



United Nations  
Educational, Scientific and  
Cultural Organization



FOCUS

UNESCO World Forum  
on Culture &  
Cultural Industries

## **THIRD UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES**

***CULTURE, CREATIVITY AND SUSTAINABLE DEVELOPMENT.  
INNOVATION, RESEARCH, OPPORTUNITIES.***

**Florence, 2-4 October 2014**

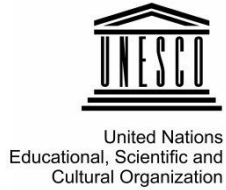
### **PRESENTATIONS of the THEMATIC PANEL INNOVATION, TECHNOLOGY AND KNOW-HOW FOR SUSTAINABLE FUTURES**

#### **Friday 3 October 2014**

*Moderator:* **Paolo Galluzzi** (Italy), Director, Museum of Science History of Florence

*Rapporteur:* **Ritu Sethi** (India), Director, Craft Revival Trust

*Panelists:* **Maurizio Di Stefano** (Italy), President, ICOMOS Italy  
**Chen Jing** (China), Secretary-General, World Crafts Council  
**Aizhan Bekkulova** (Kazakhstan), Chairperson, Union of Artisans of Kazakhstan  
**Alice Perlini** (Italy), Expert in the management of programmes of cooperation for development  
**Josh Nyapimbi** (Zimbabwe), Executive Director of Nhimbe Trust  
**Yasmeen Lari** (Pakistan), Chief Executive, Heritage Foundation of Pakistan  
**Vincenzo Russo** (Italy), Associate Professor, Member of the Scientific Committee of the EXPO 2015  
**Tran Tuyet Lan** (Vietnam), General Manager, Craft Link



## **World Forum on Culture and Cultural Industries**

*“Culture , Creativity and Sustainable Development, Research,  
Innovation and Opportunities”*

*Firenze 2-4 Ottobre 2014*

# **Innovation, Technology and Know-how for Sustainable Futures**

*Reflections on the opportunities and challenges which  
the cultural heritage represents for the sustainable futures*

*Maurizio Di Stefano  
President of ICOMOS Italian National Committee*



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**"Culture , Creativity and Sustainable Development, Research,  
Innovation and Opportunities"**



**Relationship between innovation and creativity**

***Creativity***

***Innovation***

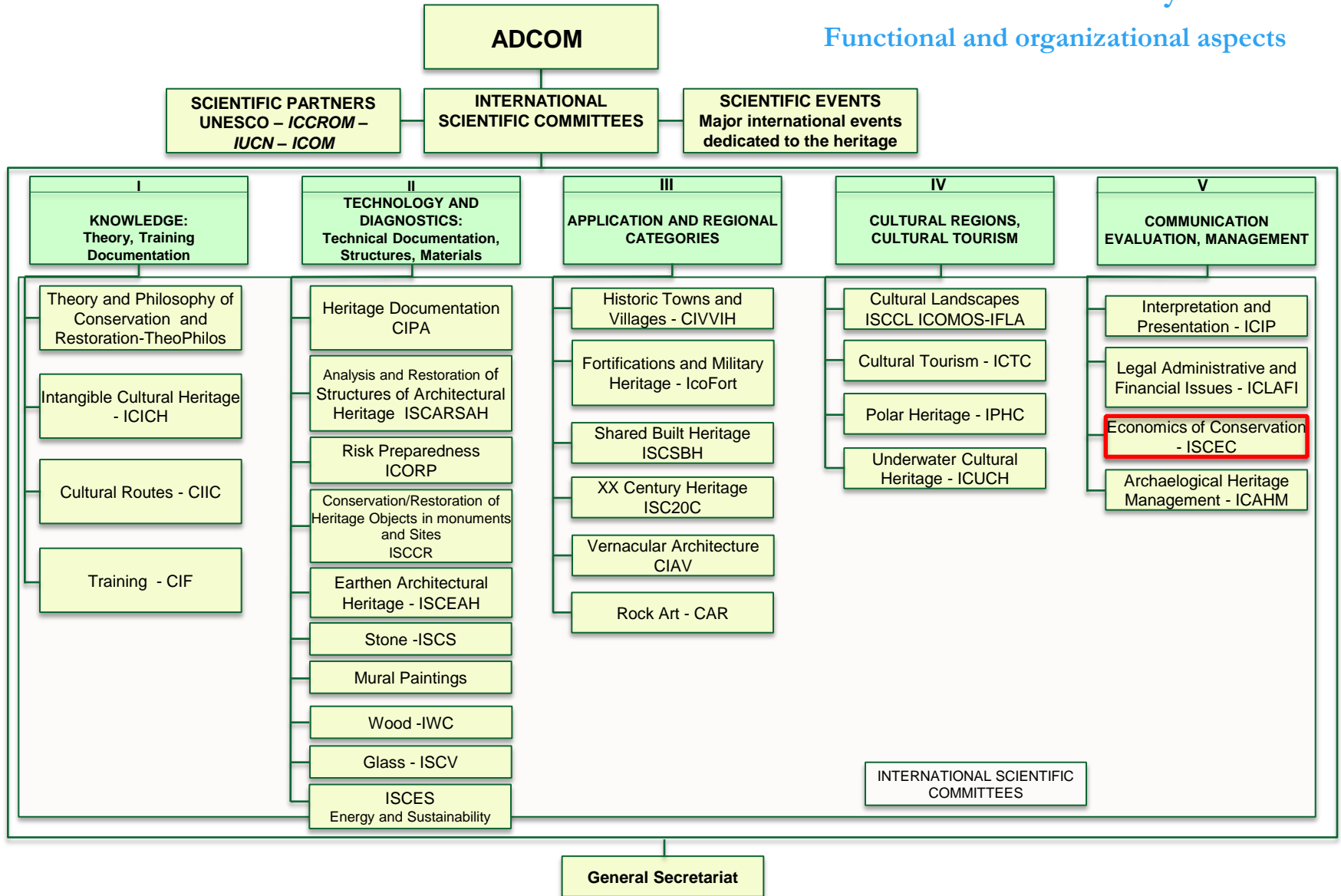
***Cultural Heritage***



**Perimeter economic  
*Areas of knowledge***

# Thematic contents by ISC

## Functional and organizational aspects





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# The ICOMOS Paris Declaration On heritage as a driver of development

*Adopted at Paris, UNESCO headquarters, on Thursday 1st December 2011*

## 1 - Heritage and Regional Development

*Controlling and Redistributing Urban Development  
Revitalising Towns and Local Economies  
Preserving Space*

## 2 - A Return to the Art of Building

*Conservation  
Inspiring Innovative Architecture*

## 3 - Tourism and Development

*Heritage and the Challenge of Tourism: What Strategies, What Tools?  
Can Tourism Development be Sustainable?  
Encouraging Local Communities to take Ownership of Heritage and Tourism Development*

## 4 - Heritage and Economics

*Fostering a Better Understanding of the Economic Impact of Heritage Conservation  
Promoting the Long Term Impacts of Heritage on Economic Development and Social Cohesion  
Developing the Economic Impact of Heritage*

## 5 - Stakeholders and Capacity Building

*The role of local communities and raising stakeholder awareness  
Professional training  
The legal framework  
Research  
Cooperation*

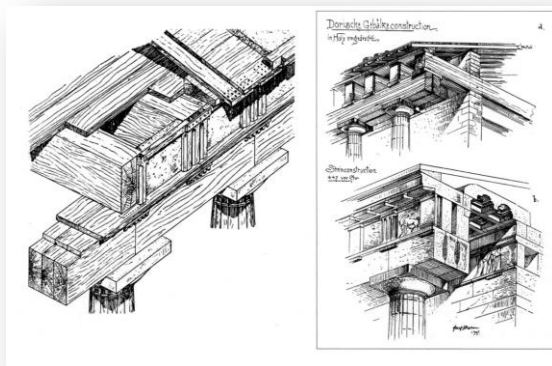
## PROGETTO 'TeSSPACS'

### Tendon Systems for Seismic Protection of Antique Column Structures

TeSSPACS research project investigate innovative strategies to reduce seismic risk to monumental construction as the Greek Temples by carrying out field and laboratory experimental tests.



*Neptun Temple - Paestum*

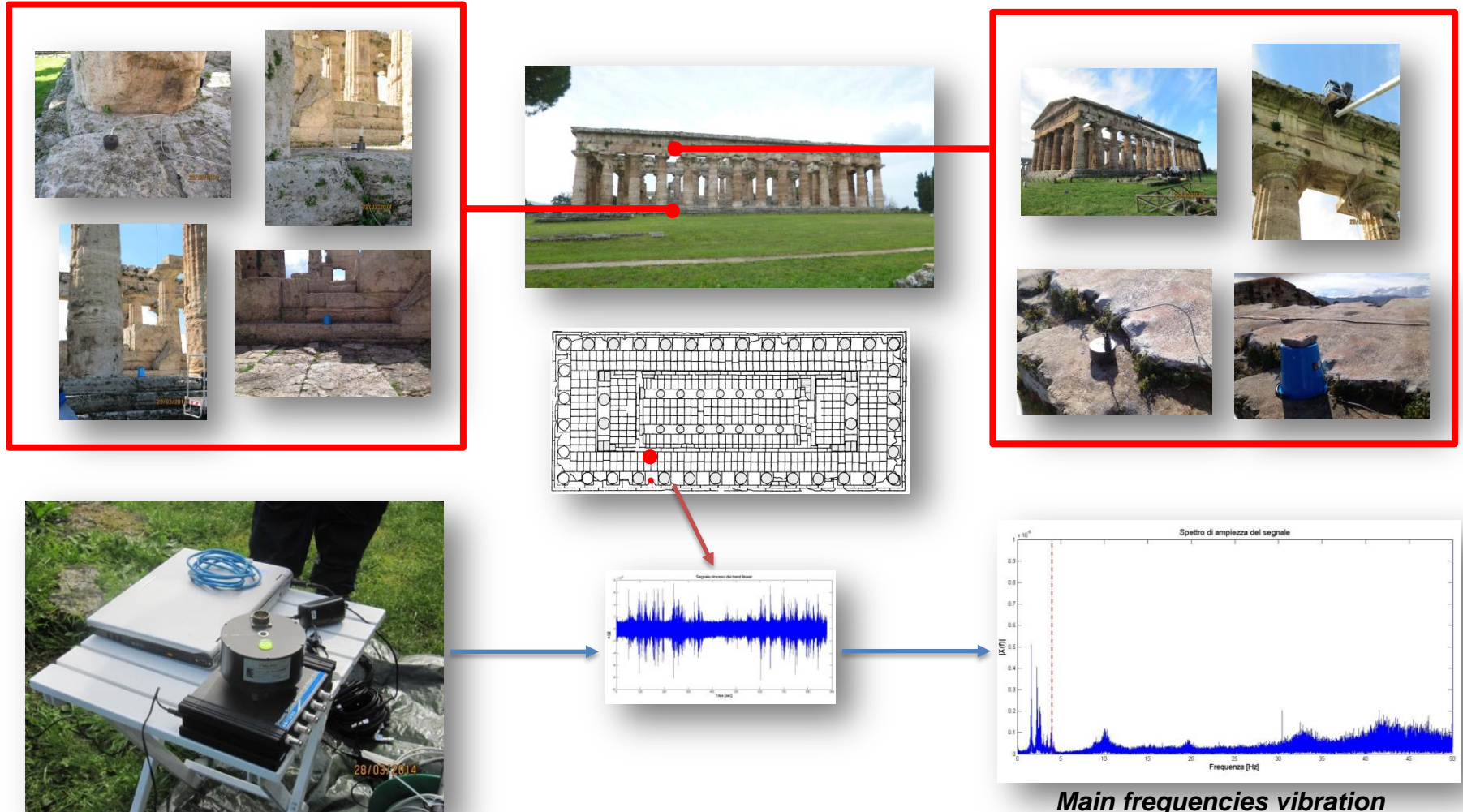


*Architecture historical evolution*



*3D Numerical Digital Model*

## Site Survey - Dynamical Response Identification





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## Robots for Exploration, Digital Preservation and Visualization of Archeological Site

ROVINA will develop methods for building accurate, textured 3D models of large sites including annotations and semantic information. To construct the detailed model, it will combine innovative techniques to interpret vision and depth data. ROVINA will furthermore develop advanced techniques for the safe navigation in the cultural heritage site.

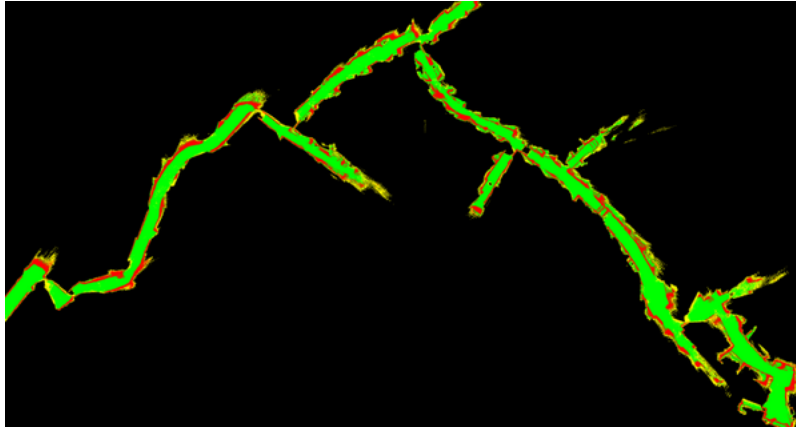
## Funded by the European Commission

This research has received funding from the European Union Seventh Framework Programme (FP7/2007-2013) under grant agreement n. 600890.





## 3D Site survey and Semantic Analysis





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## International Traditional Knowledge Institute in Florence

Italy considers the landscape and traditional knowledge fundamental components of the economy and of development. The Region of Tuscany in particular is known in the world as the land of traditions, of proper management of the landscape, and also for having the capacity to harmonize innovative production with history and the perpetuation of cultural values.

In a long process involving the Public Administrations of Tuscany, the Italian Minister of the Environment, the Organizations of the United Nations (UNCCD, UNESCO, ICOMOS), the City of Bagno a Ripoli, Private Foundations, ONG and foundations (Nobrega Foundation, Fondazione Romualdo del Bianco, IPOGEA) experts and international scholars the need to create an international Centre was confirmed.

This international Centre would be responsible for the promotion of local abilities, the formation, research, networking and sharing of knowledge, the exchange of information, an inventory, and the protection and diffusion of Traditional Knowledge.





