

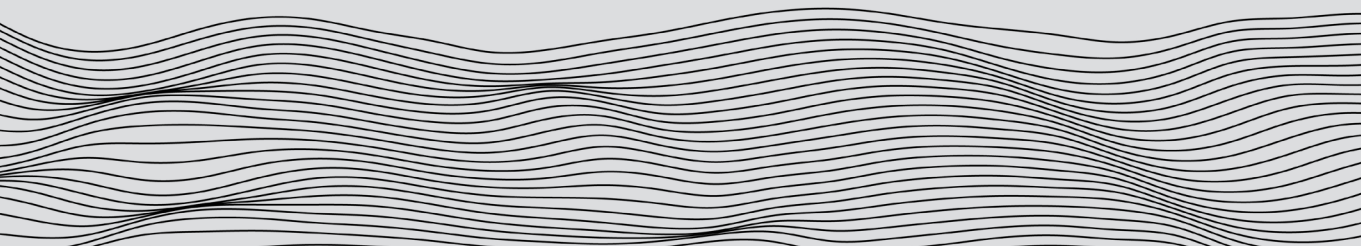
Islands

in

Flow



**2021 UCLG Global Young Creatives Residency**  
Final Report



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## Overview

### UCLG

United Cities and Local Governments(UCLG) is the world organization in 2004 to represent local and regional governments and defend their interests on the world stage. Currently it is the association of cities with more members, representing 70% of the global population, and with the greatest capacity of influence before the United Nations. The World Secretariat of UCLG is based in Barcelona.

UCLG has a remarkable culture programme based on the Agenda 21 for culture(2004), on the Declaration "Culture is the 4th pillar of Sustainable Development"(2010) and on the practical toolkit "Culture 21:Actions"(2015). These documents are the foundations of the UCLG Committee on Culture.

The UCLG Committee on Culture, a unique global platform which gathers more than 800 cities, organizations and networks, is in charge of cooperation aiming at strengthening the role of culture in sustainable development through a range of activities that involve peer-learning, tailor-made assessment programmes, global influence advocacy campaigns, and publications and biennial events which promote the implementation of the Agenda 21 for culture and Culture 21:Actions and make explicit the relationship between culture and sustainable development.

The Leading Cities of the UCLG Committee on Culture, Jeju has a broad experience in the implementation of the Agenda 21 for culture. In 2014, Jeju participated in the consultation process that shaped the draft of Culture 21: Actions, the practical guide that complements and updates the Agenda 21 for culture, and on 10-13 May 2017 Jeju hosted the second Culture Summit of UCLG, the world's largest gathering of cities for culture and local sustainable development which enables cooperation at local, regional and global level. In 2017, the Jeju Special Self-Governing Province suggested to UCLG Committee on Culture the realisation of a Global Youth Culture Forum, as an event to combine in-depth thinking and local action. A Memorandum of Understanding was signed in May 2017.

The Global Young Creatives Residency is a major step forward in the commitment of Jeju to the values of the Agenda 21 for culture and Culture 21: Actions, and demonstrates the willing of a wide range of cultural stakeholders to continue strengthening partnerships, policies, projects and practices on culture and sustainable development. Moreover, this initiative contributes to the placing of culture at the core of the global sustainable agendas as the recognition of the involvement of the local sphere in this task, which is a fundamental concern for UCLG Committee on Culture.



GYCR

In 2021, the name of the forum was changed from UCLG Youth Culture Forum (GYCF) to Global Youth Creative Residence (GYCR) and it began to implement a system that offered pre-lectures and isolate residency programs as an attempt to build the programs' identity and stabilize its operation.

2021 UCLG GYCR is an international art exchange project which invites young artists to Jeju Island to engage in creative activities and share inspiration. Young artists participated in online pre-lectures and workshops presented by renowned instructors on topics related to Jeju as well as engaging in social and environmental issues as we are facing the COVID-19 currently. In addition, they presented their creative results from the 5-day residency via online platform.

2021 GYCR LOGO

LOGO DESIGN  
CONCEPT



**Global  
Residency**  
Various, Combined  
Space, Area

**Young  
Creatives**  
Young, Raw, Natural,  
Rough, Creative  
Individual



<b>color</b>	<b>Global</b>	Sea, Water, Flow
	<b>Young</b>	Brilliant
	<b>Creatives</b>	Leaf
	<b>Residency</b>	Land, Soil

A combination of original domain and **space**  
GYCR, the acronym, signifies both a domain and a space.  
It might also imply an island - Jeju Island itself or a private island.



