: Excellence
Textiles and Fabrics – Main skills

Main skills:

**Dyeing**
- Regularity, or if it is intended to be irregular, how obvious is it?
- Intensity and saturation of colors
- Stability of colors (no running)

**Surface decoration**
*Embroidery, painting, batik, beading, etc.*
- Complexity
- Quality
- Suitability for the product use
- Appropriateness of the patterns
Evaluation Criteria: Excellence
Textiles and Fabrics – Main skills

Weaving
• Regularity
• Complexity
• Edges (straight, even)
• Loose ends and threads
• Fringes
• Type of loom (backstrap, handloom, mechanical)

Sewing
Reflection of the machine used:
• Stitching: quality and evenness
• Tension (front and under-side: quality, evenness, pucker

Reflection of the tailor’s skills:
• Tailoring
• Seams: straight, even, neat
• Corners: straight, even, neat

Knitting
• Regularity
• Complexity
Evaluation Criteria: Excellence
Natural Fibers – Raw materials

Quality of fibers

• Quality of natural fibers and processing (dried, treated for pests)
• Neatness and thinness of cut and split pieces
• Color
• Combination of materials
• Rare, unusual fibers
Evaluation Criteria: Excellence
Natural Fibers – Main skills

Weaving skills (plaiting, wicker, twinning, coiling)
- Thinness
- Evenness, regularity of the shape
- Difficulty, complexity
- Durability

Product assembly/splice
- Quality (How well are parts of the product put together)
- Difficulty
- Originality

Award of Excellence
Evaluation Criteria: Excellence
Ceramics – Main skills

Wedging
• Absence of air pockets

Wheel throwing and turning or hand-building of the clay
modelling, moulding, coiling, casting
• Pot building process
• Difficulty, complexity
• Thinness
• Evenness, regularity of the shape
• Durability
Evaluation Criteria: Excellence
Ceramics – Main skills

Surface decoration
Carving, sculpting, embossing, engraving, inlay, painting, staining, etc.
- Attractive, pleasing to the eye
- Interesting, unusual
- Well-executed
- Complex
- Originality

Firing
- Even firing
- Adequate temperature
- Suitable for the pot to hold water

Glazing
- Application
- Quality (see recipe)
- Difficulty
- Uniqueness and aesthetics
- Effect: Crackling, crystallization, etc.
- Suitable for the use

Award of Excellence
Evaluation Criteria: Excellence
Wood – Raw Materials

- Quality of wood and processing (dried, treated for pests?)
- Durability of the wood
- Grain or burl
- Combination of wood materials
- Fragrance
- Rare, unusual wood
Evaluation Criteria: Excellence
Wood – Main skills

Turning skills
• Evenness
• Difficulty

Product joinery/assembly
• Quality (How well are parts of the product put together)
• Difficulty
• Originality
Evaluation Criteria: Excellence
Wood – Main skills

Surface decoration

*Carving, engraving, inlay, painting, staining, marquetry, pokerwork/pyrography etc.*

- Attractive, pleasing to the eye
- Interesting, unusual
- Well-executed
- Complex
Evaluation Criteria: Excellence
Stones and Metal

**Stones:**
- Harmonious Cut
- Purity of the stones
- Quality/solidity of the mount

**Metal:**
- Thinness and regularity of lines
- Details in patterns
- Complexity of techniques (e.g., use of mold’s repousse)
Evaluation Criteria: Excellence

Design

Design and patterns
- Attractive, pleasing to the eye
- Interesting
- Practical for the intended use of the product
- Complexe

Color, tone
- Aesthetics
- Color combination

Balance
- Stand-up and no tip-over

Shape

Size and weight

Thickness

Texture
Evaluation Criteria: Excellence

Finishing

Details/Attachment of Details

• Fastening (e.g.: buttons, zippers, clips): neat, well attached
• Decorative details: enhancing or distracting, well attached

Finishing

• Loose ends and threads
• Lining
• Finishing inside/outside
Evaluation Criteria: Excellence
Showcase Example

Bamboo box with silk lining
Abiza Company Limited, Thailand

High quality raw materials with an excellent finishing
Authenticity
Evaluation Criteria: Authenticity

2. Expression of cultural identity and traditional aesthetic values.

Demonstrated by a well-achieved application of aesthetic and cultural expression or traditional crafting technique.

Key indicators:
• Inspiration
• Identity
• Traditional Aesthetics
Evaluation Criteria: Authenticity

A **traditional** craft has its roots in the past…but remember what we think of as traditional has evolved over time: tradition is not static.

An **authentic** craft: made by real craftspeople, often those who have made it over time. But remember, craftspeople like to change the way they make things. Therefore a new product can also be authentic.