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The goal is to create a data bank on the ITKI website and an interactive database on the traditional techniques as an official UNESCO portal for restoration using traditional techniques. The site consists of three major axes: the world bank of techniques with a visual platform being Google Earth, a Wikipedia-type semantic database, and a blog space similar to Facebook where experts can exchange information. Interaction with the database can be achieved by posting techniques, which once validated and accepted by experts, will be published on and included in the network of co





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# World Forum on Culture and Cultural Industries

*"Culture , Creativity and Sustainable Development, Research, Innovation and Opportunities"*

Firenze 2-4 Ottobre 2014



INTERNATIONAL  
TRADITIONAL  
KNOWLEDGE  
INSTITUTE



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TKWB

SITTI icons

identification code

B1

icon

colour of the category

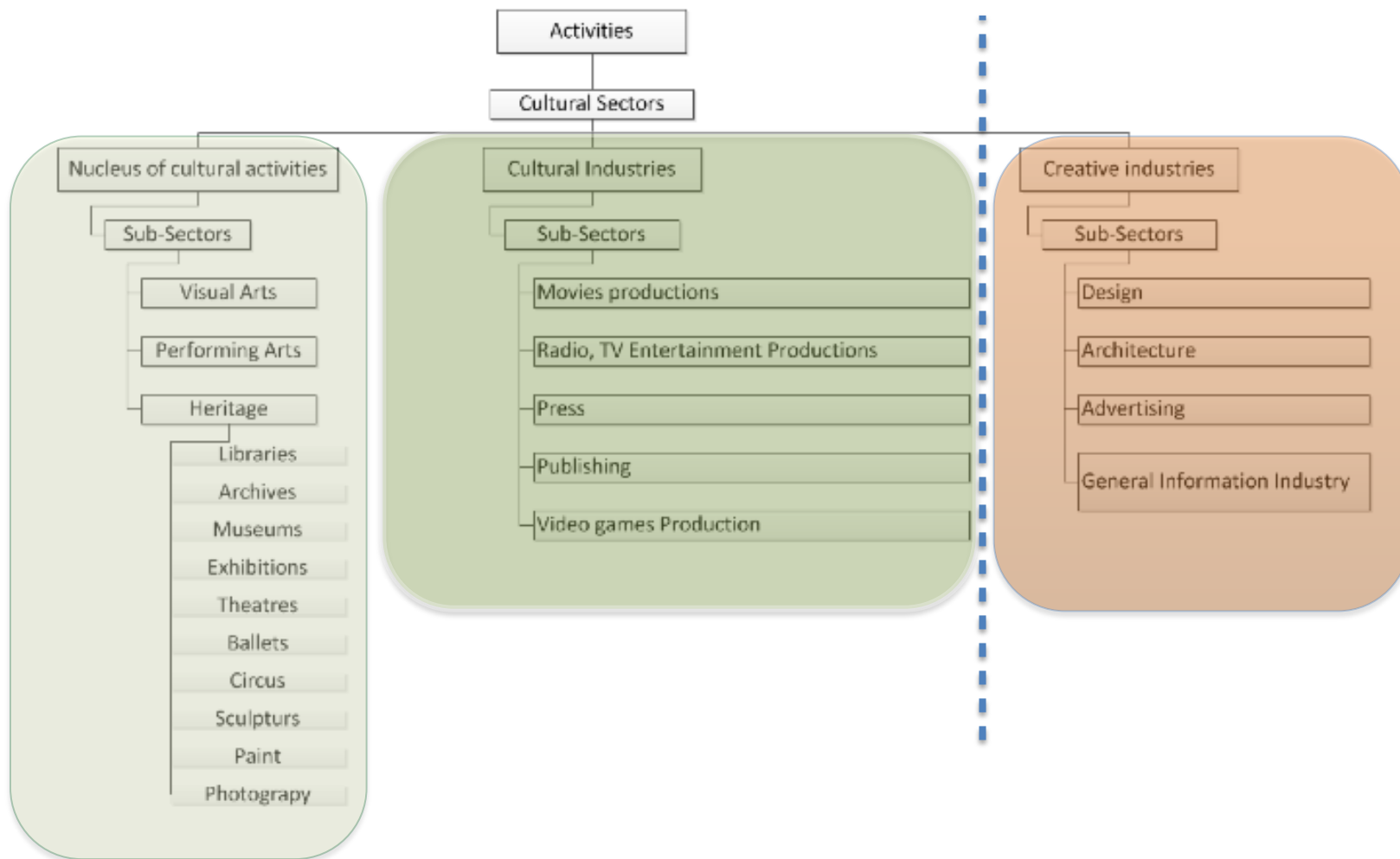
name of the technique

**TERRACING  
SYSTEMS**



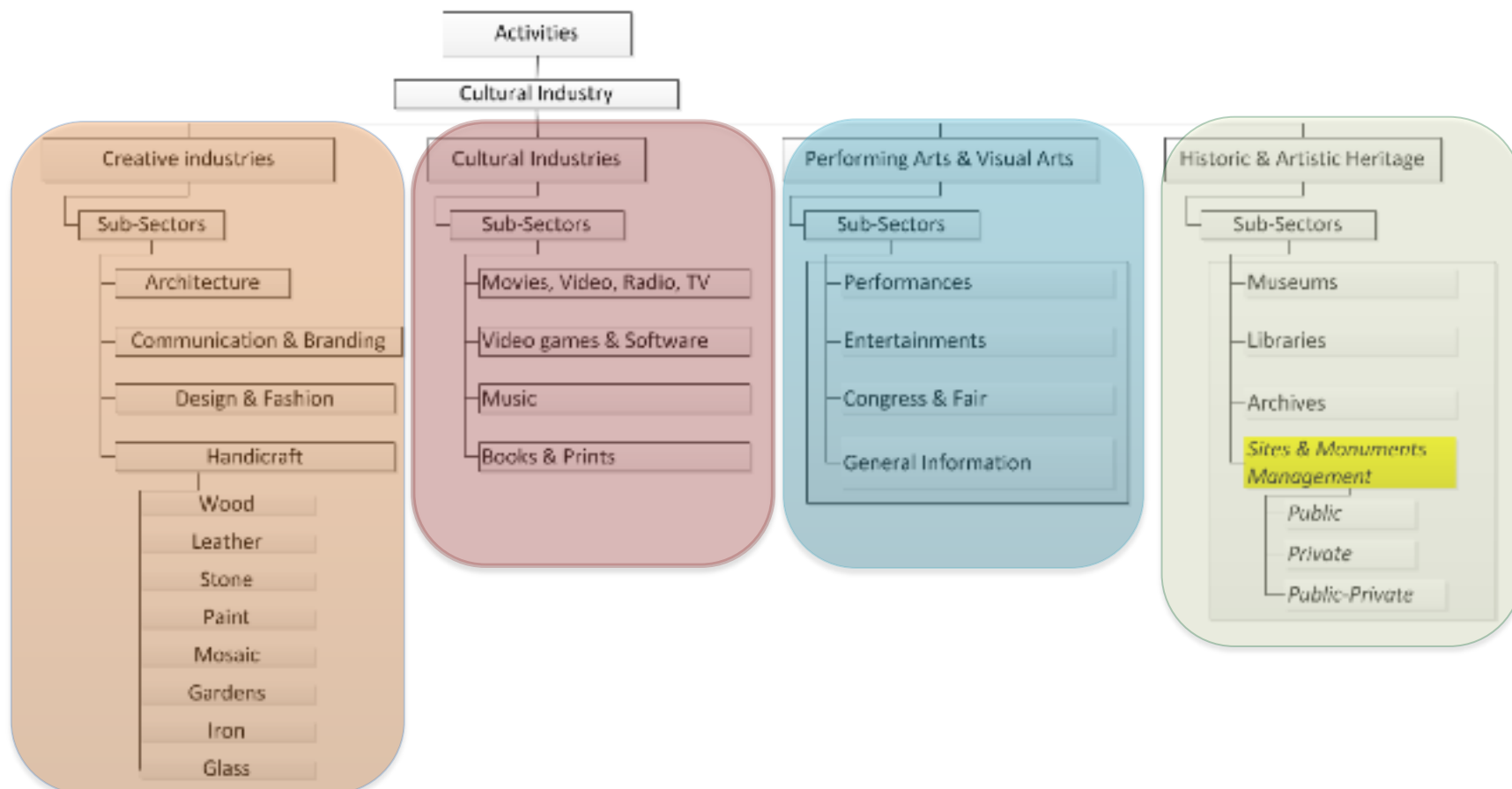
## Preliminary Study on the boundaries of the cultural production system

European Commission – 2006 (Ján Figel Report )



Preliminary studies of the economic scope statement for the cultural production system

2013 Report "Io sono Cultura" - by Chamber of Commerce - Universitas Mercatorum



ATECO (Attività Economiche) statistical classifications of economic activities created and adopted by Istituto Nazionale di Statistica italiano (ISTAT) Italian National Institute of Statistics for national economic survey of industries. It is the Italian translation of the Nomenclature of Economic Activities (NACE) created by Eurostat, Istat adapted to the specific characteristics of the Italian economic system.



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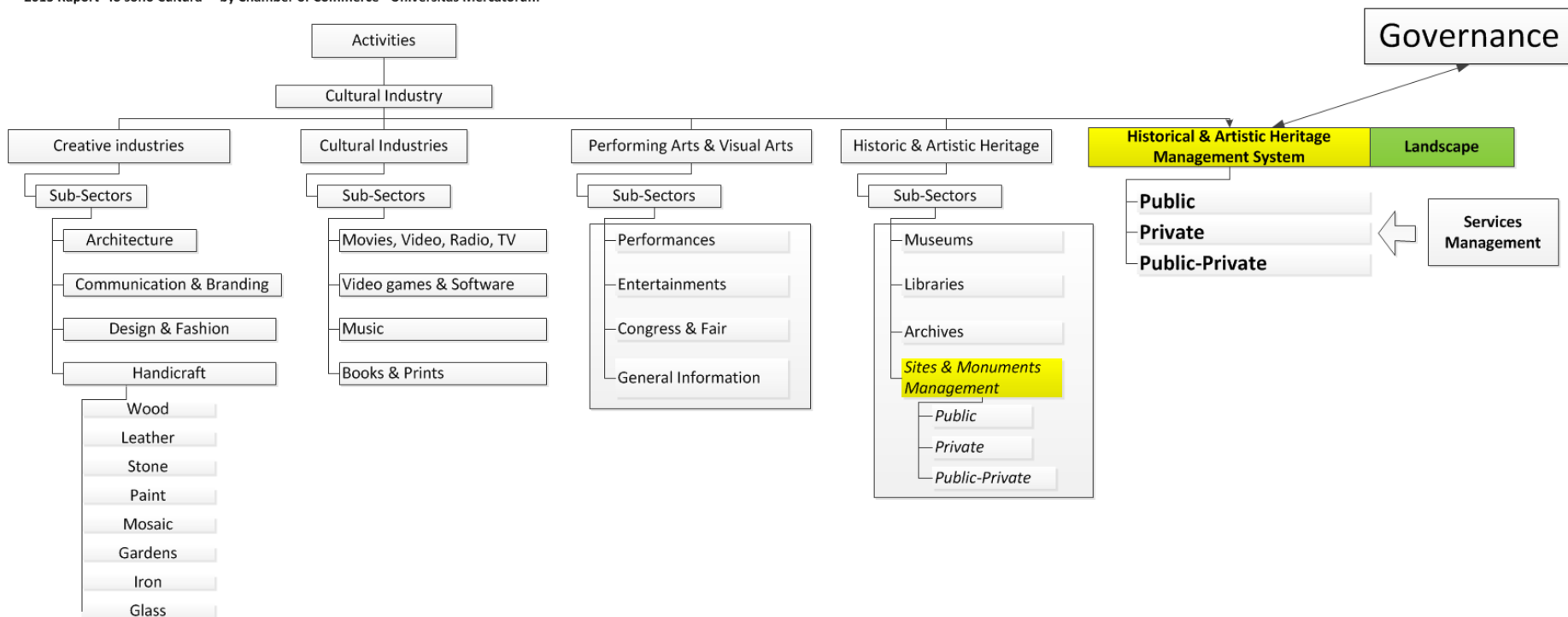


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Preliminary studies of the economic scope statement for the cultural production system

2013 Raport "Io sono Cultura" - by Chamber of Commerce - Universitas Mercatorum

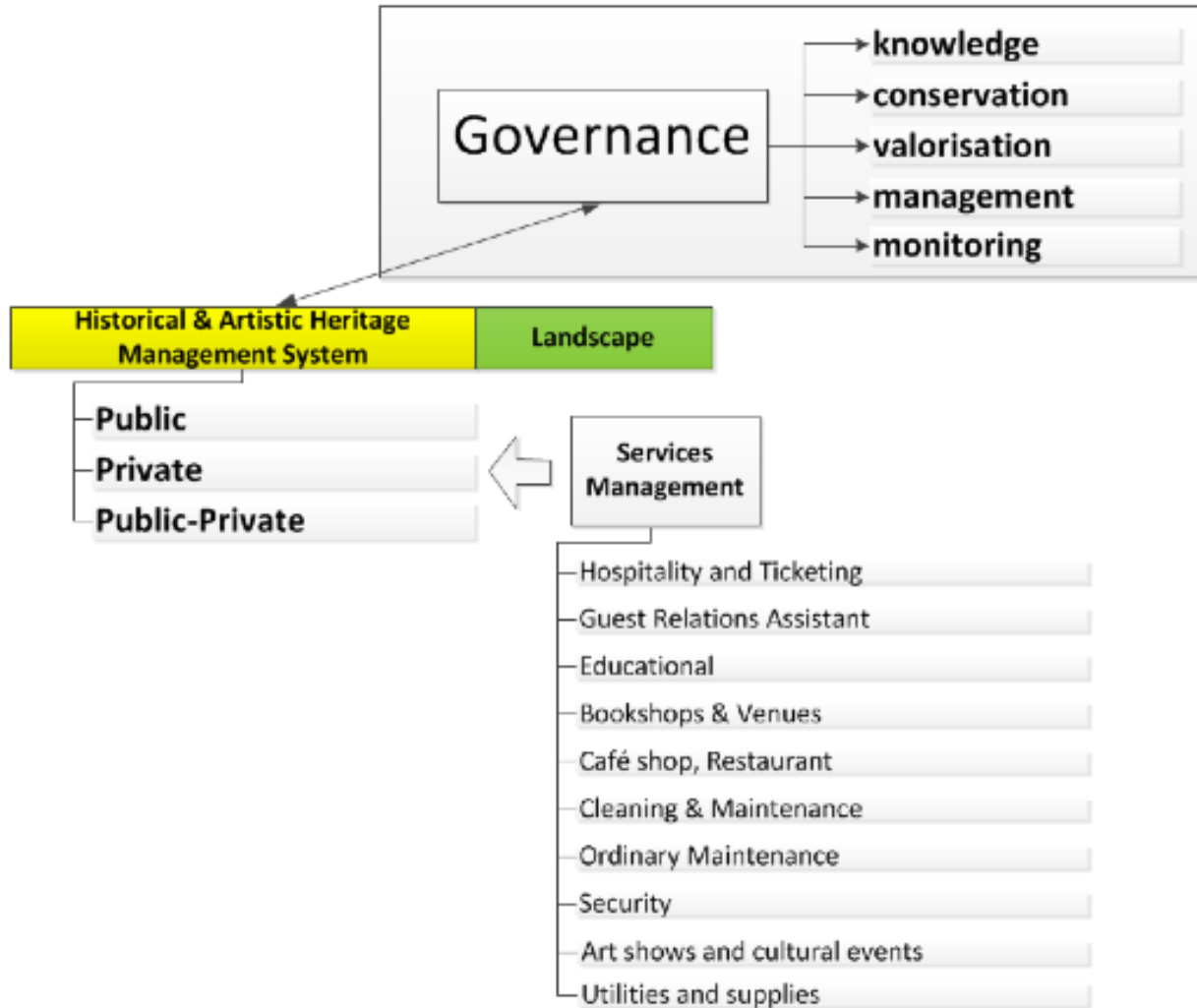


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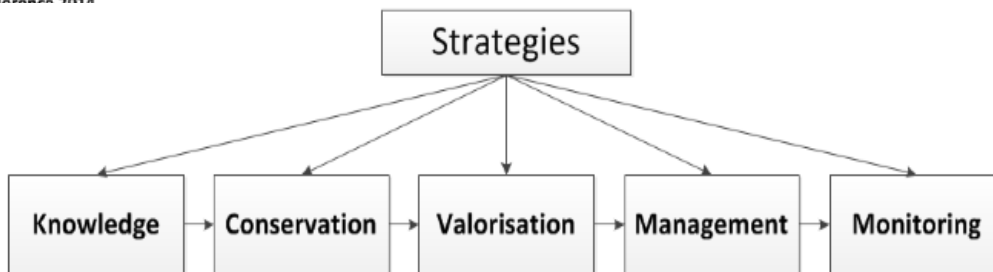
## Preliminary studies of the economic scope statement for the cultural production