The expression of the **rough shapes** instead of round shapes  
The shape of the domain is rough.  
It expresses natural and solid stone as if it had been carved out.



Each word contains the symbolic color that **nature** offers.

## Islands in Flow

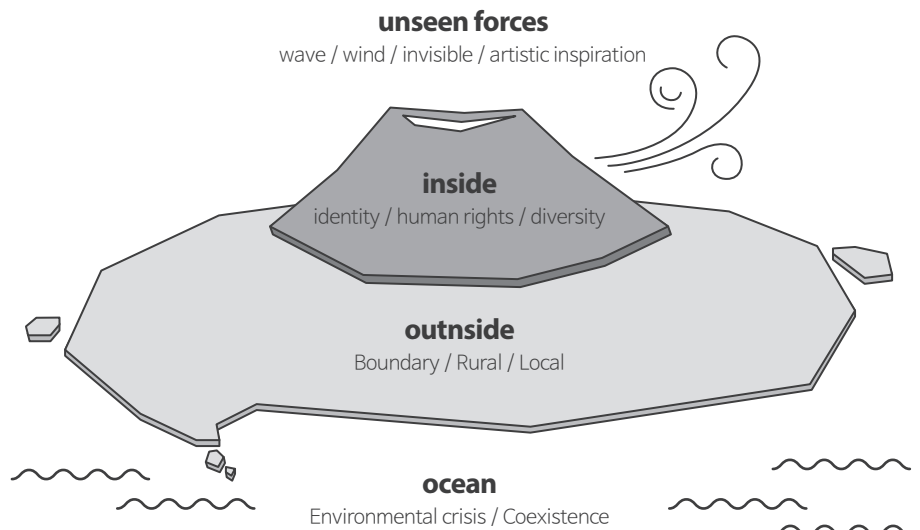
Eunhae Jung  
General Director

### Island as Microcosm

When you look at the Earth from afar, you could say that it consists of a single body of water covered with islands of many sizes. In that sense, we are all islanders. Islands are perfect microcosms of the planet that reveal the various ways that lifeforms relate to one another in intricate and complex ways, even when they appear distantly separated. For young people growing up in this era of confusion, when the ground of civilization is shaking and all of our boundaries are being tested, the island metaphor gives us a framework to think about what we are seeing and – more importantly – what we can't see even though it's still affecting us deeply.

### 4 Meanings of the “Islands in Flow”

This year's theme is "Islands in Flow" which has four meanings. First, this theme represents the fluid state of the world as it contends with a novel virus and the disruption of a global pandemic. Second, this theme describes the physical changes of the land due to climate change and unsustainable development. Third, it's a metaphor for the division between our perceptions of self and our perceptions of others, all of which are being questioned and negotiated during this period of change. And fourth, it's a term that expresses an opportunity for creativity and new potentials.



## (1) The Fluid State of a Global Pandemic

As COVID-19 enters its second year, it feels as though our once dependable and predictable world has become suddenly inconsistent and fluid. This feeling has a lot to do with the fact that our sense of safety depends on our ability to manage expectations of the future.

Despite all our predictive intelligence, unprecedented events surprise us, creating massive alterations to our most important systems. This is a regular feature of history and such occurrences are called black swan events. As the discovery of one black swan undermines the age-old belief that all swans are white.<sup>1)</sup> Only after we experience such events do we create stories about what happened and how we might have prevented the damaging changes black swan events can create. How do we prepare for the unknown?

For instance, about two-thirds of the world's oxygen comes from the ocean. We need the ocean to remain healthy so we can breathe. We understand that increases in water temperature, coral die-offs, dead zones from excess phosphorus and nitrogen, and overfishing are all leading to very real, very predictable problems in the health of ocean ecologies. But even knowing all of this, it feels almost impossible to grasp the fact that our livelihood depends on the health of the land as well as the health of the ocean.

At the very moment we are becoming cyborgs, with our minds extended, reinforced, and connected to electronic devices (and thus become predictable and calculated), and our bodies represented virtually through images (thus becoming untouchable), we are infected with the coronavirus. Ironically, COVID-19 has been a reminder that we are animals that exist as part of a complex and fragile ecology.

## (2) Climate Change and the Changing Boundaries

The division between the land and the water is not so solid as it seems, and it constantly changes. The sea level rises due to the melting of glaciers, and it makes the surface area of some islands smaller, but then land reclamation on other places extends the land. Also, there are forces underwater that we don't see that change this border, such as the activities of corals and seaweeds that are being affected by things like typhoons and rising water temperature, which are also influenced by human activities on the land.