A test of whether or not a product is authentic is to ask people if they recognize some aspect of it as being from their community.
Evaluation Criteria: Authenticity

Authenticity analysis:

- Does the product involve local/traditional designs or a successful application of a traditional crafting technique?
- Is the source of inspiration obvious and credible?
- How does this piece of product identify or represent the maker?
- Are the patterns and technique used for this craft representative of the producer’s locality or geographical context?
- Are the colors/color mix traditionally used?
- Is the design of this product in line with its traditional use?
Evaluation Criteria: Authenticity
Showcase Example

Moyang Sauh (Spirit of the anchor)
DESA, Malaysia

Sculpture traditionally used by the Mah Meri’s for healing purpose or worship
Evaluation Criteria: Authenticity
Showcase Example

Decorative dyed banana leaf trays
Sylvia M. Campos
Reeds and Weeds
Philippines, 2004
Innovation
Evaluation Criteria: Innovation

3. Innovation in design and production.

Demonstrated by an effective and successful blend of traditional and contemporary, or inventive and creative use of material, design, and production processes.

Key indicators:

- Overall design
- Color mix
- Innovative aspects
Evaluation Criteria: Innovation

- Harmonious blend of contemporary and traditional: design, materials, techniques and processes

- Innovative features:
  - Design, technique, materials, function of the product.
  - Are the innovations appropriate for the intended use?
  - Originality, uniqueness of the product
Evaluation Criteria: Innovation
Showcase example

Vase
Wah Lwin Manufacturing Co., Ltd
Myanmar

The 2006 International Jury noted that this handicraft product has successfully illustrated tradition through its unique shape while deploying innovative design skills which provide the product with a modern touch.
Marketability
5. Marketability of the craft products with potential for the world market.

Related to the functionality of the product, the safe use by potential buyers, a balanced price-quality relationship or the sustainability of production.

Key indicators:
• Price-Quality Relationship
• Function and Design
• Competition and Market Potential
Evaluation Criteria: Marketability

**Price-Quality Relationship**
- Does the price justify the value and quality of the product?
- Is there good value in the product?
- Does the product have any perceived value?

**Function and Design**
- Is the product functional?
- Is the over-all design appropriate for its intended use?
- Is the color mix suitable for the targeted market?
Evaluation Criteria: Marketability

**Competition and Market Potential**

- Is this type of product already sold widely in the market?
- Are there obvious potential markets for this product?
- Are the labels recognized by international security norms?

**Sustainability of Production**

- Are the materials used widely available and sustainable?
- Can the production capacity meet the demand?
Evaluation Criteria: Marketability
Showcase Example

Double ikat scarf
Chabatik at Mingmuang, Thailand

Design, color mix, versatility (garment or decorative item) create an excellent potential for the world market.
Pre-conditions:
Respect for the environment and Social Responsibility
Respect for the environment
Pre-condition: Respect for the environment

Respect for the environment in materials and production techniques.

Exemplified through the use of natural dyes, natural fibers, recycled materials and the use of materials and production processes that are environmentally friendly.

Key indicators:
• Use of raw materials and dyes
• Sustainable supplies of raw materials
• Use of recycled products
• Waste treatment
Pre-condition: Respect for the environment

Eco-friendly raw materials, non damaging to the environment

- Selection, treatment and processing of raw materials harmless or non threatening to the environment and animal species,
  - Dyes, paint, varnish (natural, chemical, non toxic)
  - Use of natural fibers
  - No use of protected and/or endangered species (vegetal or animal)
Pre-condition: Respect for the environment

Sustainable supplies of raw materials

- Place and technique of harvest or collection of raw materials
- Replanting, growing or raising of used species
- Effect of intensive production of the handicrafts
Pre-condition: Respect for the environment

Usage of recycled products

- Use of recycled products as raw materials
- Potential for the product to be recycled
- Non polluting recycling process
Pre-condition: Respect for the environment

Eco-friendly waste treatment of materials

- Treatment, reuse or recycling of bi-products or wastes
- Location of wastes’ disposal
Pre-condition: Respect for the environment

Showcase Example

Handwoven Pina-Silk Fabric
La Herminia Pina Weaving, Philippines

Innovative use of pineapple fiber – recycling of the fruit wastes and manual scrap and sun-drying to process the pineapple fiber
Social Responsibility
(Fairness)
6. Social responsibility:

The producer must affirm that no labour law or copyrights was violated and no individual or group exploited unfairly at any stage in the production of the submitted craft.

Key indicators:
• Respect of labour law
• Respect of artists’ rights and involvement
• Respect of IPR
• Corporate Social Responsibility
Precondition : Social responsibility

Fairness Analysis

• Were all people involved in the production of this craft treated according to national labor laws and International Human Rights? (work condition, wages)

• Were the artists’ rights appropriately recognized (if the product is submitted by community groups, cooperatives and private businesses)? (agreements with and involvement of artisans in the creation, distribution and promotional processes)

• Can the applicant guaranty that no copyrights have been violated?