Firenze 2014



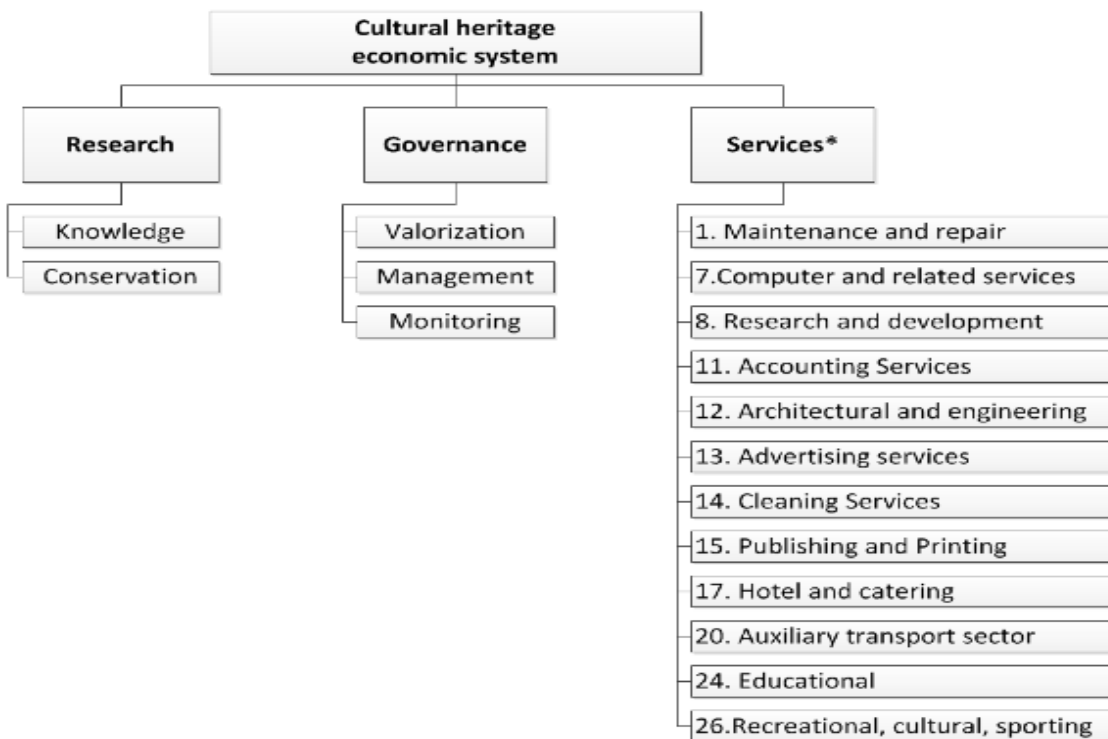
**Preliminary studies of the economic scope statement for the cultural production system**

Florence 2014



**Preliminary studies of the economic scope statement for the cultural production system**

Florence 2014





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World Forum on Culture and Cultural Industries  
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Firenze 2-4 Ottobre 2014



Sotto l'Alto  
Patronato  
del Presidente  
della Repubblica  
Italiana



Ministero degli Affari Esteri



REGIONE  
TOSCANA



PROVINCIA DI FIRENZE



Comune di Firenze



ICOMOS

international council on monuments and sites

ICOMOS 18<sup>th</sup> General Assembly  
Heritage and Landscape as  
Human Values 2014  
Italy Florence

18  
ICOMOS  
General Assembly

Symposium  
Heritage and Landscape  
as Human Values  
Firenze, Italia  
9/14 novembre 2014



Fiera Firenze,  
Congress and Exhibition Center  
Piazza Adua, 1

[florence2014.icomos.org](http://florence2014.icomos.org)

## The five themes of the Scientific Symposium



Sharing and experiencing the identity of communities through tourism and interpretation.



Landscape as cultural habitat



Sustainability through traditional knowledge



Community driven conservation and local empowerment



Emerging tools for conservation practice





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## Questions

### **How should transmission of know-how be integrated in specialized training and informal education?**

*Addressing the attention to traditional knowledge where it prevails continuity of identities of making adapting it at the social*

### **What measures can be taken to encourage the use and dissemination of new technologies for transmitting know-how?**

*By realizing the connection (inclusion) of physical and virtual (internet) knowledge*

### **How to pass on to young people the links between know-how and innovation?**

*Through a training allowing the enhancement of skills respecting cultural diversities recognizing the know-how as a value for innovation*

### **What can we learn from assets, resources and skills of other sectors such as food to address sustainability challenges in the culture sector?**

*The challenge to sustainability in the field of culture is linked to its intrinsic ability of demonstrating its economic value. the economic value requests the definition of the economic perimeter through the identification and classification of productive sectors making up the economic sectors of culture.*

*Enrolments to the Intangible Cultural Heritage of Humanity of the Mediterranean Diet, French Cuisine, Japanese Cuisine are examples of criteria that allowed the creation of a praxis for the development of sustainability.*



# Establishing the Platforms to Promote the Crafts Innovation

**Chen Jing, Secretary General of World Crafts Council**  
**3<sup>rd</sup> Sep. 2014, Florence, Italy**





*Promoting fellowship among craft artisans, to strengthen their status as a vital part of cultural and economic life and to provide them with a voice in the community, critical at a time when industrialization and technological advancement had marginalized the role of handicrafts in society.*

Aileen Osborn Vanderbilt  
Webb, 1964



## World Crafts Council AISBL (WCC)



- Founded in 1964
- International Non-government Organization
- WCC Missions
- UNESCO Consultative Statues

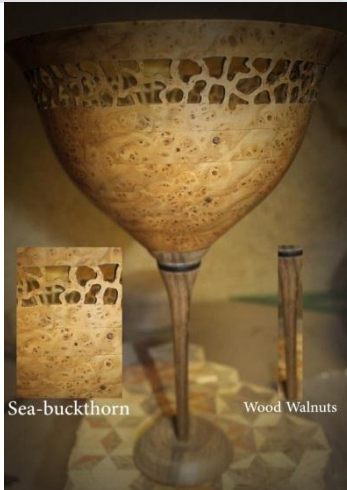


# Importance of Crafts in Economic Perspective



In 2013, China Arts & Crafts Industry made

- GDP 276.5 Billions USD,
- Export value 52.5 Billion USD
- 9.4% in total value of Export in china







# Importance of Crafts in Social Value Perspective

People have a practical need for utility articles, and in many parts of the world that need is still being met by craft. But this is not the only task of craft. Craft has a social function as well, enabling a people to express their feelings of belonging. This is a realisation that is growing throughout the world. At the same time, a number of crafts are vanishing beyond recall, something which is a matter of deep concern that the World Crafts Council constantly addresses.





# Innovation

-- The eternal theme  
for crafts





## WCC projects to encourage the Crafts innovation

- The Award of Excellence for Handicrafts
- WCC APR Arts & Crafts Master Award program
- Designation of WCC Craft City program
- WCC Crafts Education Network initiative





# The Platform for Craft Products

## --The Award of Excellence for Handicrafts

### Background & Objectives





# The Award of Excellence for Handicrafts



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.



The Award of Excellence is given to products and not to crafts producers.



The Award of Excellence for Handicrafts (formerly known as the Seal of Excellence) was established in South East Asia in 2001 as a joint initiative by UNESCO and the ASEAN Handicraft Promotion and Development Association (AHPADA).



## The Award of Excellence for Handicrafts



The program encourages craft-workers to use traditional skills and materials to ensure the perpetuation of traditional knowledge while acknowledging the importance of innovative and marketable designs.



By setting quality standards for handicrafts, raising international awareness and promoting innovations to keep the products relevant and competitive, the Award aims to strengthen the interest for these crafts. Capacity-building and promotional activities also help artisans sustain a more viable livelihood and long-term employment.



# The Award of Excellence for Handicrafts



Due to the success of the program in South East Asia, the program has been expanded to not only Central, South, East and West Asia, but also in countries across Latin America, the Caribbean and North America. In 2014, WCC signed MOU with UNESCO, formally take over the project as WCC Award of Excellence.



**Objective 1: Establish rigorous standards of excellence for handicrafts**

**Objective 2: Encourage innovativeness**

**Objective 3: Offer training and support services**

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



# The Award of Excellence for Handicrafts











# The Platform for Craft Producers

## --WCC APR Arts & Crafts Master Award program

**Background  
&  
Objectives**





## **WCC APR Arts & Crafts Master Award program**

Established in 2008, WCC APR Arts & Crafts Master programme is to honor the craftspeople who have made outstanding contributions to the development of crafts in the region, and to promote their social status in local society.

To provide opportunities of the craftspeople from different countries of the region to exchange ideas and experiences, and to enhance international awareness of craft tradition.

To encourage more talented people to join in the work of passing on, promoting, and developing the handicraft tradition in the region.



# WCC APR Arts & Crafts Master Award program





**Platform for Managing Authorities**

# **WCC World Craft City Network**





# WCC World Craft City Network

WCC launched world crafts Cities network project in 2013, this project is in the framework of the creative economy and in response to the growing awareness of the contribution of local authorities, craftperson and communities to cultural, economic and social development.





# WCC World Craft City Network

Highlight on a global platform the reputation and assets of a creative city in a specific craft field: woodwork, weaving, pottery, etc.

Strengthen local potential for innovation and the development of creative tourism

Promote the exchange of know-how, experiences and best practices in diverse craft fields, at the national, regional and international level

Create new opportunities for cooperation and partnership between the designated creative craft cities





# WCC World Craft City Network



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

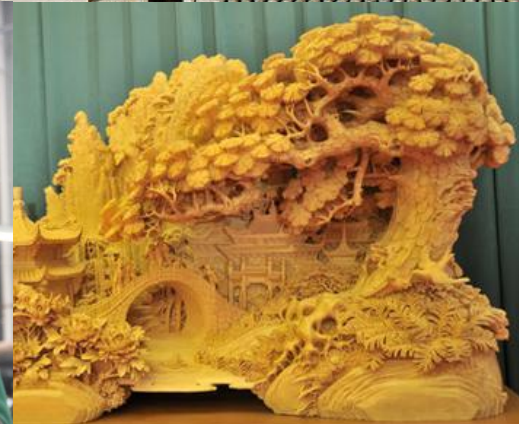


The judging criteria includes: crafts innovation, design, education system, interaction among design schools, designers and crafters. Crafts involvements of local people life, Sustainability of crafts are the most important criteria for accreditation, which the innovative and creative ability are the two key issues.



# WCC World Craft City Network

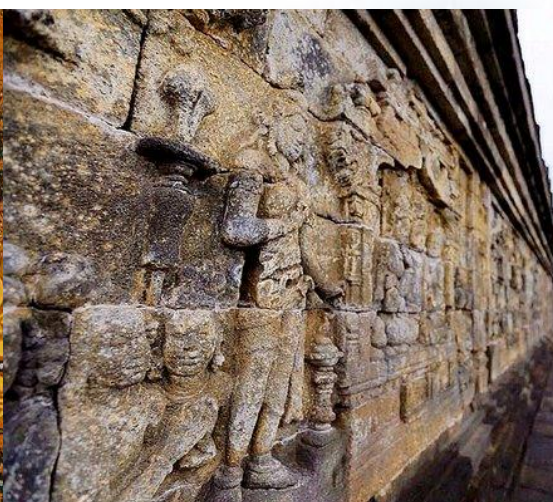
## WCC World Woodcarving City – Dongyang, China





# WCC World Craft City Network

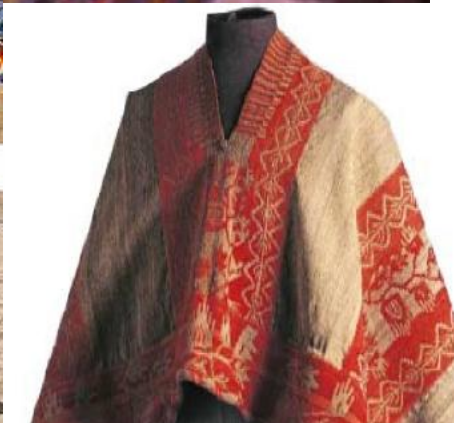
## WCC World Batik City – Jogjakarta, Indonisa





# WCC World Craft City Network

WCC World Chamanto City – , Doñihue, Chile





# Platform for Crafts Education

## --- WCC Crafts Education Initiative

Background

&

Objectives





# WCC Crafts Education Initiative



The idea of organizing and uniting world educational resources including academies, institutes, colleges and other related organization.