In Korean, we have a phrase that goes, "they live like an island," meaning that individuals or groups of people live apart from one another like islands. However, every island is in contact with the ocean. We are fundamentally connected, even when it seems like we are not. We are all part of the one ocean, and the edge between the land and the water is not a border of separation, it's a place of connection.

1) Taleb, Nassim N. *Antifragile: Things That Gain from Disorder*. New York: Random House, 2013.

## Islands in Flow

### (3) Changes in Self and Other

The division between you and me: us and them. It's a basic theory of human consciousness and identity. You are not me, therefore, I am me. Your "otherness" allows me to identify my self. It's used to be so simple, right? What's inside my skin is "me" and what's outside isn't. But the more we know about the human body, the human microbiome, human psychology, culture, society, and deep ecology, the less clear this separation becomes.

About 43% of cells in your body are not human. Around 39 trillion bacterial cells inhabit an adult body, often in a symbiotic relationship with you. For instance, we couldn't live without the bacteria in our digestive tract. But are they me or the other? What about the mirror neurons in our brains that light up when we are in empathetic union with others, especially when we see someone in pain? How much of what you feel is you and how much is someone else's feelings? And what about the Internet? Is that network purely outside of us? When describing, owning, and living a sense of apparently solid self experiences that are so crucial to who we are, how can we also understand, express, and live a life and self-identity that is so much more than our ego contained in a single body?

### (4) Creative and Open Potentials

As we open the Global Young Creatives Residency with the theme of "Islands in Flow," we are posing questions about the fluid state of our global civilization due to COVID-19, climate change, and the changing sense of the self. But there are other sides to flow that call upon our creativity which creates room for new potential. When we are at our wit's end, more often than not that is where creativity takes over, giving us the drive and improvisational confidence to face the unknown when all the regular paths fail us.

The phrase "think globally, act locally" makes it sound like the world is organized like a neat category tree, but the relationship between the larger world and your own personal corner of it is more like a complex and cyclic web of interconnection. Our personal actions are often all we have the time, energy, and agency to realize. However, our actions can be accompanied by an awareness of our larger global connection and responsibility.

Participants in the Global Young Creatives Residency program can choose to work on personal projects, yet what is happening in the world will always serve as a backdrop for the work that they do. Others may choose to work on projects that try to respond directly to global issues.

The 3rd Global Young Creatives Residency asks how can we understand, express, and live through this fluid state of being? With these questions, we are inviting young, creative people to go into the depths of the islands. While we are raising difficult questions, we have designed the residency to be a liminal space and a place for creative flow.

### Space of Liminality

The word liminality comes from the Latin word *limen*, which means "threshold." Anthropologist Victor Turner saw liminality in tribal rites of passage where a child crossed the threshold into adulthood, entering a liminal space by going into the wilderness alone.<sup>2)</sup> Separated from their village, they let go of their childhood identities and customs through an intense period of ambiguity and disorientation where new identities could be established out of the chaos. Turner believed that we all move through such in-between states whenever we transition from one stage of life to another, regardless of culture.

This term is also used in psychology. Carl Jung saw that personal growth follows a process of disorientation that leads elements of one's personality and seemingly disparate experiences into a more integrated whole. He saw how periods of liminality held potent and regenerative forces that aided in this process he called individuation.

A final interesting point of liminality is that those who find themselves in these in-between spaces with others can form special bonds that are non-hierarchical and transient, but deeply influential. We hope that this program will operate as a liminal space within which participants can experiment with new values and identities, explore various ways to form solidarity and associations with one another, learn new perspectives, and experience the regenerative potential of in-between states at their fullest.

### State of Flow

Psychologist Mihaly Csikszentmihalyi first articulated the notion of flow and said it is the most optimal and gratifying experience one can have in life.<sup>3)</sup> He defined it as a mental state in which a person is fully immersed in performing an activity, characterized by the complete absorption in what one does and the loss of one's sense of time. To get there, you need to cultivate an intense focus through hard work, however, once there, everything seems to proceed almost effortlessly. A painter feels as though the brush moves by itself. Musicians feel the music "playing them." When you enter the flow state, time stops, space opens up, and everything feels in sync.

I think this is similar to surfing. Out on the ocean, you need a sense of where the waves are coming from, and then you have to work hard to get in front of one. It takes prediction, effort, and luck. However, once you're riding a wave, you flow with the wave.