• Has the producer made any further attempts to be socially responsible throughout the production process? (training, financial support, family support)
Handwoven Cushion Cover

by: Paula Jones at Mulberries, LAO PDR, 2003

Integrated cooperative with fair wages
Training for women in difficult situations
Showcase Example

Hand Shuttle Woven Silk Double Ikat Scarf
by: Ban Rengkai Foundation, Thailand

The foundation supports village self-sufficiency in integrated farming, sericulture and silk weaving, micro-enterprise, financial security, healthcare and education.
MEMORANDUM OF UNDERSTANDING

BETWEEN

THE WORLD CRAFTS COUNCIL AISBL (WCC)

AND

THE UNITED NATIONS EDUCATIONAL, SCIENTIFIC, AND CULTURAL ORGANIZATION (UNESCO)

ON

THE AWARD OF EXCELLENCE FOR HANDICRAFTS PROGRAMME

This Memorandum of Understanding (hereinafter referred to as “MoU”) is entered into by the World Crafts Council AISBL (hereinafter referred to as the “WCC”) and the United Nations Educational, Scientific and Cultural Organization (hereinafter referred to as “UNESCO”). The World Crafts Council and UNESCO are hereinafter collectively referred to as the “Parties”.

WHEREAS the WCC believes in the need for an award programme for handicraft products to encourage craft-workers to use traditional skills and materials to ensure the perpetuation of traditional knowledge while acknowledging the importance of innovative and marketable designs;

WHEREAS UNESCO believes in the crucial role of culture and creative industries including handicrafts to promote cultural diversity at the international level, foster sustainable livelihoods and long-term employment for artisans, as well as contribute to sustainable development and poverty eradication;

WHEREAS the Parties recognize that they have shared visions and missions in sustainable development of the handicrafts sector through the continuation of the Award of Excellence for Handicrafts programme launched by UNESCO in 2001;

WHEREAS the Parties have consulted with each other on such a partnership and now wish to enter into a working relationship to pursue cooperation, in a synergetic and efficient manner;

NOW THEREFORE, the Parties hereby agree to the following:
Article 1
Objective

Launched by UNESCO in 2001, the Award of Excellence for Handicrafts is a prestigious award aiming to encourage artisans to produce handicrafts using traditional skills, patterns and themes in an innovative way, in order to ensure the continuity and sustainability of these traditions and skills. It aims to promote the diversity of cultural expressions, while fostering social and economic development through the promotion of creativity. The specific objectives of the programme are to establish rigorous standards of excellence for handicrafts; encourage innovativeness while seeking to promote continuation of traditional skills; offer training and support services to craft producers in the improvement of their product design, production and marketing, and protection of their intellectual property rights; and provide market opportunities to ensure sustainability of handicraft industries.

Under this MoU, the Award of Excellence for Handicrafts becomes an international initiative led by WCC under the patronage of UNESCO. It will bring together key stakeholders from member regions of WCC including the artisan communities, to strengthen the status of crafts and crafts networking, promote quality crafts that uphold rigorous standards of excellence at the global, regional, national, and local levels. To this end, the Award of Excellence for Handicrafts will be convened with the participation and support of member regions of WCC.

Article 2
Areas of Cooperation

The Parties undertake to collaborate in the following fields:

1. WCC shall bear the responsibility for planning, coordinating and managing the Award of Excellence for Handicrafts from 2014 until 2016, and UNESCO shall support the WCC in key events organized under the Award of Excellence for Handicrafts programme.

2. The Concept Note for the Award of Excellence for Handicrafts is described and detailed further in Annex I to this MoU.

Article 3
Designated Authority

1. WCC is the responsible entity of the Award of Excellence for Handicrafts programme, under the patronage of UNESCO.

2. The designated authority responsible for the implementation of the MoU on behalf of WCC shall be the WCC Secretariat, and on behalf of UNESCO shall be the UNESCO Culture Sector, based at the Headquarters in Paris.

3. The designated authorities shall:

   (a) be responsible for the establishment of effective communication and liaison between the Parties, and for facilitating, monitoring and reviewing the implementation of the areas of cooperation under this MoU; and,
(b) convene consultations between the Parties, as and when necessary, to ensure effective coordination and a mutual understanding of decisions and actions.

Article 4
Responsibilities

The respective responsibilities of the WCC and UNESCO are described in Annex II to this MoU, and the WCC has secured a dedicated budget for the preparation and organization of activities under the Award of Excellence for Handicrafts programme. The activities undertaken by UNESCO in the context of this Memorandum of Understanding shall be funded entirely by the WCC.

Article 5
Use of Name and Emblem of UNESCO and the World Crafts Council

1. UNESCO hereby grants its patronage to the Award of Excellence for Handicrafts programme, which will take place globally during the timeframe covered by this MoU. As such, UNESCO’s name and logo may be used on all documents relating to the Award, together with the sentence “under the patronage of UNESCO”.