Entities joining the educational resources alliance will be cooperation in the following ways:-exchange programs,- research and studies,--training workshops--commutative exhibitions and achievements report,--and other potential projects which provide mutual benefits



# WCC Crafts Education Initiative



**Crafts  
Education in  
Schools**



**The Special  
Training  
Programme  
for Craft  
Masters**



**Crafts  
Education  
Exchanging  
Program**



**Creativity  
Camp for  
Designer and  
Craftspeople**



MANY THANKS

FOR YOUR

SUPPORT

IN

HANDICRAFTS







**SOME APPROACHES  
TO PROMOTING  
INNOVATIONS IN  
ARTS AND CRAFTS:  
EXPERIENCE OF  
KAZAKHSTAN**



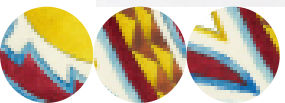
**“Art should spread like viruses do. As they have very effective transmission mechanism. People would just need to be touched by it.”**

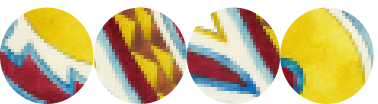
***Avant-garde artist Moldagul Narymbetov***

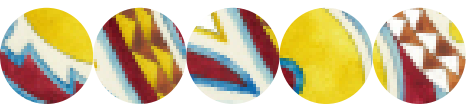




**UNION  
OF ARTISANS  
OF KAZAKHSTAN**

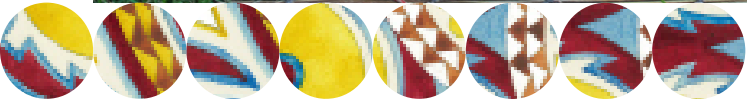


















**Rakhmet!**  
**Grazie!**





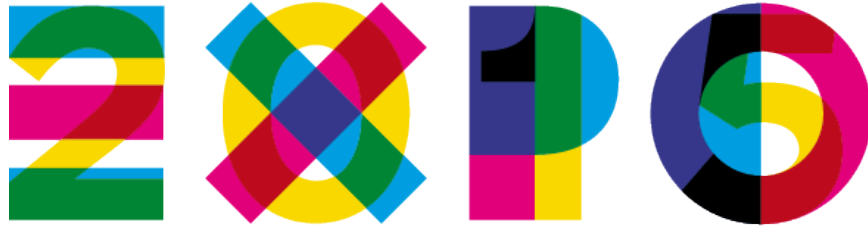
MILANO 2015

**FEEDING KNOWLEDGE PROGRAM**  
*and*  
***the Best Sustainable Development Practices  
on Food Security  
of Expo Milano 2015***

October 2014



**FEEDING KNOWLEDGE**



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## MILANO 2015

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FEEDING THE PLANET  
ENERGY FOR LIFE





MILANO 2015

Knowledge Sharing

FEEDING THE PLANET  
ENERGY FOR LIFE

International Development Cooperation

Sustainable Development

Inclusive Growth

Food Security

Climate change

Over population

Natural resources

Today's challenges:

**Feeding Knowledge**

Rural-urban areas balance

Socio-economic conditions



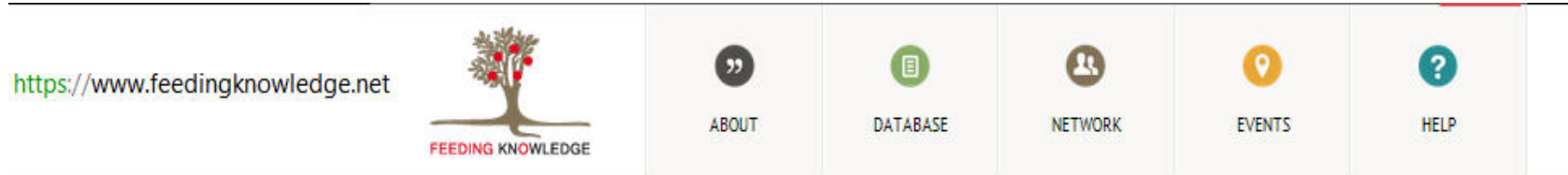
# Feeding Knowledge



MILANO 2015

*“Food security exists when all people, at all times, have physical, social and economic access to sufficient, safe and nutritious food to meet their dietary needs and food preferences for an active and healthy life”*

Declaration of the World Summit on food security, 1996



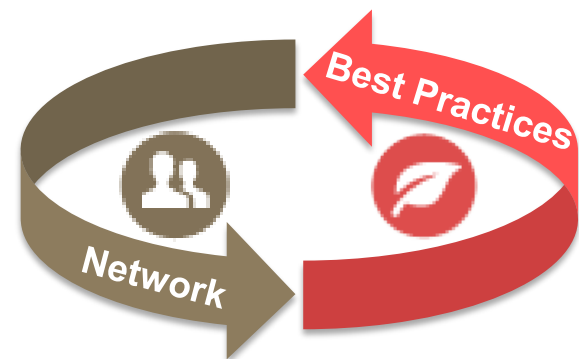
**Feeding Knowledge** is the Expo 2015 Program for cooperation on research and innovation on Food Security building up the Legacy of Expo Milano 2015

The Programme is developing:

- the **International Scientific Network** on Food Security
- the enhancement of **Best Sustainable Development Practices** of Expo Milano 2015

**Through the International Technological Platform**

**Feeding Knowledge**  
International Network for research and innovation on food security



# THE COLLABORATION



MILANO 2015



MILANO 2015

**Feeding Knowledge** is developed by Expo in collaboration with:



**POLITECNICO  
DI MILANO**

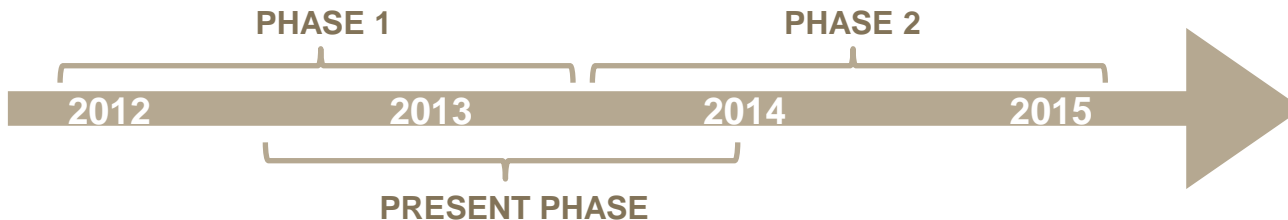
**METID**

METID, Politecnico di Milano, designs and develops technical support s and manages the strategies of e-collaboration, e-learning and networking.



**CIHEAM**  
IAM BARI

CIHEAM IAM-Bari, Mediterranean Agronomic Institute of Bari is the Italian seat of the intergovernmental Organization CIHEAM (Centre International de Hautes Etudes Agronomiques Méditerranéennes). IAMB develops cooperation between researchers and coordinates the contents and processes of the scientific network



The Program is structured in two phases:  
2012-2013  
2014-2015





# 5 priorities

**Feeding Knowledge**  
activities – focus on the 5  
priorities



Sustainable natural  
resources management



Quantitative & qualitative  
enhancement of crop  
products



Socio-economic dynamics  
and global markets



Sustainable development of  
small rural communities in  
marginal areas



Food consumption patterns:  
diet, environment, society,  
economy and health



# THE SCIENTIFIC NETWORK OF **Feeding Knowledge**

Development of an **International Scientific Network** for research and knowledge transfer on **food security**



**International  
Technological  
Platform:**

Dialog channel, knowledge sharing and dissemination

**White papers:**

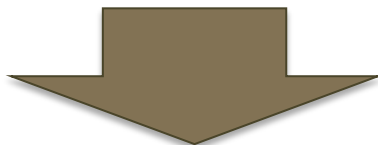
Scientific Research shared on the **5 priorities**

**Policy papers:**

Proposals to policy makers for the development of common policies for research and innovation

**Local Points:**

9 Local “amplifiers” to strengthen the scientific and organizational interchange with the National Institutions



**Shared knowledge for a dynamic connection between research and productive sector**



# THE PLATFORM IS ALREADY ONLINE INTEGRATED WITH SOCIAL CHANNELS



MILANO 2015

<https://twitter.com/FeedKnowledge>

## Integrated system

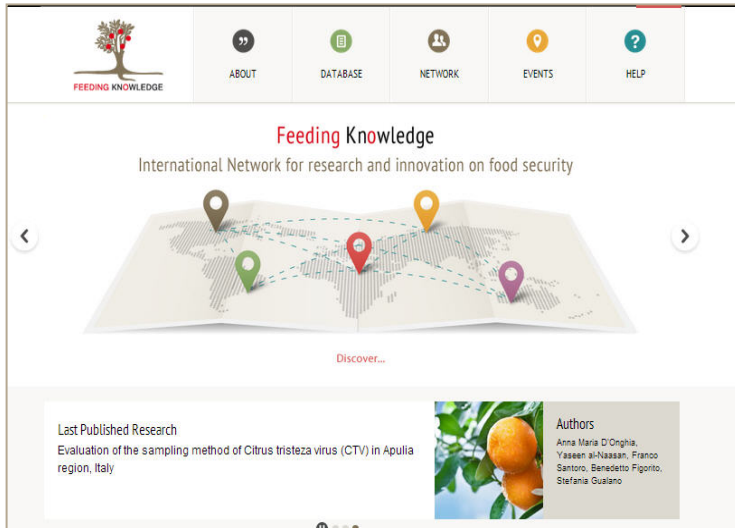
- platform
- social channels
- webinar channel

to share ideas and develop dynamic research cooperation




Follow us on Twitter

Find us on Facebook



[www.facebook.com/Feedingknowledge](http://www.facebook.com/Feedingknowledge)

# SOCIAL



May 14th, 2013

**Food Rush: New Commercial Order, Agflation and New Concepts of Poverty**

> abstract

SEED SPEAKER: Prof. Mario Adinolfi - Department of Veterinary Medical Science - University of Bologna (Italy)

> Short bio

# PLATFORM

[www.feedingknowledge.net](http://www.feedingknowledge.net)

# WEBINAR

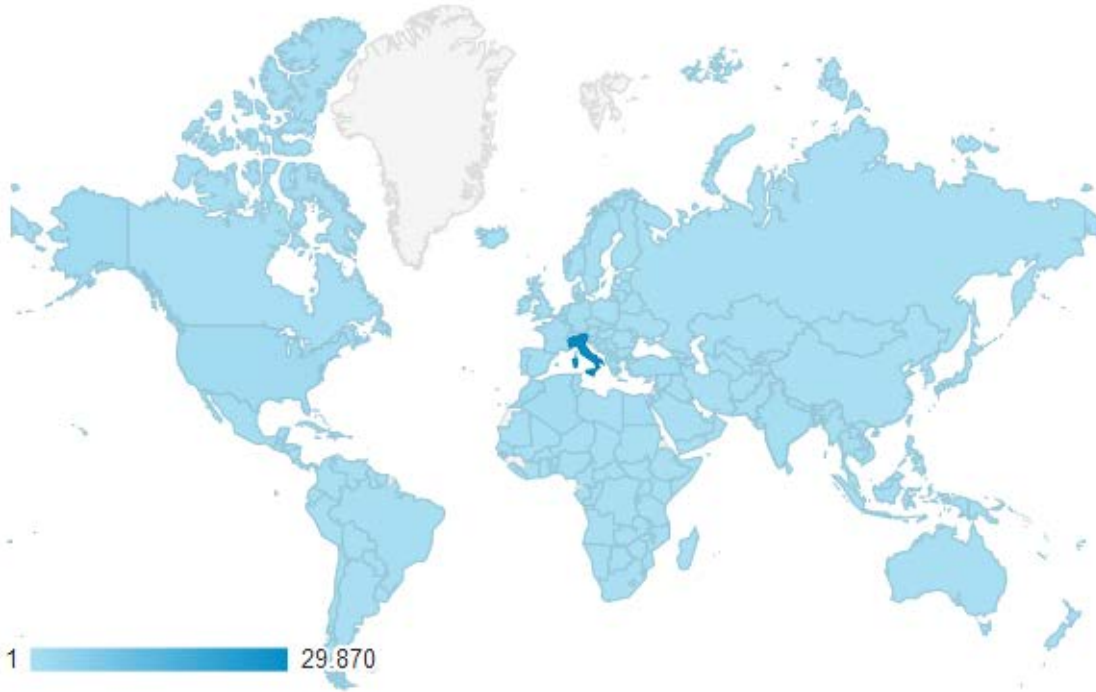


# THE NETWORK IS ALWAYS GROWING

## Feeding Knowledge **DRAWS THE ATTENTION...**



MILANO 2015



1.	Italy	<b>29.870</b> (59,15%)
2.	Morocco	<b>1.494</b> (2,96%)
3.	United States	<b>1.387</b> (2,75%)
4.	Tunisia	<b>1.066</b> (2,11%)
5.	Turkey	<b>1.042</b> (2,06%)
6.	Algeria	<b>904</b> (1,79%)
7.	Lebanon	<b>866</b> (1,71%)
8.	Jordan	<b>777</b> (1,54%)
9.	France	<b>753</b> (1,49%)
10.	Egypt	<b>636</b> (1,26%)
11.	Belgium	<b>600</b> (1,19%)
12.	Palestine	<b>580</b> (1,15%)
13.	Albania	<b>578</b> (1,14%)
14.	United Kingdom	<b>541</b> (1,07%)
15.	India	<b>535</b> (1,06%)
16.	Mexico	<b>493</b> (0,98%)
17.	Germany	<b>469</b> (0,93%)
18.	Spain	<b>393</b> (0,78%)
19.	Brazil	<b>379</b> (0,75%)
20.	Japan	<b>322</b> (0,64%)
21.	Switzerland	<b>295</b> (0,58%)
22.	Netherlands	<b>284</b> (0,56%)

Registered to the Platform: **1918**

Database Researchers: **184**

Database Organisations: **518**

Joined in Webinar channel: **811**

Participants to more than one webinar: **220**

Facebook Fans: **1028**

Twitter Followers (especially Institutions): **411**



In **9** Countries have been established some “amplifiers”, localized by the Ministries of Agriculture and National Research Councils.

## Local Points

**Albania**  
**Algeria**  
**Jordan**  
**Lebanon**  
**Macedonia** (representing South-East Europe countries)\*  
**Morocco**  
**Palestinian National Authority**  
**Tunisia**  
**Turkey**

(\*) Regional Rural Development Standing Working Group, Macedonia <http://www.seerural.org/>

The local points have the purpose of:



**facilitating the collection of needs** and problems related to food security **at national level**



**Favouring shared knowledge dissemination** through **Feeding Knowledge**



**Sustaining national educational services** with listening actions and **increasing the value of research**



# A SELF-PROMOTING NETWORK: RESEARCHERS BECOME TESTIMONIALS OF **Feeding Knowledge**

## International Conferences



## An example:



**THAYER YASSEN**  
Scientific actor responsible for  
the thematic priority:  
*Quantitative & Qualitative  
Enhancement of Crop  
Products*

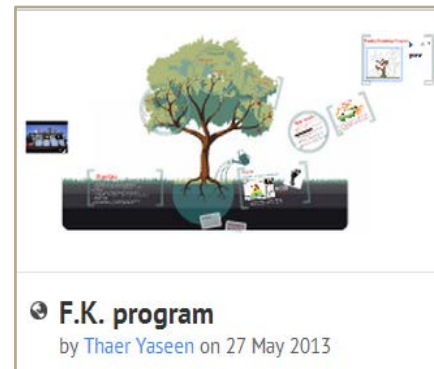
## Sending updates to specific associations for publication



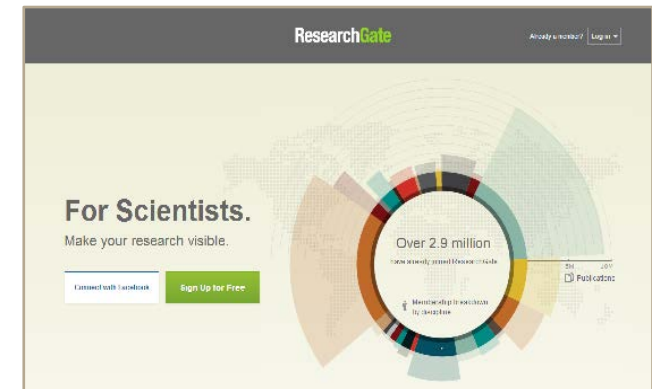
## Personal Network contacts with researchers



## Presentations with innovative and collaborative tools



## Research Network



## 714 researches



The contingent valuation method for the economic assessment of groundwater: a Lebanese case study  
Authors: Daniel El Cham, Maroun El Moujabbir, Alessandra Scardigno  
01/07/13