2021 Global Young Creatives Residency program will help its participants find their waves. We will support you and cheer you on, but it's up to you to work hard, catch your waves, and find your flow.

2) Victor Turner, "Liminality and Communitas," in *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Publishing, 1969. pp. 94-113

3) Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Harper & Row, 1990.

# Schedule

February, March, April

Planning of Detailed Projects

May

Call for Entry 05. 10. ~ 06. 24.



Preliminary Information

05. 28.

Youtube Live

(JFAC Youtube channel)

June

Application Review and Announcement

06. 25. ~ 07. 01.

- Application Review: 06. 25.
- Application Announcement: 06. 28.
- Online Interview: 06. 30.
- Final Announcement: 07. 01.



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**July**

Orientation 07. 07.

Pre-site Survey 07. 12. ~ 07. 13.



Preparatory Lectures  
& Workshops  
07. 14. ~ 07. 16.

**August**

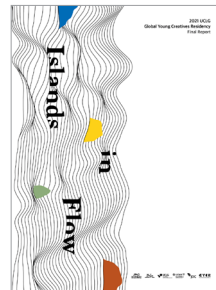
Intensive Residency  
08. 02. ~ 08. 06.



Final Presentation 08. 28.  
Youtube Live  
(JFAC Youtube channel)

**September**

Final Report



## PARTICIPANTS

### General Director



**Eunhae Jung**  
Republic of Korea

Eco artist  
Director <eco orot>  
MA in art therapy, the School of the Art Institute of Chicago

### Mentors



**Hyeyoung Lee**  
Republic of Korea

Author  
Author <Travel Hope>  
Director <Writing to Connect Generations>



**Jinuk Lee**  
Republic of Korea

Composition award  
<The first edition Korea Musical Award>  
Music director  
<Haenyeo's kitchen -The story of kitchen>

### Mentees

Participants from eight countries, including Jeju, took part. Brazil, Singapore, United States, Vietnam, China, Uzbekistan, Nigeria, Swiss  
The 24 participants, selected through the screening process, were assigned into teams of 6 in 4 areas across Jeju. Teams were formed by considering the proportion of Koreans and foreigners, fields of the specialty of each participant and male and female composition according to the characteristics of the accommodations.

#### Team GASIRI

##### **Olimov Bekhzod**

Uzbekistan / Planning, KAIST AI

##### **Haemin Song**

Republic of Korea / New media

##### **Junhyeok Kang**

Republic of Korea / Art

##### **Carissa Faith Potts**

United States / Storytelling

##### **Ola Océanne Emilola**

Swiss / Photography, Video

##### **Gahui Kim**

Republic of Korea / Fashion, Fiber Art

#### Team GAPADO

##### **Lin Junrui**

China / Photography

##### **Hyunji Park**

Republic of Korea / Landscape

##### **Yeonji Kang**

Republic of Korea / Art

##### **Kim Anastasiya**

Uzbekistan / Video, Planning

##### **Sanghun Kim**

Republic of Korea / Photography

##### **Allison Kaley Deptula**

United States / Art





**Uni Park**  
United States

Eco architect  
Permaculture specialist  
Virginia Tech, Architecture



**Bernd Halbgerr**  
Germany

Professor at the sculpture department, Chung-Ang University  
MA at the Academy of fine Arts Duesseldorf  
Exhibitions: Sehwa Museum(2017), Savina Museum(2015)



**Team GYORAERI**

**Eunjung Lee**  
Republic of Korea / Performance

**Em Milana**  
Uzbekistan / Planning, Promotion

**Seo Shin**  
Republic of Korea / Art

**Yera Jang**  
Republic of Korea / Illustration

**Ang Tricia Kai Wei**  
Singapore / Art

**Julia Maurer Morelli**  
Brazil / Photography, Art

**Team BIYANGDO**

**Do Minh Hanh**  
Vietnam / Planning

**Hyunsang Yoo**  
Republic of Korea / Music

**Hyunjung Shin**  
Republic of Korea / Planning

**Youngseob Moon**  
Republic of Korea / Architecture, Video

**Kaia Vereide**  
United States / Art, Papercutting

**Victoria Amadin**  
Nigeria / Music



PROGRAMS

# Orientation

Overview

- **Date:** 7. July. 2021 14:00~16:15
- **Site:** Online Meeting / Simultaneous interpretation
- **Participants:** Keynote Speaker(Kyungsoo Moon, Marta Llobet), Steering Committee, Mentors, Mentees
- **Contents:** Greeting, Introduce to Members and Programs