2. Neither Party shall use the name or emblem of the other Party, or any abbreviation thereof, in connection with its activities or for any other purposes without the prior written approval of the other Party in each case.

3. The Parties agree that UNESCO will be the only entity granting patronage to the Award of Excellence for Handicrafts programme, which will take place globally during the timeframe covered by this MoU.

Article 6
Protection of Intellectual Property Rights

1. The Parties shall share Intellectual Property Rights in respect of any joint technical development, product development and services carried out in the preparation and realization of the Award, in accordance with terms to be agreed upon mutually.

2. The Parties shall hold Intellectual Property Rights individually in respect of any technical development, product development and services undertaken in the preparation and realization of the Award.

Article 7
Privileges and Immunities

Nothing in or relating to the present MoU shall be deemed a waiver of any of the privileges and immunities of UNESCO.
Article 8
Indemnification

WCC shall, at its own expense, hold and save harmless, defend and indemnify UNESCO, its officials, agents and employees from and against all suits, claims, demands and liabilities of any nature or kind, including the costs and expenses arising out of acts or omissions of WCC.

Article 9
Settlement of Disputes

The Parties shall use their best efforts to settle amicably any dispute, controversy or claim arising out of this MoU or the breach, termination or invalidity thereof.

Article 10
Notification

Any written communications or service of notices under this MoU may be sent to the addresses specified below:

For the World Crafts Council AISBL:
Room 902, No.103 Jixiangli
Chaoyangmenwai, Beijing
P.R.China

For UNESCO:
UNESCO Office, Beijing
Waijiaogongyu 5-15-3
Jianquomenwai Compound, Beijing
P.R.China

Article 11
Supplementary Arrangements

The WCC and UNESCO may, if necessary, enter into supplementary arrangements, as stipulated, for the implementation of the present MoU.

Article 12
Amendment

This MoU may be amended at any time by the Parties, by mutual written consent.
Article 13
Entry into Force, Duration, and Termination

1. This MoU shall enter into force upon signature by the authorized representative of both Parties.

2. This MoU shall be valid for three (3) years from the date of its signature. It may be extended upon written mutual agreement between the Parties.

3. Either Party may terminate this MoU at any time by giving written notification to the other Party of its intention to terminate this MoU, at least six (6) months prior to the intended date of termination.

4. In case of breach of this MoU by either Party, or in case of any fundamental disagreement between the Parties with respect to the Award, the Party in disagreement may terminate this Memorandum of Understanding in writing and with immediate effect.

IN WITNESS WHEREOF, the undersigned, being duly authorized thereto, have signed the present MoU in the Mandarin Chinese and English languages and in four copies. In case of any divergence of interpretation, the English text shall prevail.

For the World Crafts Council AISBL
Wang Shan
President
World Crafts Council AISBL

For the United Nations Educational Scientific and Cultural Organization
Irina Bokova
Director-General
UNESCO

Date: Date:
ANNEX I

CONCEPT PAPER

ON

THE AWARD OF EXCELLENCE FOR HANDICRAFTS

PROGRAMME

1. BACKGROUND

Cultural and creative industries are one of the fastest growing sectors in the global economy and increasingly play a determinant role in the future of countries’ development. Evidence shows that the creative economy is an ever stronger driver of development. Figures published by UNCTAD in May 2013 show that world trade of creative goods and services totalled a record US$624 billion in 2011 and that it more than doubled from 2002 to 2011; the average annual growth rate during that period was 8.8 per cent. Growth in developing-country exports of creative goods was even stronger, averaging 12.1 per cent annually over the same period. For these developing economies, arts and crafts constitute the most important group of creative products, accounting for 60 per cent of their share in the world market for creative industry goods.

Within a context of increasing recognition of crafts not only as living tradition but as creative industries, UNESCO developed and launched the Award of Excellence for Handicraft Programme in 2001 to promote the diversity of cultural expressions and ensure the sustainability of handicraft industries, while fostering social and economic development through the promotion of creativity. The Award aims to encourage artisans to produce handicrafts using traditional skills, patterns and themes in an innovative way, in order to ensure the continuity and sustainability of these traditions and skills. After its initial successful launch in Southeast Asia in 2001 under the name “Seal of Excellence” and its expansion to South Asia, Central Asia and East Asia. Since 2006, this programme has been expanded into a global UNESCO programme active especially in Latin America and the Caribbean as well as Africa.
2. OVERVIEW

Many important achievements have been made in the field of handicrafts and for artisans through the Award Programme worldwide and many of the WCC members use the Award as a tool for excellence in handicrafts developing an essential cultural industry, creating sustainable livelihoods, as well as for ensuring cultural diversity. Many of the WCC members, especially in Asia and the Americas including the Caribbean, are partners and executors of this Programme.