Liperoxidation affects ochratoxin A biosynthesis in *Aspergillus ochraceus* and its interaction with wheat seeds  
Authors: Massimo Reverberi, Federico Punelli, Maria Scarpán, Emanuela Camera, Staven Zjalic, Alessandra Ricelli, Corrado Fanelli, Anna Adele Fabbri  
01/07/13



Wheat in the Mediterranean Region: Societies, Trade and Strategies  
Authors: Sebastien ABIS  
18/06/13



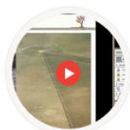
Investigating the interaction between organic and local foods in the Mediterranean: The Lebanese organic consumer's perspective.  
Authors: Patrizia Pugliese, Cesare Zanasi, Oussama Atallah, Cosimo Rota  
27/06/13



Sustainable diets: the Mediterranean diet as an example  
Authors: Barbara Burlingame, Sandro Dermiri  
01/07/13

## 12 webinars

live session (available pre-recorded on the portal) with Internationally renowned experts



May 29th, 2013  
Water Scarcity, Climate Change and Challenges for Food Security in the Mediterranean  
> abstract  
SEED SPEAKER: Prof. Luis Santos Pereira (Instituto Superior de Agronomia - Technical University of Lisbon)  
> Short bio



May 14th, 2013  
Food Rush: New Commercial Order, Agflation and New Concepts of Poverty  
> abstract  
SEED SPEAKER: Prof. Mario Adinolfi - Department of Veterinary Medical Science - University of Bologna (Italy)  
> Short bio



## 924 Sources



### Photosynthesis Research

Link [Open Link](#)  
Inserted by [RAIED ABOU KUBAA](#)



### Plant Cell, Tissue and Organ Culture

Link [Open Link](#)  
Inserted by [RAIED ABOU KUBAA](#)



### International Journal of Agronomy and Plant Production

Link [Open Link](#)  
Inserted by [RAIED ABOU KUBAA](#)



## 5 white papers

in phase of completion by the groups of experts on the research priorities of each thematic area of food security

### White Paper



Priority 5:  
Mediterranean food consumption patterns: diet, environment, society, economy and health

### Authors

Reference person: Roberto Capone, CIHEAM-Bari  
Senior technician: Hamid El Bilali, CIHEAM-Bari  
Contributing authors: Philipp Debs and Gianluigi Cardone, CIHEAM-Bari  
Reference scientists: Sandro Dermiri, FAO/Forum on Mediterranean Food Cultures (FMFC); Barbara Burlingame, FAO; Vincent Gitz, FAO; Alexandre Meybeck, FAO



# THE BEST SUSTAINABLE DEVELOPMENT PRACTICE ON FOOD SECURITY



MILANO 2015



NETWORK



DATABASE



BEST PRACTICES



LOCAL POINTS



GROWING SEEDS

## CALL FOR BEST PRACTICES - EXPO Milano 2015

International Call for Best Development Practices on food security

[SUBMIT BEST PRACTICE](#)

When can I submit my proposal?

**Submission:** from 14th November 2013 to April 30th 2014  
**Evaluation:** on 15th September 2014

[BROCHURE](#)



### Call for "Best Practices"

Download the Call

[english version](#)

[italian version](#)

[french version](#)

[All-Versions\(Call\)](#)

TUTORIAL:

[www.feedingknowledge.net](http://www.feedingknowledge.net)





# THE BEST PRACTICES CALL OF EXPO MILANO 2015 IS OPEN TO THE WORLD (deadline 31<sup>o</sup> October)



NETWORK



DATABASE



BEST PRACTICES



LOCAL POINTS



GROWING SEEDS

INTERNATIONAL NETWORK FOR RESEARCH AND INNOVATION

## CALL FOR BEST PRACTICES ON FOOD SECURITY

Improve food security! Share your experience!



The call is addressed to initiatives carried out in different parts of the world, focused on policies, technologies, know-how, services and products related to the Theme of Expo Milano 2015 “Feeding the Planet, Energy for Life”, that can be considered as the highest standards of the time.

### Last Published Research

On- farm Conservation of local durum and barley varieties in the Northern Ziz valley



Author  
Seddik  
Hrou Ab  
Nassi H

### News



November 25th, 2013  
Policy Paper Communication

Follow us on Twitter

***"The best initiatives we will select will be live and lasting contents of the Universal Exposition, a food security legacy for the whole world"***

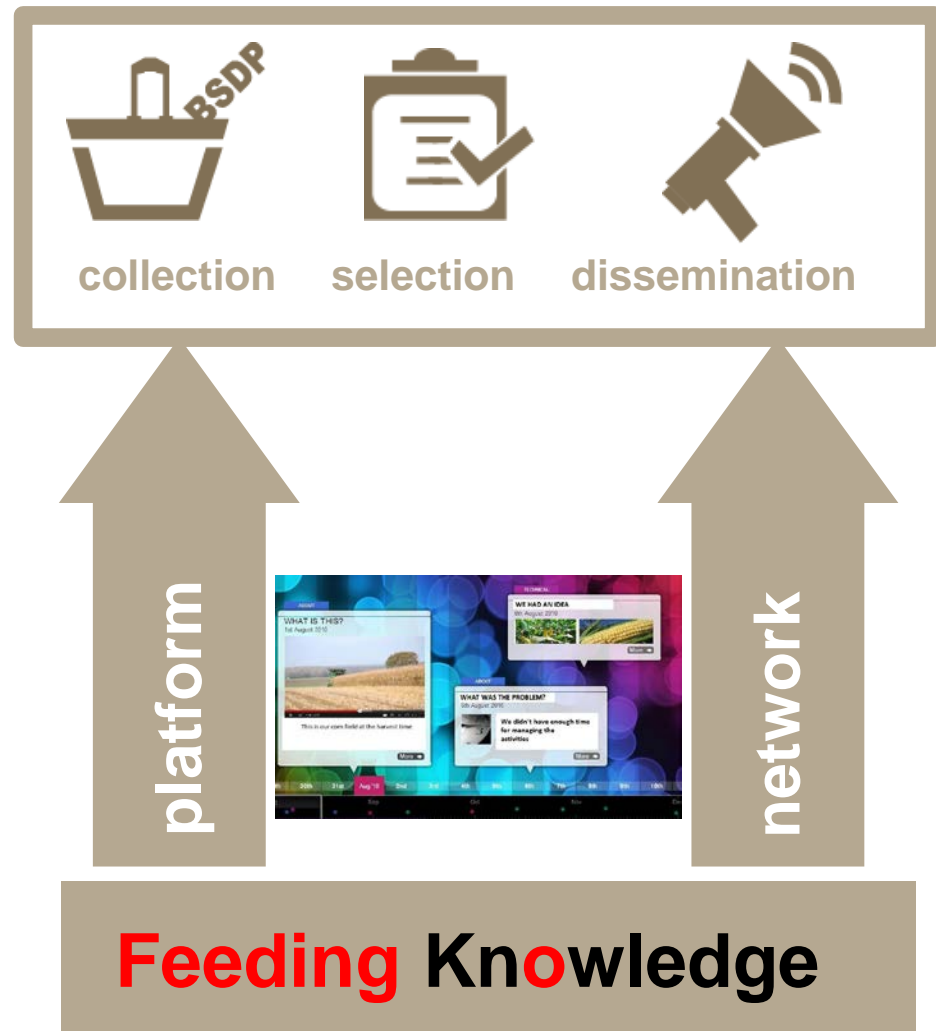


# BEST PRACTICES THE INTERNATIONAL PLATFORM

The Platform and **Feeding Knowledge network** are supporting:

- collection
  - selection
  - dissemination
- of **Best Practices**

The Platform has been conceived to collect **data on Best Practices**, they will become **online and on site multimedia stories of already accomplished initiatives** and with a well-proven efficacy for **food security**



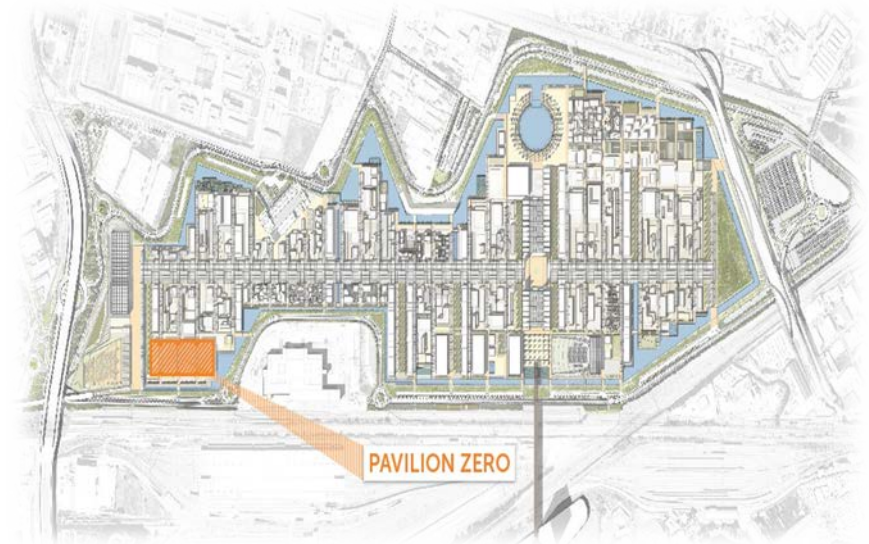
# THE EXPOSITION, VISIBILITY AND RECOGNITION THE PAVILION 0



MILANO 2015

# 15

The 15 selected Best Practices will be exhibited inside **Pavilion 0**



The Best Practices that will be evaluated as the best for each priority will be awarded with a dedicated **film** or a **documentary**



The Best Practices ranked 2° and 3° place will be awarded with a **photo-story** which will be displayed inside Pavilion 0



[www.feedingknowledge.net](http://www.feedingknowledge.net)

THANKS



# “Cultural Industries and Technology; a Global South Perspective”

## THEMATIC THINK PIECE

Josh Nyapimbi, Nhimbe Trust, Zimbabwe

At the 3<sup>rd</sup> UNESCO World Forum on Cultural and Cultural Industries 2-4 October 2014, Florence, Italy

.....

### Introduction

At the World Economic Forum on Africa, held in Cape Town, South Africa, 4-6 June, 2008, under the theme, *Capitalizing on Opportunity*, a public vote on the Drivers of Change that would most impact Africa in the next 12 months (2009) was carried out, and the results include significant points of reference in my presentation. FIRSTLY: Zimbabwe’s future, of which, from where I stand, I choose to view from the cultural lens, where the country has made significant strides on the global stage and market as far as our contribution to the global creative economy. In Music we have Oliver Mtukudzi, in Shona stone sculpture we have Dominic Benhura, in Film we have Tsitsi Dangarembga; what of the Harare International Festival of the Arts and the majestic and mighty Victoria Falls! Also of note is Nhimbe’s project, “Management and Business Training for Zimbabwe’s Cultural Professionals and Arts Associations”, funded by the UNESCO-IFCD (International Fund for Cultural Diversity), which was featured as one of the impact stories on the IFCD e-update’s second issue of July 2014.

<http://www.liang.com.br/jobs/unesco/convention2005/ifcd/eupdate/2014/2/EN/>

SECONDLY: identity, heritage and multi-culturalism were also identified as a significant driver for change in Africa. I would like to challenge proponents of the “creative economy” or cultural industries to consider drawing lessons and inspiration from the current international advocacy on culture and sustainable development in the post-2015 development agenda; to begin lobbying the World Economic Forum to pay (increased) attention to the value and contribution of culture as manifested through cultural industries – creative economy to the world economic order. Ideally, the World Economic Forum could host an economic forum focused on the creative economy or at least include this as a theme in the 2015 World Economic Forum. This does not in any way demean efforts being made by various networks of cultural industries or creative civil society, but serves to amplify such efforts and initiatives and, most importantly, get the creative economy into the mainstream global economic discourse.

You will note that my presentation will continue to reference the World Economic Forum; this is because it is my cherished dream and part of my contribution to the creative economy lobby that if we do not plug-in to the mainstream global economy and discourse, the myopic view of the creative economy by the mainstream global economic players cannot but perpetuate the notion and practice of reducing cultural industries to mere song and dance at the after party of each World Economic Forum!

## *Innovation, Technology and Know-How for Sustainable Futures:*

I'd like to provide some background to the theme of this paper, *Innovation, Technology and Know-How for Sustainable Futures*, from a broad global south perspective, and end with a few recommendations about how technological innovations could be harnessed for the advancement of the global creative economy in general, and the global south in particular.

Fundamental positive shifts have occurred in cultural industries, thanks to the ever evolving technological advances in the production, distribution and promotion of music and film, for example. We are in the midst of the greatest upheaval in the cultural industries in as far as technological innovation is concerned. Gone are the days when musicians of the global south could buy houses through royalties earned from sales of their vinyl records. Record sales are not sufficient to make a musician's career, and they certainly aren't enough to ensure success. The old music industry clung desperately to sales of records in order to survive, but that model is long gone. As one local music producer put it, "the reality of the ever evolving twenty first century music industry has switched from record sales to liquid attention sales, which include online sales and live performances." Consumers are now more drawn to the advanced technology in the form of pirated CDs; free online downloads of music and film, for example, account for the majority distribution and consumption of music and film products. The digital creative economy or cultural industries have brought with them new benchmarks for success. A new generation of creative entrepreneurs in the music industry has hit the scene and made fortunes in record time compared to the past.

Currently, and at a minimum, one now needs a digital audio workstation (DAW) to make music! As a result most of the equipment required to create music has been absorbed into the DAW, while the software continues to get easier and easier to use. The bottom line is that artists can create music more quickly, more efficiently and less expensively than at any other time in history. A young Dutch producer, Martin Garrix, reached the top of the charts in more than 10 countries with his smash hit, "Animals", which he produced from home and released at the age of 17. The song hit number one on Beatport, making Garrix the youngest person ever to receive the honour.

In the global south, given the decline in the music industry, measures to ensure that the local music industry remains viable have become necessary. "If in Zimbabwe the government has created the ZIM-ASSET (Zimbabwe Agenda for Sustainable Socio-Economic Transformation) in order to revive the economy, why can't musicians create a ZIM-ASMIT (Zimbabwe Agenda for Sustainable Music Industry Transformation)?" asked one prominent local music producer.

In today's globalized world, cultural industries cannot afford to ignore the opportunities and challenges presented by emerging technologies. Technological innovation is increasingly required to meet the goals of sustainable cultural industries and to address pressing global culture and development issues, which the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions, responds to. The nagging question from cultural industries of the global south is how can the global economic drivers ensure equitable and inclusive globalization of the creative economy? A case in point is, cultural industries of the global north have much easier market penetration to the global south due to their

technological advances, yet cultural industries of the global south have to contend with the cost of mobility and prohibitive visa regimes of potential markets of the north.

Technological innovations continue to marginalise and make cultural industries of the south less competitive in the global creative economy. This is due to a number of setbacks, chief amongst them, the state of the local economies, which pay less attention to the needs of the local cultural industries around training, production, distribution and promotion. It is paramount for cultural industries of the south to develop and adopt strategies to increase local markets for sustainability.