Timetable

Division	Time	Detailed
Opening	14:00 ~ 14:02	Heejung Park(JFAC)
Greeting	14:02 ~ 14:05	Seungtaeck Lee(Chairman of JFAC)
	14:05 ~ 14:08	Jordi Pascual(Coordinator of UCLG)
	14:08 ~ 14:20	Steering Committee(4), Mentors(4)
	14:20 ~ 14:45	Mentees(24)
Break	14:45 ~ 14:50	Break
Keynote Lecture	14:50 ~ 15:30	Kyungsoo Moon
	15:30 ~ 15:35	Break
	15:35 ~ 15:55	Marta Lobet(UCLG)
Program Guide	15:55 ~ 16:05	Heejung Park(JFAC)
	16:05 ~ 16:15	Q&A

Keynote Lecture

· Kyungsoo Moon

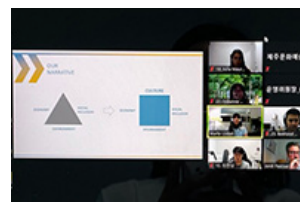
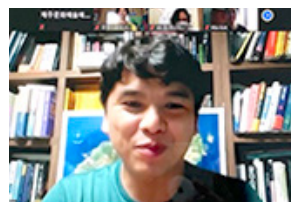
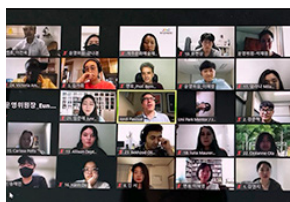


Korea's first science explorer  
 In 2010, he became the first Asian who explored Australia with the space biology research group of NASA.  
 He also made an appearance in JTBC's <Hyori's Homestay>, tvN's <Just Happened>, and EBS's <World Theme Travel>.

· Marta Llobet



UCLG Culture Committee  
 Culture in the Sustainable Development Goals



# Preparatory Lectures

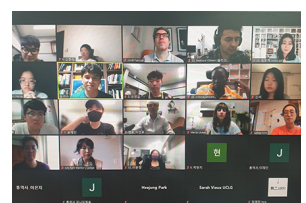
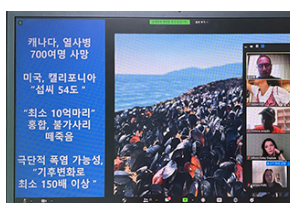
## Overview

- **Date:** 14. July ~ 16. July, 2021
- **Site:** Online Meeting(zoom) / Simultaneous interpretation
- **Participants:** Speakers, Mentors, Mentees
- **Contents:** Local culture and history, Environment, Communication, etc.

## Timetable

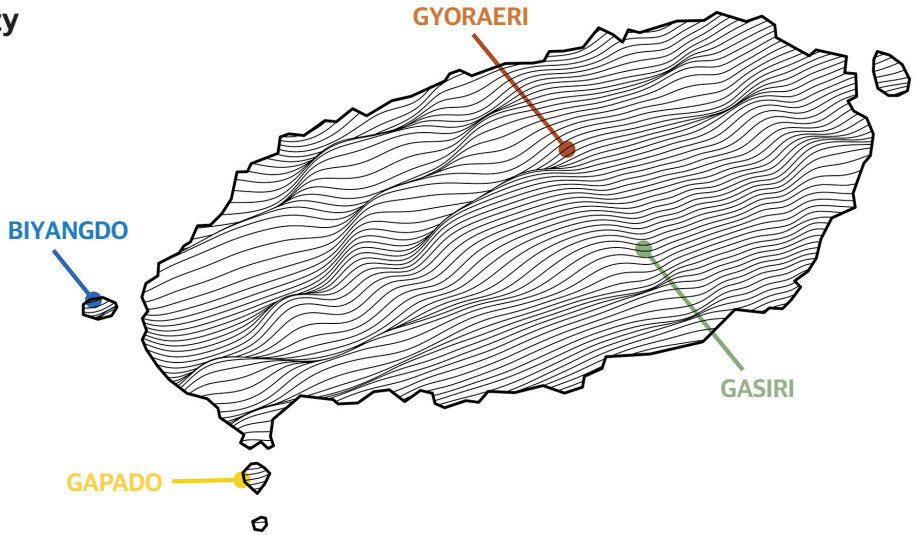
Date & Time	14. July	15. July	16. July
10:00 ~ 10:40	<b>Sanghun Yoon</b> The Jeju ocean and climate crisis	<b>Jinoh Han</b> Understanding Jeju's shamanism and methodologies	
11:00 ~ 11:40	<b>Jisun Park</b> Artist's artistic methodology in accordance with climate change and technological society	<b>Sinji Jung</b> Memoirs of people met along the way	
13:00 ~ 13:40	<b>Gwangmin Goh</b> Jeju Island's culture and lifestyle		
14:00 ~ 14:40	<b>Abdulwahab Almomhammad Agha</b> Refugees between protection and alienation	* <b>Hyeyoung Lee</b>	
15:00 ~ 15:40	* <b>Kyungsik Lee</b> Communication game	* <b>Jinuk Lee</b>	* <b>Eunhae Jung</b> Artistic immersion and stress
16:00 ~ 16:40		* <b>Bernd Halbgerr</b>	
17:00 ~ 17:40	<b>Yongmoon Jeon</b> The story of the Jeju Volcanic Island that UNESCO cherishes	<b>Uni Park</b>	