As a part of the global craft community, an artisan and craft support association which has a global reach, WCC is aiming to promote crafts and benefit artisans worldwide. Therefore, the Award Programme offers WCC an important and significant opportunity to reach its goal and disseminate its mission. Taking responsibility for the Award programme, WCC and its members aim to be responsible for raising enough funds for the execution of the Award Programme which includes retaining the cycle of submission, evaluation, awarding, capacity building and support in attending craft fairs, as well as overall administration. WCC would continue to engage with UNESCO and its relevant UNESCO field offices in ensuring cooperation.

3. OBJECTIVES

As an international initiative led by the WCC, the Award of Excellence for Handicrafts programme aims to:

- Bringing together key stakeholders from member regions of WCC and other artisan communities;
- Benefiting morecrafts people and artisan communities with the participation and support of member regions of the WCC;
- Strengthening the status of crafts and crafts networking while promoting quality crafts that uphold rigorous standards of excellence at the global, regional, national, and local levels;
4. PROGRAMME SCHEDULE

| Award Round 2014 | • Launch of the programme  
|                 | • Promotion of the programme  
|                 | • Organization of the award process  
|                 | • Exhibition and Crafts Fair for the awarded products  
|                 | • Assessment of the programme  

| 2015   | • Programme review and evaluation  
|        | • Preparatory consultation  
|        | • Publication and dissemination of the programme  
|        | • Capacity-building for craftspeople  

| Award Round 2016 | • Launch of the programme  
|                 | • Promotion of the programme  
|                 | • Organization of the award process  
|                 | • Exhibition and Crafts Fair for the awarded products  
|                 | • Assessment of the programme  

5. CORE ACTIONS

As this is an Award Programme for handicraft products to encourage crafts people to use traditional skills and materials to ensure the perpetuation of traditional knowledge while acknowledging the importance of innovative and marketable designs, the definition of handicraft, the objectives reflecting specific areas of the programme, benefits for the crafts people as well as the clear and rigorous awarding procedures and evaluation criteria are addressed in the core actions.

A. Definition of Handicraft

Handicrafts are defined as products which are produced either completely by hand or with the help of tools. Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. Handicrafts are made from raw materials and can be produced in unlimited numbers. Such products can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and
significant.

(Adapted from the definition for crafts/artisan products at the UNESCO/ITC International Symposium on “Crafts and the International Market: Trade and Customs Codification”, Manila, Philippines, October 1997)

B. Objectives

Objective 1: Establish rigorous standards of excellence for handicrafts

The “Award of Excellence for Handicrafts” aims to promote quality crafts that uphold rigorous standards of excellence. It aims to ensure that when consumers buy awarded handicrafts, they are buying high quality, culturally authentic products that have been manufactured in a socially-responsible manner with respect for the environment.

Objective 2: Encourage innovativeness

While it seeks to promote the continuation of traditional skills, the Award also encourages product innovation in order to ensure that handicrafts remain relevant, valuable, and marketable in modern life.

Objective 3: Offer training and support services

The Award programme aims to provide capacity-building and training workshops to assist craftspeople in the improvement of their product design and marketing, development of their markets, and protection of their intellectual property rights.

Objective 4: Provide new opportunities to ensure sustainability of handicraft industries

The handicraft sector plays an increasingly significant role in local economic development and poverty eradication. By providing new market opportunities, the programme aims to enable craftspeople to establish sustainable livelihoods. This will be achieved through developing networks of craftspeople and buyers, including the higher-end of the market, and through exhibitions and trade fairs.

C. Evaluation Criteria
A product that is awarded the “Award of Excellence” meets the highest level of craft excellence and is distinguished as a benchmark for craft production. An international panel of experts evaluates submissions based on meeting ALL of the following four criteria. To be certified with the Award, a product must be:

1) **Excellent**
Demonstrated excellence and standard-setting quality in craftsmanship: determined by the use of high quality materials, a high standard of technique and the special attention to manufacturing and finishing details.

2) **Authentic**
Expression of cultural identity and traditional aesthetic values: demonstrated by a well-achieved application of aesthetic and cultural expression or traditional crafting techniques.

3) **Innovative**
Innovation in design and production: demonstrated by an effective and successful blend of traditional and contemporary, or inventive and creative use of material, design, and production processes.

4) **Marketable**
Marketability of the craft products with potential for the regional and/or international market: related to the functionality of the product, the safe use by potential buyers, a balanced price-quality relationship or the sustainability of production.

To be eligible and enter the evaluation, all submissions must first fulfil two pre-conditions. Products and processes must be:

1) **Eco-friendly**
Respect for the environment in materials and production techniques: Exemplified through the sustainable use of natural dyes, natural fibres, recycled materials and the use of materials and production processes that are environmentally friendly.

2) **Fair**
Social responsibility: The producer must affirm that no labour law or copyrights was violated and no individual or group exploited unfairly at any stage in the production of a handicraft submitted for the Award programme.