Regarding international markets, cultural industries need to invest significantly in research and development as to how their products and services can effectively harness or leverage emerging technologies. Working on this presentation, I kept coming back to two nagging questions regarding the interplay between cultural industries, innovation, technology and know-how for sustainable futures and these are:

*How can we ensure that cost-effective and accessible technology-based solutions to cultural industries' specific challenges of the global south in its diversity of cultural expressions – in areas of training, production, distribution and marketing – are available as and when they are needed?*

It is worrisome that once the global north matches a new technology to a pressing creative economy need and claims success that becomes a global benchmark – one size fits all scenarios. While the cost of research and development is understandably high and there is hardly any investment in this area, particularly for cultural industries in the global south, it is important to begin to make small steps to start with a need, and develop technology-based solutions that will help resolve it. This is especially so if timescales are long and profits are potentially marginal as is the case in cultural industries of the global south, which almost entirely rely on perennial imports of equipment, expertise and infrastructural development and production of equipment for their music and film industries. How can we change the paradigm so we start with the problem, not the solution?

*How can we proactively invest in technological innovation in synch with cultural industries of the global south, so that it gets us where we need to be, when we need to be there, not move at the rate of the global north with all its endowments?*

How can we move away from technological innovation being perceived as an off the shelf solution to problems, and toward it being understood as an integrated part of addressing issues? It does not work entirely this way in the global south, culturally speaking. How can we avoid new risks from new technologies, while also using them to reduce established and emerging risks? Emerging technologies lead to new potential risks – thousands of years of technological innovation attest to this. As the rate of innovation increases and the world becomes increasingly interconnected, we are going to need new ways to respond to these risks if we are to build a sustainable future. Yet there is another side to the innovation-risk equation. Technological innovation also has the potential to provide the means of managing or avoiding old and new risks – but only if it is developed and implemented appropriately. How do we ensure that emerging technologies are an integral part of the toolkit we use to reduce risks, and improve quality of life? How can technologies be domesticated to mitigate contestations around the perceived erosion or subjugation of local traditions and culture by the dominant media which drives the creative economy of the global north?

These weren't the only drivers behind the paper – there were many other issues I grappled with, and high on the agenda were the questions surrounding quality of life and risk. These struck a particular chord with me, working at the intersection between emerging technologies, benefits and cultural, religious and political sensitivities.

Trade rules, intellectual property rights and investment are means to achieve overall development in the cultural industries in the global south, including through technological change. There is a need to ensure that they are coherent with the overall technological development objectives of countries. There is also a need for efforts to ensure that existing bi-lateral, multi-lateral or cultural cooperation agreements maximize policy space and, where appropriate, expand it in cultural industries to ensure culturally sensitive, sustainable development.

In the 21st century, sustainability of cultural industries needs to be understood in terms of the cultural context, social and economic development, human rights, women's empowerment, child protection and the rule of law. Smart cultural industries are incorporating these broader principles of sustainability into their business decisions, and developing practical standards and metrics to help apply these principles in practice.

Respecting human rights and fostering sustainability are mutually reinforcing goals. While protecting the right to freedom of creative expression is the primary duty of states, cultural industries also have an important role to play. In 2011, the UN Human Rights Council unanimously endorsed the Guiding Principles on Business and Human Rights, which state that business has a responsibility to respect human rights. In practice, companies are now beginning to address human rights issues as they relate to their core businesses, setting clear standards and building internal systems. Cultural industries, on the other hand, started as long as they have been around to promote and protect human rights. However, what is currently missing is an impactful watchdog role of cultural industries on how mainstream businesses respect and protect local cultural heritage and traditions. There are immense opportunities for cultural industries to provide expertise, services and tailored media products to promote the Guiding Principles on Business and Human Rights. The extractive industries, for example, have had the most devastating impact on cultural heritage, such as shrines and sacred places and wetlands.

Free trade principles should not be applied to the area of culture. If left to market forces, the cultural industries of many countries would be obliterated by the dominant US creative economy. Unlike technological and other forms of hardware such as computers, cars and furniture, creative products like film, music, literature, theatre, and computer games for example, have values, worldviews and ideas embedded in them. There is therefore need for an international instrument that would allow countries to provide a degree of protection to their cultural industries, for governments to invest in such industries without this being regarded as an unfair free market practice. This would help maintain some kind of cultural democracy globally through active government intervention, and not simply allow market forces to determine the choices that people have to cultural products.

The post 2015 Goal on culture should also stimulate dialogue and action in the global south around world trade in the cultural industries, as current discourse is



taking place primarily among rich, developed countries with large cultural industries that would lose significantly if unfettered trade in the cultural sector had its way. Most countries in the global south, and in Africa in particular, have no significant cultural industries that would be affected by such trade. UNCTAD's report has indicated that Africa's share of the global creative economy stands at less than 1%, with countries like China, Japan, USA, Germany, UK and France between them accounting for more than 50% of world exports and imports in the cultural industries. It can be argued that the percentage has increased dramatically because of the emerging technological innovations and advances.

We have seen how the lack of protection has obliterated cultural industries such as in South Korea, which, in developing a free trade agreement with the USA, was obliged to severely reduce a screen quota that dedicated a certain amount of time to South Korean films. As a result of the free trade agreement, the mass distribution of Hollywood movies has significantly impacted the South Korean film industry adversely.

The majority of governments in the global south, particularly in Africa, find it difficult to raise living standards in a sustained manner, feed their growing populations, keep their children healthy, combat Malaria, Ebola, HIV and AIDS, and protect their environment. Cultural industries are the least of their priorities in view of the other challenges they face. It is imperative therefore for international cooperating partners in the field of culture to provide more support towards ensuring that national cultural policies and plans prioritise cultural industries in science, technology and innovation (STI), including access to new and appropriate technologies to promote steady improvements in living conditions of cultural workers and artists. It remains imperative that the challenge of mobilizing such financial resources for technological development for cultural industries in the global south forms a significant part of the post-2015 agenda, particularly the Goal on culture.

Investment in this area has to better the UNESCO International Fund for Cultural Diversity, which has raised just over \$4.2 million since the Convention came into force in 2005, nine years ago! Such an amount is not even close to the marketing budget of an average Hollywood movie.

Current challenges around north-south investment in cultural industries include the strings attached that benefit the donor country or its practitioners. Africa's raw creative talent can be mined for the economic benefit of the countries in the north (much like raw materials extracted from Africa, benefited those abroad, the minerals being sold back to Africa at higher prices).

On the other hand, the events of 9/11/2001 created huge security concerns in the global north, to the extent that cultural industries have not been spared from being perceived as potential security threat conduits. We have seen the rise of nationalist governments in Europe that have condemned multiculturalism within their countries, demanding that all communities now embrace the essential values of being "American" or "British". So, we have witnessed the banning of certain apparel associated with "the other" in so-called democracies. The double standards of such northern countries is revealed in their use of cultural diversity language at a global level to maintain market share in the creative economy of the global south, but at national level they adopt protectionist policies. There are also recorded cases of cultural entrepreneurs from the global south being invited and their expenses paid only for the government officials of host global north countries to deny them visas for fear of economic refugees. There is the belief that people from the south must

inevitably be seeking to live in their countries in order to earn better livelihoods or to claim welfare!

Using the 2005 UNESCO Convention as a lens, the biggest threats to fair global trade in cultural industries emanate from the north, with the economic downturn on the one hand and security interests on the other that have led to greater nationalism and less respect for cultural diversity and more homogeneity.

The African Union's culture ministers in 2008 adopted a comprehensive Plan of Action on the Cultural and Creative Industries in Africa, the primary goal of which "is to tap into the vast economic and social potential of African cultural and creative resources in the African global development process and to bring about tangible improvement in the living standards of African artists and creators and their families and communities while contributing to sustainable and equitable development and to the attainment of the MDGs through job creation and community empowerment." It would be true to say that there is very little evidence of this Plan having been implemented in the last six years across the continent, pointing to the internal political and structural weaknesses on the African continent itself. It is up to civil society to organise, to equip ourselves with the theoretical and critical discourse tools to engage in the debates around *Innovation, Technology and Know-How for Sustainable Future*, to develop the vision, policy proposals and strategies to realise the essential aims of this dialogue we are having here in Florence.

Sometimes we will work in partnership with our governments and international cultural industries of the north, sometimes in parallel, sometimes in spite of them both, but we have a common interest in ensuring sustainable and equitable technology for the future.

In a very modest way, the Nhimbe Trust based in Bulawayo, Zimbabwe, and within the framework of the Zimbabwe Creative Civil Society's Strategy in the formulation of a National Plan of Action for Arts and Culture (NPAAC) of which Nhimbe is the convener (secretariat), attempts to give expression to *Innovation, Technology and Know-How for Sustainable Futures* in cultural industries by building the knowledge and skills of cultural managers. Currently, we are supporting the Zimbabwe Theatre Association and the Zimbabwe Festivals Network, developing and maintaining online presence through websites and tailored social media, and publishing monthly newsletters for purposes of networking, exchanges and resource mobilisation. Funding permitting, we also plan to train a core team of ICT Cultural Industry Experts to provide mentorship and training in Zimbabwe and across Africa. The UNESCO 2005 Convention cultural policy expert model has proven this can work and would inform our intention.

*A partner who walks hand-in-hand is better than one who has to be carried. Cultural industries of the south are not willing to be carried anymore.*

**Josh Nyapimbi © 2014**

# BUILDING RESILIENT RURAL COMMUNITIES

Improved Vernacular Products for Pride & Identity  
and Potential for Use of Technology for Training



a

UNESCO World Forum  
Innovation, Technology & Know-How for Sustainable Futures

# HERITAGE FOUNDATION OF PAKISTAN



***Not-for-profit social & cultural entrepreneur organization established in 1980 for safeguarding Pakistan's cultural heritage.***



Heritage Management



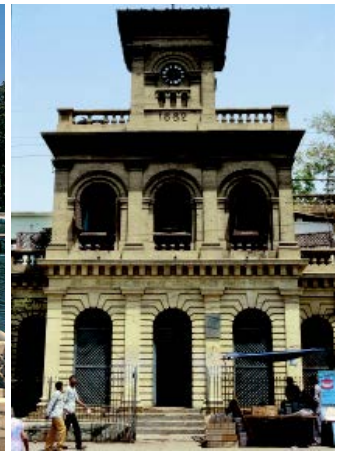
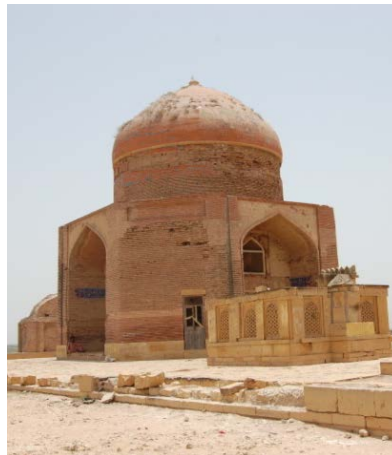
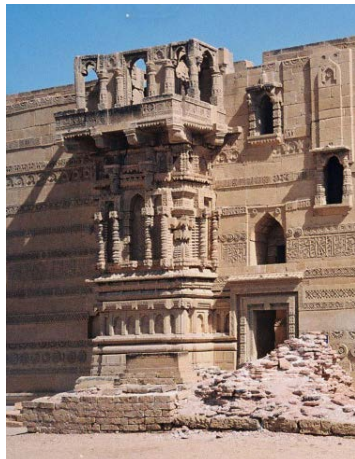
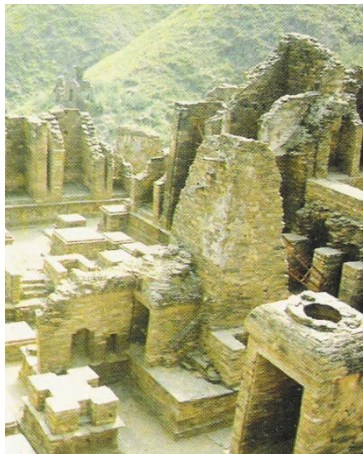
Humanitarian Assistance

UN Recognition Award 2002 for the Promotion of Culture & Peace.  
Islamic Development Bank Prize Laureate 2013.

[www.heritagefoundationpak.org](http://www.heritagefoundationpak.org) <info@heritagefoundationpak.org>

# DIVERSE TANGIBLE CULTURAL HERITAGE

- Bronze Age Mohenjodaro & Mehergarh
- Hindu, Buddhist & Gandhara Remains
- Sultanate Period Monuments
- Mughal Palaces, Forts and Paradisal Gardens
- British Colonial Shared Heritage



# VAST RANGE OF INTANGIBLE HERITAGE

- Sufi traditions & Spiritualism
- Folklore
- Folk Traditions
- Oral History
- Diverse Crafts



# VERNACULAR HERITAGE

## Sustainable, Earth Architecture



# CLIMATE CHANGE IMPACT – NATURAL DISASTERS

Over 1,000,000 households without shelter

- 2005 Kashmir Earthquake
- 2010 Country-wide Floods
- 2011 Floods in Sindh
- 2012 Floods in Sindh
- 2013 Floods in Sindh
- 2013 Earthquake in Balochistan
- 2014 Floods in Punjab





# ISSUES OF LOW INCOME LEVEL LDCs

- Core poverty with over 50% population below poverty line
- High level of population growth
- High level of illiteracy
- High mother and child mortality rate
- 80% population without clean drinking water
- Alarming deficits in social infrastructure
- Unhygienic conditions due to open defecation
- Increased vulnerabilities due to successive disasters
- Increased dependency on aid – loss of self respect and lack of self reliance

# OUT OF THE BOX STRATEGIES REQUIRED

- Heritage and tradition to form the basis for fostering identity, pride and self reliance.
- Holistic models for disaster preparedness and mitigating vulnerability of disadvantaged populations.
- Women-centred community based disaster risk management for effective implementation.
- Zero carbon footprint construction a must for mitigating gas emissions.
- Use of sustainable materials essential for preventing depletion of the planet's resources.
- Low-cost/No-cost participatory approaches imperative for marginalized communities.

# DRR-COMPLIANT GREEN COMMUNITY STRUCTURES

Use of unfired clay, lime and bamboo



# IMPORTANCE OF WOMEN-CENTRED APPROACHES

## Green Shelters showing Pride & Ownership

Over 40,000 units completed



# CREATION OF BAREFOOT VILLAGE ENTREPRENEURS (BVE) DRR-Driven Earthen Products

Transformation of mindset: thousands of units built



Green eco-toilet



Low-cost, No-cost fuel efficient stove

# TRAINING METHODOLOGIES THRU TECHNOLOGY

Insufficient satellite coverage, Limited electric power

## Solar-Powered Village DRR Centres



Sustainable improved  
Vernacular construction

- Step 1:** Village assemblies for awareness by using flipcharts.
- Step 2:** Training of Trainers carried out by using solar-powered monitor.
- Step 3:** Training modules provided on Tablets for Village Master Trainers for imparting training to village communities.
- Step 4: Field training of Village Master Trainers.**

# STEP 1: VILLAGE ASSEMBLIES

Awareness raising for DRR-compliant Earthen Products



# STEP 2: TRAINING IN DRR CENTRES

## Use of Solar-powered Monitors & Flipcharts





# STEP 3: TRAINING OF VILLAGE COMMUNITIES

## Popularizing Use of Tablet by Village Trainers



# STEP 4: FIELD TRAINING OF VILLAGE TRAINERS

## Training of Non-Literate BVEs



# PRODUCTS BY TRAINEES

## Zero-carbon Footprint Shelters ornamented with folk art



PRODUCTS BY TRAINEES  
No-Cost, Low-Cost Earthen Fuel-Efficient Stove  
showing pride & ownership



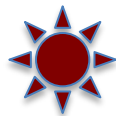
# PRODUCTS BY TRAINEES

## No-Cost, Low-Cost Earthen Fuel-Efficient Stove



# FUTURE PLANS

- Training and educational programs to be beamed to hundreds of villages simultaneously for extensive outreach.
- Promotion of Women Barefoot Village Trainers (BVE) as role models to build up confidence of women trainees, attain a better quality of life.
- Popularizing the use of cellphones for training and monitoring for marketing in neighbouring villages.
- Marketing DRR-compliant sustainable cultural products for regeneration of local economy.
- Break the cycle of dependency through innovative approaches for income generation in order to promote a culture of self reliance.