\* Required program



## Intensive Residency

Place



An art residency program was held offline on the isolate island of Jeju for a total of five days at four locations with the participation of 6 mentees and a manager who led teams to conduct various creative activities. They selected islets off the shores of Jeju island including Biyangdo, Gapado, and Gasiri Islands, as well as the Jeju Stone Culture Park located in Gyorae-ri and they were selected because of their isolate location from other tourist destinations. At the same time they all offer a rich array of cultural, environmental, geographical, and artistic content for the participants.

### BIYANGDO

Biyangdo is an island that belongs to Hyeopjae-ri village located in Hallim-eup of Jeju City. It is a volcanic island with an area of 0.52 km<sup>2</sup> and a coastline 2.5 kilometers long. It is located 5 km northwest of Hallim port and 3km north of Hyeopjae-ri. The shape of the island is oval with Biyangbong Peak located at its center. Oddly formed rocks surround the coast. Biyangdo is an island of high geological value because of the traces of volcanic geological layers and volcanic debris that have been well preserved.

### GYORAERI

**Jeju Stone Park** Jeju Stone Park is a museum and ecological park that was created over a span of 21 years. It all began with the donation of 20,000 stones that were collected on land sized at 1 million Pyeong (approximately 33000 square meters). It is a comprehensive space that holds Jeju's rock culture, Sulmoondae-halmang (설문대할망) mythology, and folk culture which all stem from the foundation of Jeju's creation and human culture.

**Gyorae Natural Recreation Park** Gyorae Natural Recreation Park is the only Gotjawal ecological experience recreational park in the country. It is situated in the proximity of Jeju Stone Park which makes it a good location to observe the natural ecology of Jeju where warm and temperate plants grow together.

### GAPADO

Gapado is the fourth largest of the islets affiliated with Jeju Island, located at 5.5 km from Moseulpo port in Daejeong-eup of Seogwipo City. It is about 2.5 times the size of Marado Island. Its terrain is rather flat with a total area of 0.9 km<sup>2</sup>, a 4.2 km long coastline, and a maximum height of 20.5 m. And the green barley fields offer a spectacular view during springtime.

**Gapado Island Residency** The Gapado Island Residency is an international residency run by the Jeju Foundation for Culture and Arts from 2021 and is a creative space that provides an opportunity for artists from all over the world to immerse themselves in the beautiful natural environment of Gapado Island and Jeju's culture.

### GASIRI

Located in Seobuk-gu, Pyoseon-myeon, Jeju City, it is a middle mountainous village with an area of 56.018 km<sup>2</sup> making it the largest among the six legal 'Ri' (리=villages) belonging to Pyoseon-myeon. Due to its abundance in grassland, the livestock industry is active, and its main tourist attraction is a 10 km long canola flower path and pony museum where you can observe Jeju's livestock culture.

**Gashiri Artist Creation Support Center** Since its launch on October 13, 2010, various artists from home and abroad became a residency member participating in artistic activities. It not only serves as a cultural and artistic space for individuals but is also a culture and art spaces inviting all its villagers to use their imagination through their affiliated programs.