D. **Benefits**
The producers of the awarded products benefit in the following ways:

**Certificate of excellence**
Each product recognized with the Award is given a certificate. The certificate can be used as a promotional tool (for this specific product or product line only) to attest the quality and authenticity of a product.

**Training and capacity-building**
The WCC assists national craft partners in organizing workshops on product assessment, design, innovation marketing and promotion for the producers of the awarded products and programme applicants.

**International trade fairs and exhibitions**
Producers have the opportunity to display the awarded product at annual exhibitions and fairs and will receive guidance and support about participating in international trade fairs.

**Communication and promotion**
Producers benefit from the communication and promotion campaigns coordinated by the WCC. The WCC promotes and supports production of promotional materials, such as brochures, catalogues and calendars to enhance the visibility and acknowledgment of the Award products.

**Evaluators’ feedback**
The WCC assists each producer of the awarded and non-awarded handicraft to improve the product by providing feedback from the evaluators (ref. E. 2). Often this is linked with training and capacity-building workshops.

### E. Award Process

1) **Submission**
Producers of handicraft products and product lines from participating countries are invited and encouraged to submit their highest quality items for consideration. Products are for sale and are not of purely artistic nature.

2) **Evaluation**
Being a global programme, the Award has adopted regional evaluation in harmony with the local context. Products that meet all the standards are awarded with the “Award of Excellence for Handicrafts.”

International Evaluators evaluate the products against the 4 criteria and the 2
pre-conditions;
A rating system (1-5) is applied to guarantee objectivity;
Feedback of the jury of international evaluators is given to craft people;

3) **Awarding**
Products that are awarded will be announced after the evaluation. The form and number of certificates awarded is at the discretion of the evaluation panel and may vary from year to year.
## ANNEX II

### SHARED RESPONSIBILITIES FOR THE AWARD OF EXCELLENCE FOR HANDICRAFTS PROGRAMME

**BETWEEN WORLD CRAFTS COUNCIL AND UNESCO**

<table>
<thead>
<tr>
<th>WORLD CRAFTS COUNCIL</th>
<th>UNESCO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. INTERNATIONAL SUPPORT</strong></td>
<td><strong>A. INTERNATIONAL SUPPORT</strong></td>
</tr>
<tr>
<td>Facilitating programme establishment on international level through its global network</td>
<td>UNESCO worldwide offices unconditionally support local partners who practically carry out the Award Programme</td>
</tr>
<tr>
<td><strong>B. OVERALL ORGANISATION</strong></td>
<td><strong>B. OVERALL ORGANISATION</strong></td>
</tr>
<tr>
<td>Management and operation of the Programme</td>
<td>None</td>
</tr>
<tr>
<td><strong>C. ORGANISATION SETUP</strong></td>
<td><strong>C. ORGANISATION SETUP</strong></td>
</tr>
<tr>
<td><strong>1. Programme preparatory</strong></td>
<td><strong>1. Programme preparatory</strong></td>
</tr>
<tr>
<td>a) WCC mobilize its members and establishes and supports programme teams</td>
<td>Representatives of UNESCO present at relevant meetings as required</td>
</tr>
<tr>
<td>b) Organization of preparatory meetings including consultation meeting</td>
<td></td>
</tr>
<tr>
<td><strong>2. Programme promotion</strong></td>
<td><strong>2. Programme promotion</strong></td>
</tr>
<tr>
<td>Organization of promotional events</td>
<td>Representatives of UNESCO headquarters, regional or national offices are present at relevant promotional events as a way of showing UNESCO’s support to the Programme</td>
</tr>
<tr>
<td><strong>3. Organization of the award process</strong></td>
<td><strong>3. Organization of the award process</strong></td>
</tr>
<tr>
<td>Organization of submission, evaluation and awarding</td>
<td>a) Recommendation on the composition of international panel</td>
</tr>
<tr>
<td></td>
<td>b) Representatives of UNESCO maybe observers at evaluation</td>
</tr>
<tr>
<td></td>
<td>c) Representatives of UNESCO present at awarding event as required</td>
</tr>
</tbody>
</table>
4. **Awarded products exhibition and promotion**  
   Organization of exhibitions and trade fairs and support to access or attend regional and international crafts exhibitions and trade fairs

5. **Assessment of the entire programme**  
   Organization of assessment including review and assessment meeting and reporting

6. **Programme Publication and dissemination**  
   a)  Organization of news report, brochures, workbooks  
   b)  Dissemination

7. **Capacity-building for craftspeople**  
   Organization of capacity-building and training workshops on the award programme and handicraft development including quality and marketing

**D. FUNDING**

1. WCC will mobilize its members worldwide to raise funds or find sponsors to fund the Award Programme

2. In the transition period of the award programme, funds mobilized by UNESCO field offices especially with government partners shall remain with UNESCO, or shared with local WCC, as suitable to the local situation