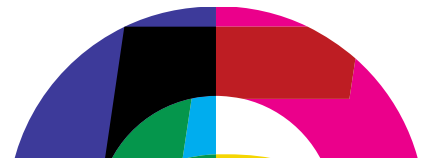
**LE UNIVERSITÀ  
PER EXPO 2015**  
COMITATO SCIENTIFICO  
DEL COMUNE DI MILANO



## **The opportunities of Expo 2015 to promote the know-how for sustainable futures**

**prof. Vincenzo Russo  
Università IULM  
Scientific Committee of Expo 2015 Milan**

[www.expo2015.org](http://www.expo2015.org)





LE UNIVERSITÀ  
PER EXPO 2015  
COMITATO SCIENTIFICO  
DEL COMUNE DI MILANO



ITALIA  
EXPO MILANO 2015



Regione  
Lombardia

## Scientific Committee

- Prof.ssa Claudia Sorlini Università degli Studi di Milano – President
- Dott. Arch. Matteo Gatto EXPO 2015
- Prof. Vincenzo Russo Università IULM
- Prof. Pier Sandro Cocconcelli Università Cattolica dei Sacro Cuore;
- Prof.ssa Luisa Collina Politecnico di Milano;
- Prof.ssa Marialuisa Lavitrano - Università degli Studi di Milano Bicocca;
- Prof. Roberto Mordacci Università Vita e Salute San Raffaele
- Prof. Giovanni Valotti Università Commerciale Luigi Bocconi
- Rappresentante della Società Civile
- Comune di Milano
- Prof. G. Grimaldi Rettore Università di Scienze Gastronomiche di Pollenzo
- Prof. Enzo Grossi – Fondazione Bracco – Padiglione Italia Expo





## What we do



**LE UNIVERSITÀ  
PER EXPO 2015**  
COMITATO SCIENTIFICO  
DEL COMUNE DI MILANO



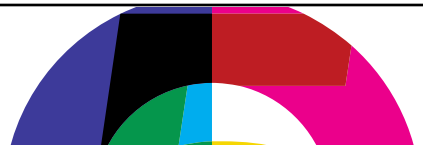
**Disseminate** the topics of Expo Milan 2015 for the benefit of citizens, other scientific institutions, by involving researchers and students in internships

**Promote** a focus in Expo 2015 main theme and sub-theme through meetings, seminars, conferences and other initiatives involving national and international universities, research centres, foundations association and NGOs

**Provide organizational support** from each university of the Committee to organize events and activities able to raise awareness on the topics of Expo

Work on, **develop and spread the topics of Expo Milan 2015** throughout Lombardy, Italy and the World, using the existing networks and in collaboration with the sector of research and technology, agriculture, food industry international cooperation for development

Make the existing **networks among universities**, research centers, cultural institution and private sector available to other concerned associations and organizations



## FEEDING THE PLANET

## ENERGY FOR LIFE



### NUTRITION



### SAFETY

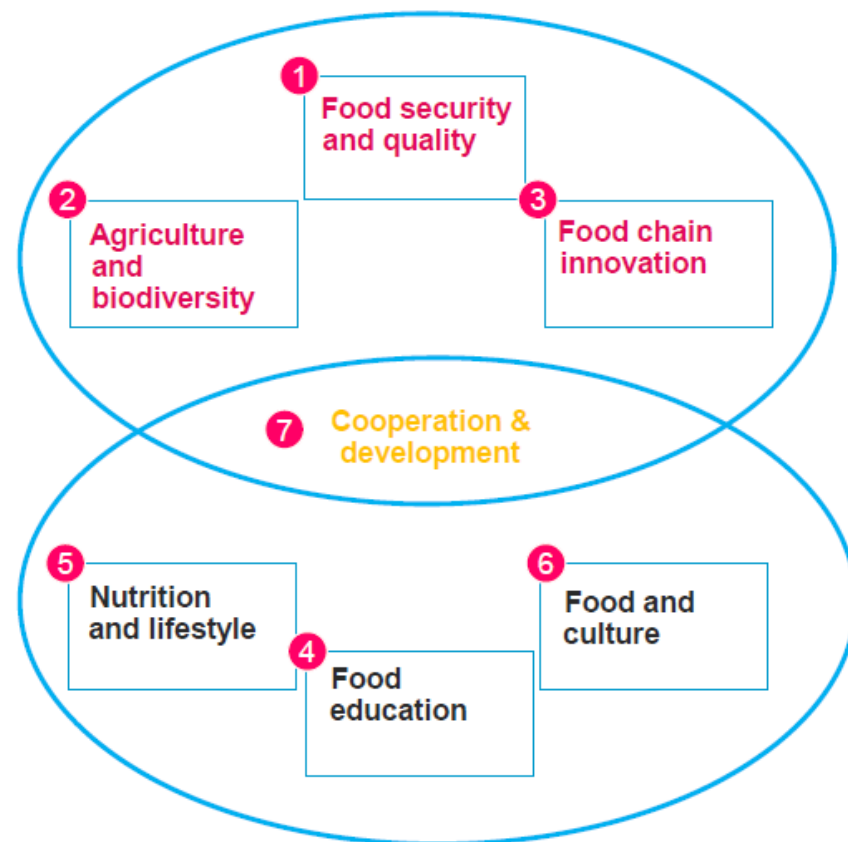


### WELLBEING



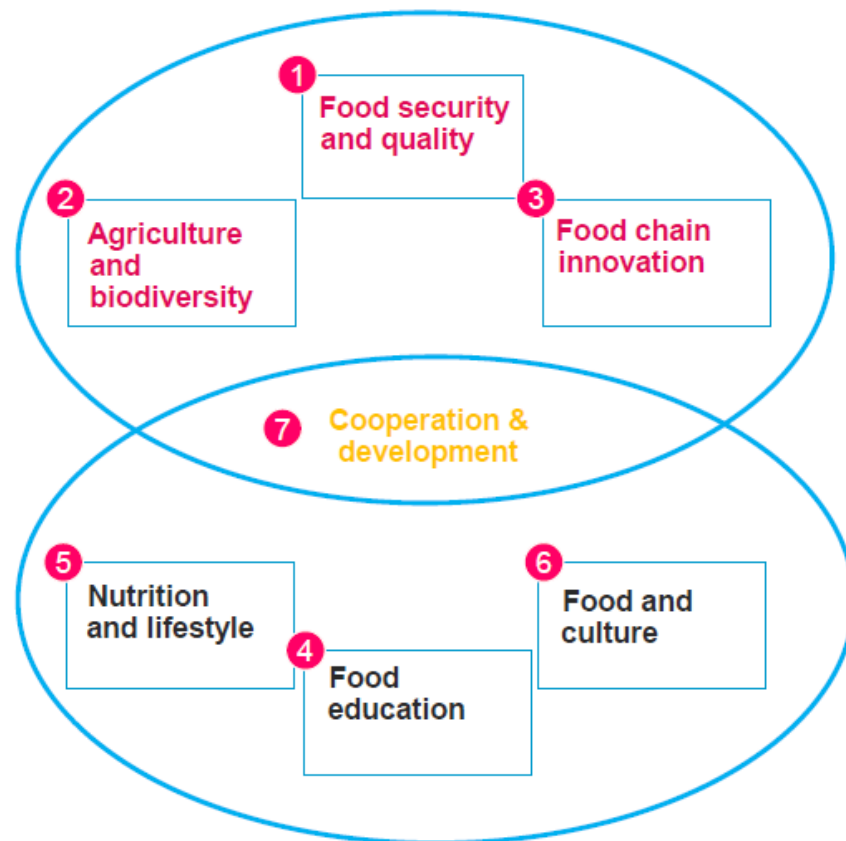
## 1 A. Scientific and technological sub-themes

- Science and technology for food safety, security and quality
- New Production and Trade measures to ensure food security for all (quantity and quality) and sustainable development.
- Science and technology for agriculture and biodiversity
- Innovation in the agro-food supply chain



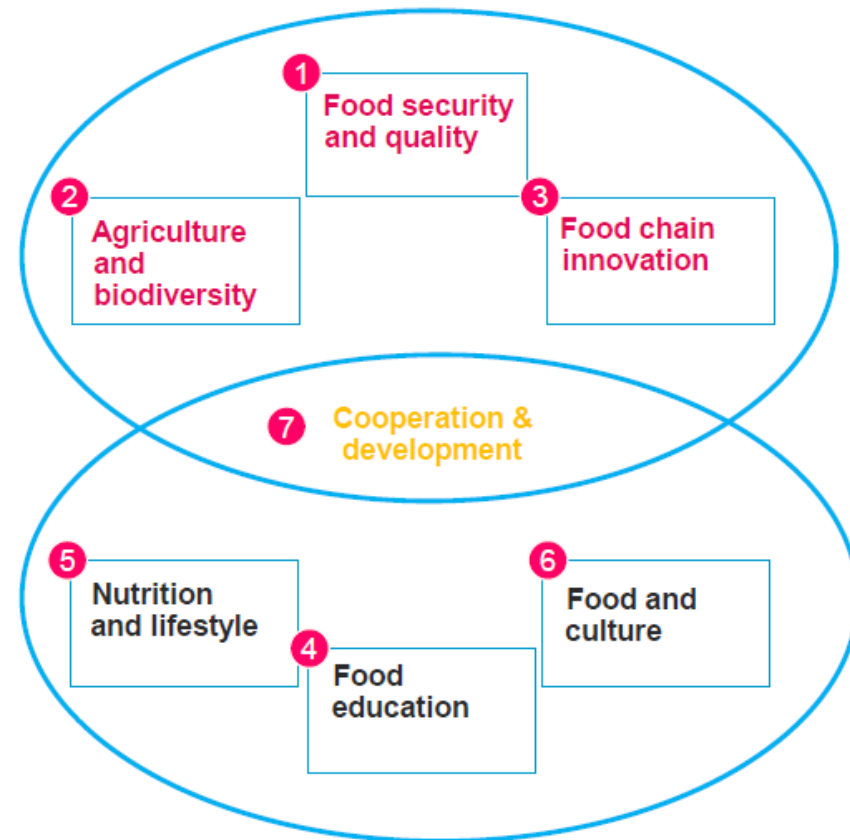
## 1 B. Social/cultural sub-themes

- Food for better lifestyles
  - Relationship between food and health, both in terms of social systems and personal needs, aimed toward complete wellness.
- Food and culture
  - Encounters and dialogues among the various cultural and social identities of the world regarding their food traditions.



## 1 C. Cooperation and development

- Cooperation and development on food
  - Development of methods and instruments for partnership cooperation, respective of the roles and characteristics of the various players and attentive to all innovation processes.

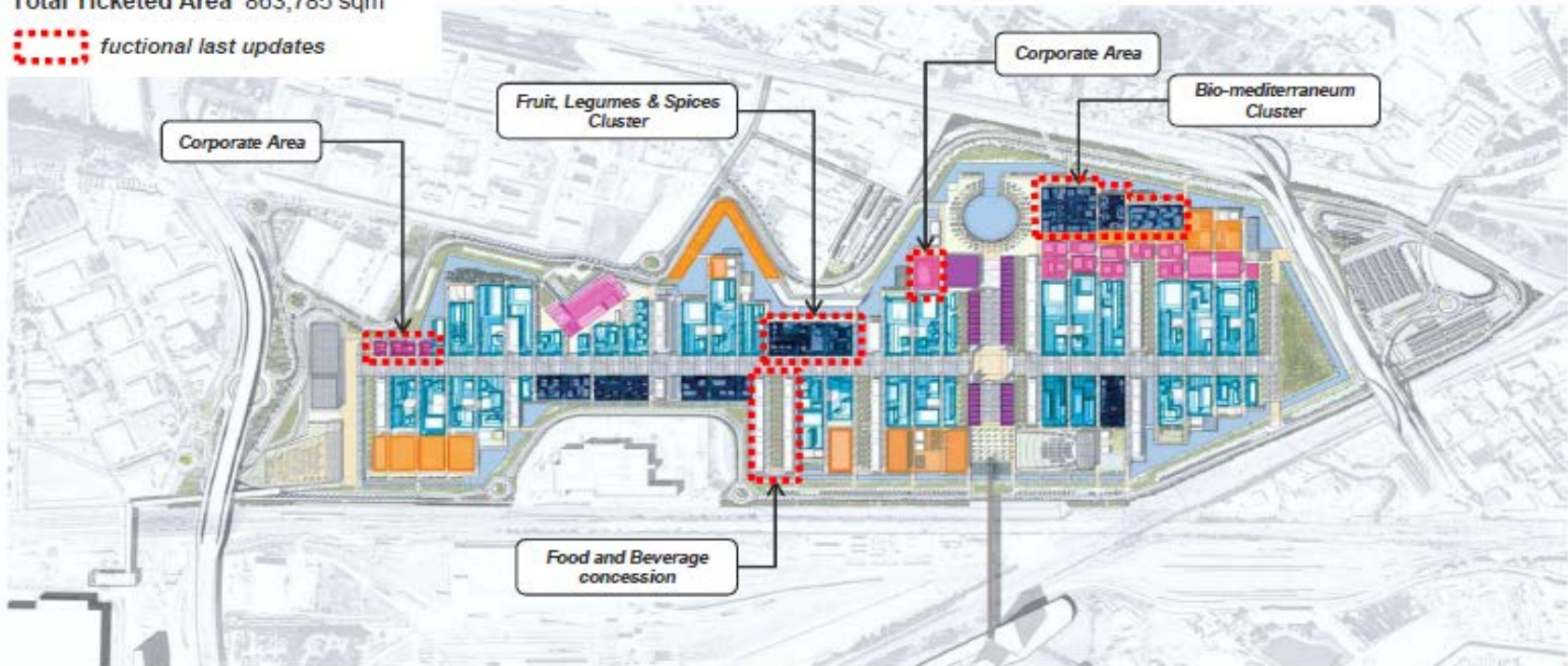


- 140 COUNTRIES
- 9 Cluster
- 5 Thematic area
- 1 Biodiversity area
- 1 Branded Corporate area