**Timetable**

2021. 8. 2. Mon  
~ 2021. 8. 6. Fri

Time	Day 1	Day 2	Day 3	Day 4	Day 5
08:00 ~ 10:00	Arrived in Jeju	Breakfast			
10:00 ~ 12:00	Go to each residency	Team Artistic Activities			
12:00 ~ 13:00	Lunch				
13:00 ~ 15:00	Manager Meeting				
15:00 ~ 18:00	Mentoring				Departure from Jeju
18:00 ~	Dinner				

**Mentoring plan**

TEAM	Day 1	Day 2	Day 3	Day 4
BIYANGDO	Bernd Halbgerr	Uni Park	Jinuk Lee	Hyeyoung Lee
GYORAERI	Uni Park	Bernd Halbgerr	Hyeyoung Lee	Jinuk Lee
GAPADO	Jinuk Lee	Hyeyoung Lee	Bernd Halbgerr	Uni Park
GASIRI	Hyeyoung Lee	Jinuk Lee	Uni Park	Bernd Halbgerr

Six participants along with one manager, who ran the project and provided interpretation, were assigned to 4 areas (Gapado Island, Biyangdo Island, Gyorae-ri, and Gasi-ri) in Jeju. In addition, mentors stayed in one area for at least 3 hours a day to run a mentoring session.

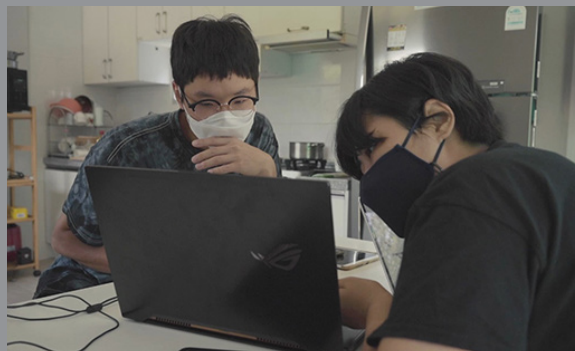




PROGRAMS

## Intensive Residency

GASIRI







PROGRAMS

# Intensive Residency

GAPADO







# Intensive Residency

GYORAERI









PROGRAMS

## Intensive Residency

BIYANGDO







# Final Presentation

## Overview

- **Date:** 28. August. 2021. 13:00~15:50
- **Site:** Kammer(Gapado AiR Coworking Space)
- **Operation Method:** Online youtube streaming
- **Contents:** Greeting, Presentation of each team work, Feedback
- **Participants**
  - offline: Eunhye Jung(General Director), Heejung Park(JFAC)
  - online: Mentors, Mentees



## Youtube Live Archive

- **Korean:** [https://www.youtube.com/watch?v=FV0\\_kfa5cXo&t=9290s](https://www.youtube.com/watch?v=FV0_kfa5cXo&t=9290s)
- **English:** <https://www.youtube.com/watch?v=cx19yplLV3w&t=9624s>

## Timetable

Division	Time	Contents	Participants	etc
Preparation	<b>Preparation &amp; Rehearsal</b>			
	08:00 ~ 12:00	[Preparation] event setting		
	12:00 ~ 13:00	[Rehearsal] Final Presentation	Interpreter, Participants	
Session 1	<b>Greeting</b>			
	13:00 ~ 13:05	Dailey Video		video
	13:05 ~ 13:06	Opening	Heejung Park(JFAC)	offline
	13:06 ~ 13:08	Congratulatory address	Daelim Moon(Chairman of JDC)	video
	13:08 ~ 13:10	Congratulatory address	Seungtaeck Lee(Chairman of JFAC)	zoom
	13:10 ~ 13:14	Congratulatory address	Head of town	video
	13:14 ~ 13:15	Organazers Greetings	General Curator, Mentors	zoom
	<b>UCLG Culture Committee</b>			
	13:15 ~ 13:25	[Lecture] Why culture deserves to be the fourth pillar of sustainable development	Jordi Pascual	video
	13:25 ~ 13:40	[Lecture] The UN Agenda 2030 and the main goals and targets that are related to culture	Marta Llobet	video
13:40 ~ 13:45	Break			
Session 2	<b>Team Presentation &amp; Feedback</b>			
	13:45 ~ 13:51	Mentees video interviews		video
	13:51 ~ 14:16	Gasiri Presentation & Feedback	Junhyeok Kang / Mentors	zoom
	14:16 ~ 14:41	Gapado Presentation & Feedback	Hyungji Park, Kim Anastasiya / Mentors	zoom
	14:41 ~ 15:06	Gyoraeri Presentation & Feedback	Julia Maurer Morelli, Eunjung Lee / Mentors	zoom
	15:06 ~ 15:31	Biyangdo Presentation & Feedback	Youngseob Moon, Victoria Amadin / Mentors	zoom
	<b>Finish</b>			
	15:31 ~ 15:35	Comments	Mentees	zoom
	15:35 ~ 15:39	Impression	Eunhae Jung, Mentors	zoom
	15:39 ~ 15:40	Closing	Heejung Park	offline
15:40 ~ 15:50	Final Video	Biyangdo music video	video	



## Overview of Topics by Team

Each team formed 1 or 2 small groups and made plans for a number of topics, such as the nature and culture of Jeju, environmental issues caused by climate change, regional co-prosperity, and promotion measures. They then presented the outcomes in various genres, including visual art, music, and performances.