**4. Awarded products exhibition and promotion**  
   Representatives of UNESCO present at opening or closing events as required

**5. Assessment of the entire programme**  
   Representatives of UNESCO present at assessment in respective areas

**6. Programme Publication and dissemination**  
   None

**7. Capacity-building for craftspeople**  
   a)  Recommendation on international experts / trainers  
   b)  UNESCO representative present at opening or closing events as required

**D. FUNDING**  
   None
## AWARD Work Plan from China Arts and Crafts Association 2014-2015

<table>
<thead>
<tr>
<th>Activities</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Call for submission</strong></td>
<td></td>
</tr>
<tr>
<td>Update of communication channels and reorganization of the Award team in China</td>
<td>15 Feb. 2014</td>
</tr>
<tr>
<td>Set up Webpage for AWARD and Registration System</td>
<td>1 Feb. 2014</td>
</tr>
<tr>
<td>Translation of updated application kit and other amended documents</td>
<td>1-31 Jan. 2014</td>
</tr>
<tr>
<td>Distribution of application kit to the craft producers through press and the channels of the Award team in China</td>
<td>15 Feb. – 15 Apr. 2014</td>
</tr>
<tr>
<td><strong>Submission management</strong></td>
<td></td>
</tr>
<tr>
<td>Receiving submissions from craft producers in China and Mongolia</td>
<td>1 Apr. – 30 May</td>
</tr>
<tr>
<td>Screening submission forms</td>
<td>1-15 Jun., 2014</td>
</tr>
<tr>
<td><strong>Evaluation (Pre evaluation)</strong></td>
<td></td>
</tr>
<tr>
<td>Preparation of materials from Mongolia and China for evaluation</td>
<td>15-31 June, 2014</td>
</tr>
<tr>
<td>Relevant materials for evaluators (submission forms, log sheet, etc.) to be submitted to evaluators in e-version</td>
<td>7 July, 2014</td>
</tr>
<tr>
<td>Preparation of the evaluation meeting</td>
<td>4-6 July, 2014</td>
</tr>
<tr>
<td>Award evaluation in Beijing</td>
<td>15 July 2014</td>
</tr>
<tr>
<td><strong>Logistics of AWARD products (after pre evaluation) from each region</strong></td>
<td></td>
</tr>
<tr>
<td>Logistics of AWARD products from Each Region</td>
<td>1-30, Aug. 2014</td>
</tr>
<tr>
<td><strong>Evaluation (Final evaluation)</strong></td>
<td></td>
</tr>
<tr>
<td>Preparation of materials from each region</td>
<td>1-30 Aug. 2014</td>
</tr>
<tr>
<td>Relevant materials for evaluators (submission forms, log sheet, etc.) to be submitted to evaluators in e-version</td>
<td>1-30 Aug. 2014</td>
</tr>
<tr>
<td>Preparation of the evaluation meeting</td>
<td>1-5 Sep., 2014</td>
</tr>
<tr>
<td>Award evaluation in Beijing</td>
<td>8 Sep. 2014</td>
</tr>
<tr>
<td><strong>AWARD Exhibition</strong></td>
<td></td>
</tr>
<tr>
<td>Award Products exhibition design</td>
<td>1-30 Aug. 2014</td>
</tr>
<tr>
<td>WCC Award products exhibition during Golden Jubilee Celebration Summit</td>
<td>18-22 Oct, 2014</td>
</tr>
<tr>
<td><strong>Notification and announcement</strong></td>
<td></td>
</tr>
<tr>
<td>Announcement of the awarded products in China Arts and Crafts Association’s website</td>
<td>18 Oct. 2014</td>
</tr>
<tr>
<td>Notifications sent to the producers</td>
<td>20 Nov. 2014</td>
</tr>
<tr>
<td><strong>Trainning workshop during exhibition</strong></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>--</td>
</tr>
<tr>
<td>Preparing the training workshop and invite the speaker</td>
<td>1 Sep. – 30 Sep. 2014</td>
</tr>
<tr>
<td>AWARD project Training Workshop</td>
<td>18 Oct., 2014</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Reporting</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Progress report on Award evaluation meeting with an annex of the citations in English and Chinese, and the AWARD exhibition</td>
<td>31 December 2012</td>
</tr>
<tr>
<td>Final report to WCC international Secretariat and UNESCO Beijing office for the 2014 project</td>
<td>31 May 2013</td>
</tr>
</tbody>
</table>
## Budget Breakdown