Total Area 935,595 sqm

Total Ticketed Area 863,785 sqm

 *functional last updates*

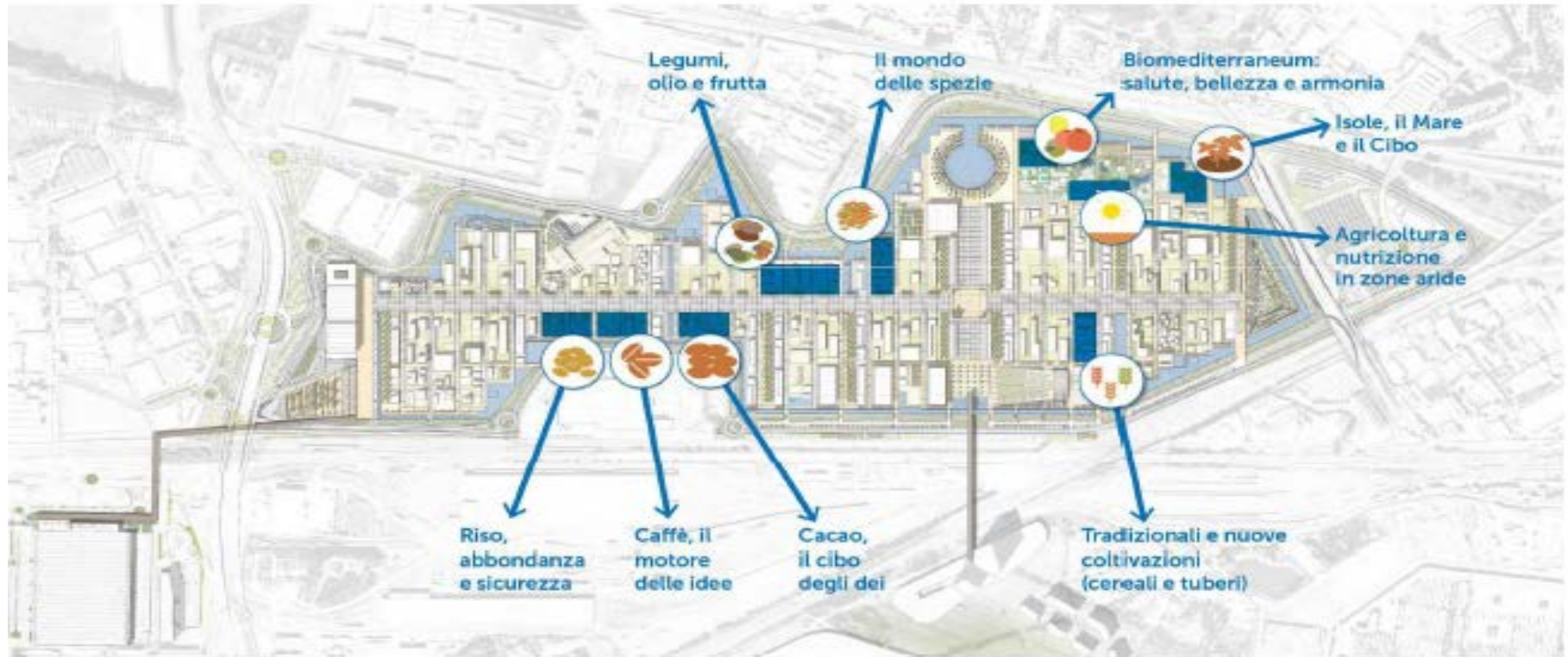


# CLUSTER

(Rise, Cocoa, Coffee, Island, Fruit and vegetable.  
Arid zone, Biomediterranean Area)



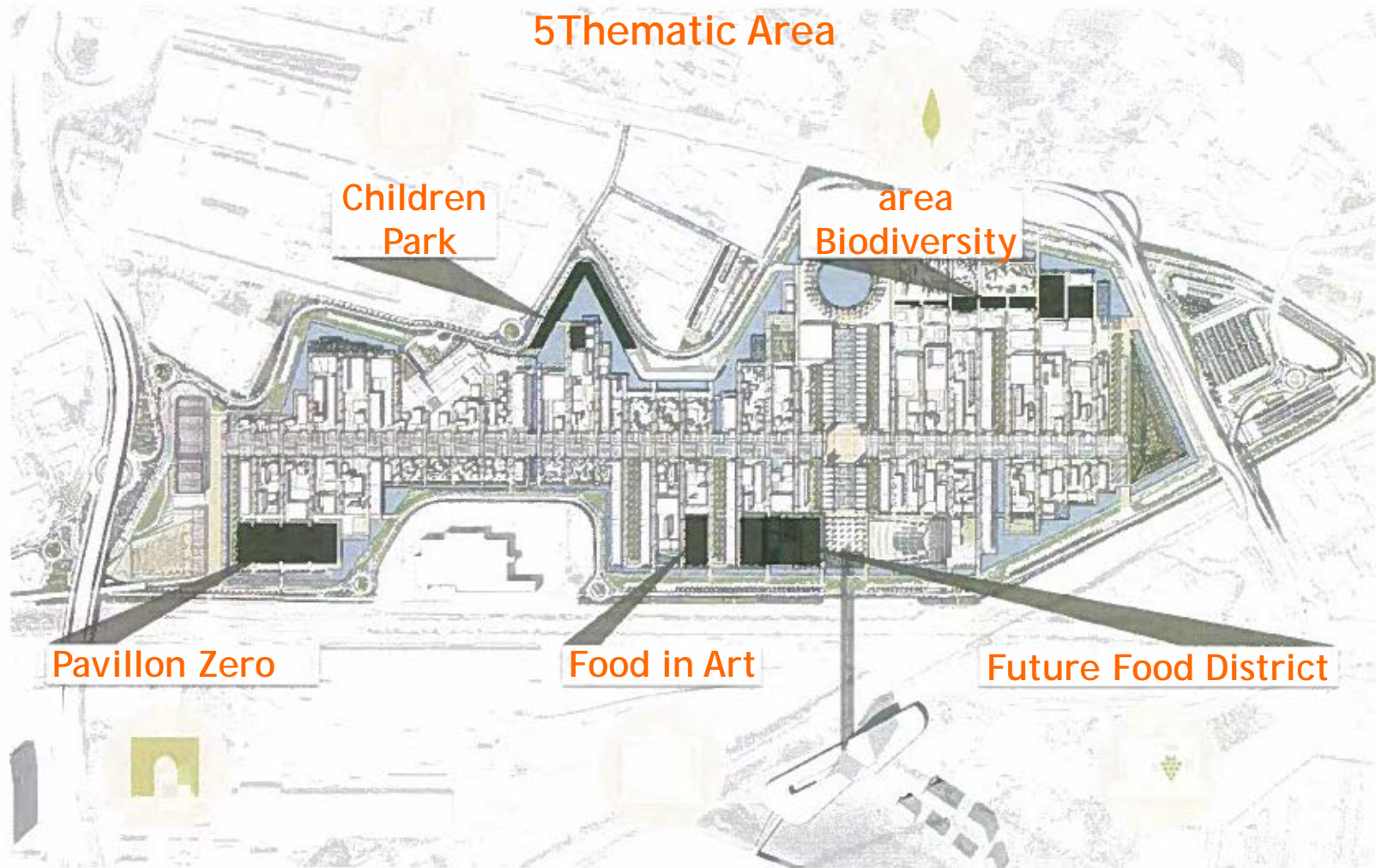
MILANO 2015



The Clusters play an important role at the event, offering an innovative way for countries without their own pavilion, to participate in the exhibition in a shared theme. Every country has its own, individual space for presenting its particular characteristics along with a public area which is shared with other countries. This public area is the most innovative part of the exhibition, offering refreshments, commercial activities, events and exhibitions, all brought together in a highly original way.







# Expo and Technology: smart city model



Expo Milano 2015 wishes to offer all visitors a personalized, sustainable, exciting and safe experience. It will do this by using innovative **digital technologies**, which represent the smart city identity.

Based on this **smart city model**, a better environment and quality of life for the citizens will be created through communication technologies, services and energy efficiency.



# EXPO MILANO 2015: A UNIQUE EVENT

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## The importance of territory

Food and national cultures are the two key features of Expo Milano 2015. From every part of the world are brought the artistic and literary styles of a multitude of countries, each making this Exposition a gathering place for their many stories and myths.



UN(ESCO) 2016



**Sicily 2015**

# CULTURE and UNESCO Sites

AGRI-FOOD AND ENOGASTROMIA OF EXCELLENCE AND INTANGIBLE  
INTANGIBLE CULTURAL HERITAGE as "THE MEDITERRANEAN DIET»



**Villa Romana del Casale**



**Archaeological Area  
Agrigento**



**Eolie Islands**



**Noto**



**Siracusa and Pantalica**



**Etna**



## Contact

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[Vincenzo.russo@iulm.it](mailto:Vincenzo.russo@iulm.it)



*How Innovation,  
Technology & Know-how  
can help with Sustainable  
futures in Handicraft sector*

Tran Tuyet Lan

Craft Link General Manager  
October 2014

# ETHNIC MINORITY GROUPS





# TRADITIONAL CRAFT VILLAGES



# DISADVANTAGED GROUPS



# **HANDICRAFT IN VIETNAM**

**KNOW-HOW TRANSMISSION INTERGRATED IN  
SPECIALIZED  
TRAINING & INFORMAL EDUCATION**

Example: Training on management skills, book-keeping skills



Example: Training on Basic Design (informal education)



Ex: Training on product development



Ex: Training in costing and pricing

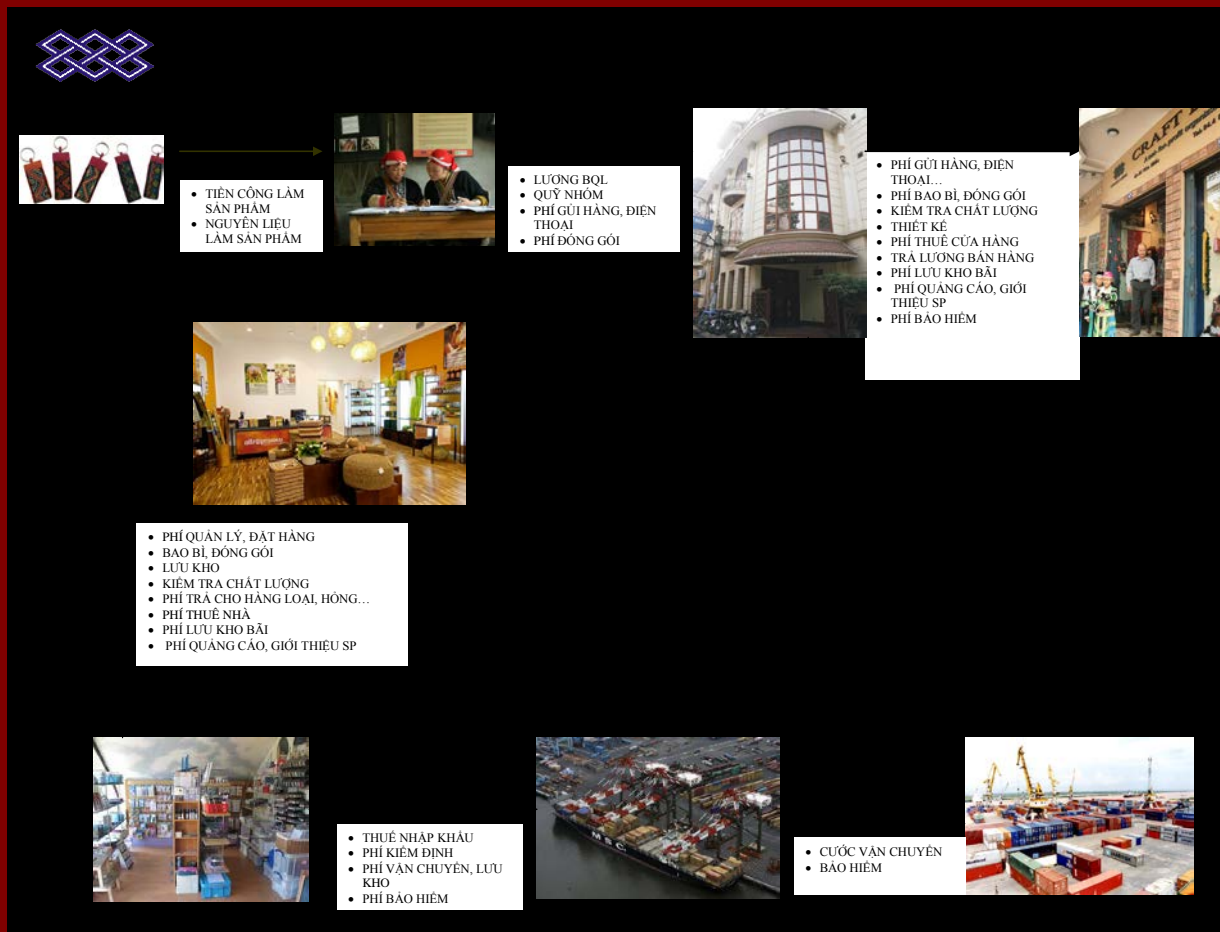


Ex: Training on Fair trade principles





## Ex: Training on Value chains



Training on marketing and sales at local markets



## Training on marketing and sales at the Bazaars



# **HANDICRAFT IN VIETNAM**

**KNOW-HOW TRANSMISSION  
IN THE DISSEMINATION OF NEW TECHNOLOGY,  
HOW TO MEASURE & CONTROL?**

***WE SHOULD BALANCE THE TRADITION  
WITH NEW TECHNOLOGY***

Ex: Training to apply new & suitable technology



Upgrade working tools to improve production process:



Upgrade working tools to improve production process:



Upgrade technology to improve production process:





Upgrade technology to reduce partly hand work :



Upgrade technology to shorten production time:



# **HANDICRAFT IN VIETNAM**

**HOW TO PASS ON TO YOUNG PEOPLE  
THE LINKS  
BETWEEN KNOW-HOW & INNOVATION ?**

Educate young people about traditional culture in interesting ways:

Educational activities for children...



# HOW TO PASS ON TO YOUNG PEOPLE THE LINKS BETWEEN KNOW-HOW & INNOVATION

Involve young people into different culture revival programs:



## HOW TO PASS ON TO YOUNG PEOPLE THE LINKS BETWEEN KNOW-HOW & INNOVATION

Educate the public, including young people through cultural activities: Culture exhibitions, Promotional events, Museum's living tradition programs, etc...



# SUSTAINABLE FUTURE OF HANDICRAFT SECTOR

**FOR SUSTAINABLE FUTURE, FOUR ACTIVITIES  
SHOULD GO HANDS IN HANDS:**

- *CULTURE REVIVAL*
- *INCOME GENERATION*
- *EMPOWERMENT*
- *PUBLIC AWARENESS RAISING*

# Culture revival

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Weaving skill is revived...



Hemp plantation & processing skills are revived...





# Culture revival

Traditional patterns and symbols are revived...



Traditional costumes are kept alive...



# Income generation & more

- Income generation
- Self satisfaction, happiness...



# Empowerment

- Build up strong self esteem among group members
- Build capacity in each group member
- Connect group to global value chains



# Raising Public awareness



# SUSTAINABLE FUTURE OF HANDICRAFT SECTOR

Thank you  
for your attention!



Tran Tuyet Lan  
CRAFT LINK 2014