<table>
<thead>
<tr>
<th>Evaluation Activities</th>
<th>69700</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation of the documents (translation &amp; printing)</td>
<td>2000</td>
</tr>
<tr>
<td>Venue Fee (Conference room for 2 days, one day for preparation)</td>
<td>5000</td>
</tr>
<tr>
<td>Meals</td>
<td>4800</td>
</tr>
<tr>
<td>Refreshments</td>
<td>500</td>
</tr>
<tr>
<td>Local Transportation</td>
<td>2000</td>
</tr>
<tr>
<td>Expert Accommodation</td>
<td>4000</td>
</tr>
<tr>
<td>Expert Tickets</td>
<td>20000</td>
</tr>
<tr>
<td>Rapporteur</td>
<td>4000</td>
</tr>
<tr>
<td>Expert fee</td>
<td>16000</td>
</tr>
<tr>
<td>Translation</td>
<td>6400</td>
</tr>
<tr>
<td>Certificates</td>
<td>2000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Santa Fe International Folk Arts Market</th>
<th>209500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection and preparation for selling goods</td>
<td>2000</td>
</tr>
<tr>
<td>International Travelling and international logistics expenses</td>
<td>110000</td>
</tr>
<tr>
<td>Santa Fe Market Rent</td>
<td>94500</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3000</td>
</tr>
</tbody>
</table>

| Total                                                      | 279200yuan |

contribution from UNESCO: $41000/258300 yuan
The insufficient part will be covered by products submission Fee, 300yuan/piece, around 20000

China Arts and Crafts Association
Guideline for Golden Jubilee Celebration Summit

Dongyang, China
18-22 October, 2014

GENERAL INFORMATION NOTE

World Crafts Council AISBL is celebrating its 50th anniversary in 2014. Along with series of events, Golden Jubilee Celebration Summit will be convened on 18-22 October 2014 in Dongyang, China.

As part of the Summit, a visit to Nantong International Craft Biennale will take place on 23-25 October.

1. VENUE OF THE MEETING

Golden Jubilee Celebration Summit will take place at China Woodcarving Museum in the city of Dongyang, Zhejiang Province.

2. FRONTIER FORMALITIES

Visitors need valid passport and visa to enter People’s Republic of China, except for those to whom visa-exemption agreements or mechanisms are applicable.

Visas can be obtained from embassies and consular missions of the People’s Republic of China located overseas.

In order to speed up the visa issuance procedure and being issued with official invitation, participants should complete their visa application form by 30 July 2014, and send it by fax or email to the organizer whose contact is as follows:

Ms. Chen Jing/Ms. Sun Yueqi
Room 902, No.103 Jixiangli, Chaoyangmenwai, Beijing, 100020, China
Tel: +86-10-85698714/85698709
Fax: +86-10-66079646
Email: wcc.beijing@gmail.com

3. AIRPORT RECEPTION AND TRANSFERS

The Organizing Committee has arranged for a reception office upon arrival at both Hangzhou Xiaoshan International Airport and Shanghai Pudong International Airport to facilitate the transfer of participants to and from their hotels in Dongyang by bus.

4. REGISTRATION AND BADGES

Online registration will be available from 1 May to 30 July 2014 at www.wcc-aisbl.org. Group registration of over 10 participants is available via emailing registration form (download from www.wcc-aisbl.org) to wcc.beijing@gmail.com by 30 July 2014.

On-site registration desk will be open at Zhejiang Narada Grand Hotel 16 and 17
October from 8 a.m. to 8 p.m. Badges will be issued at the time of registration. All participants are requested to wear them during all the sessions of the Summit.

5. **ACCOMMODATION**

Participants will be accommodated in Zhejiang Narada Grand Hotel, located in Dongyang city.

Address: No.122, Shuguang Rd., Dongyang, Zhejiang, 310007, China
Tel: +86-4006000662

Expenses of accommodation, transfers and meals of the participants will be determined in a package, on price:

- US $75/person/night for two-bed room
- US $100/person/night for single room

which can be paid by bank transfer or be taken at registration desk in Zhejiang Narada Grand Hotel.

6. **ARTS AND CRAFTS EXHIBITION**

The organizing committee has set up an International Pavilion at the 15th Contemporary Arts and Crafts Masterwork Exhibition and International Crafts Exhibition.

Booth Fee: free of charge

Participants are invited to bring crafts items to display on this exhibition. In this regard suggested, participants on exhibition bring the materials for decorating their booths and support the exhibition multicultural atmosphere.

Online registration for booth is available at www.wcc-aisbl.org from 1 May to 30 June 2014.

Detailed logistics information will be found at www.wcc-aisbl.org.

7. **POST-CONFERENCE TOURS**

The Organizing Committee is organizing two tours for all delegates on 26 October-2 November 2014.

Route I: Suzhou-Shanghai-Xi’an-Beijing  eight days
estimated $1320/person (twin-bed room)

Route II: Guiyang-Libo-Xijiang-Shangrila-Lijiang   eight days
estimated $1290/person (twin-bed room)

Detailed information is available at www.wcc-aisbl.org where online registration is provided on 1 May-30 July. Tour fee may be subject to change of total participants of each route.