### Team GASIRI

**Presenter** Junhyeok Kang

**Team member** Olimov Bekhzod, Haemin Song, Junhyeok Kang, Carissa Faith Potts, Ola Océanne Emilola, Gahui Kim

**Theme** Gasiri village from a subjective point of view

**Results of teamwork**

- Gasiriture(Lidar scanned + 3D sculpting) / 2 3D sculpture, 2 Video
- Gasiri at a Glance(Photography + AI) / 1 Video

### Team GAPADO

**Presenter** Hyunji Park

**Team member** Lin Junrui, Hyunji Park, Yeonji Kang, Kim Anastasiya, Sanghun Kim, Allison Kaley Deptula

**Theme** Gapado Plant Journal / A Journey through GAPADO

**Results of teamwork**

- Gapado plant collection and reinterpretation / Photographs, 4Video
- Create the Homepage, QR code of Gapa Island

### Team GYORAERI

**Presenter** Julia Maurer Morelli, Eunjung Lee

**Team member** Eunjung Lee, Em Milana, Seo Shin, Yera Jang, Ang Tricia Kai Wei, Julia Maurer Morelli

**Theme** We embraced the wind together

**Results of teamwork**

- Unseen • Spirit • Empty space • Breathe • Relationship / Performance Video 3

### Team BIYANGDO

**Presenter** Youngseob Moon, Victoria Amadin

**Team member** Do Minh Hanh, Hyunsang Yoo, Hyunjung Shin, Youngseob Moon, Kaia Vereide, Victoria Amadin

**Theme** Perspective, New body, Communication

**Results of teamwork**

- Create a song while feeling Biyang Island with their five senses / 1 music, 2 video

## Final Presentation

Team GASIRI  
Group 1

**Gasiriture**  
(Lidar scanned + 3D sculpting)  
Junhyeok Kang, Haemin Song

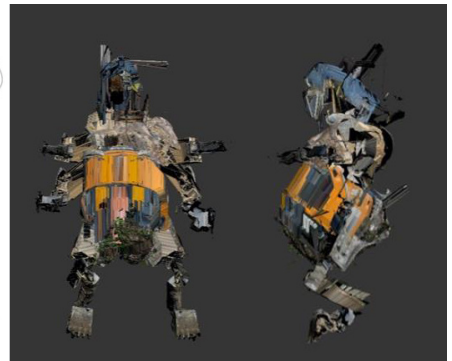
Team Gashiri used nature (grass, trees, flowers, and rocks) as their main motive, scanning them and then reconstructing their images into 3D forming two types of work. One that observes living creatures and the fake documentary which observes lifeless objects.



<Gasiriture> Video, 1'6", 2021

The first creation called < Kangaroo Guardian (캥가)> is an object created by a fork crane standing in front of a traditional location known as "Halmidang" (할미당), which stands as a female guardian.

The second piece is a work called <Aka Goddess of Gasiri (가시리 보살님)> a creation made by combining body parts of team members with various elements of Gasiri and <Cheonsu Gwaneum Bodhisattva(천수관음보살)> a thousand-armed and thousand-eyed Buddhist statue.



<Kangaroo Guardian>

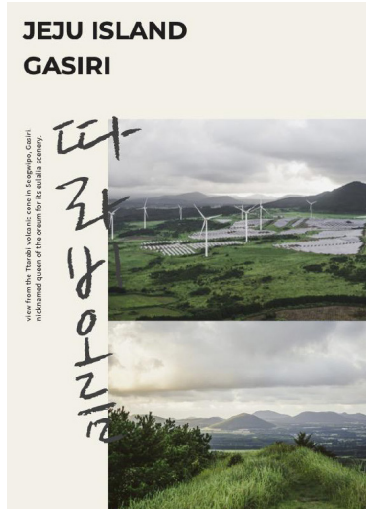


<Aka Goddess of Gasiri>

PROGRAMS

Team GASIRI  
Group 2

Gasiri at a Glance  
(Photography + AI)  
Ola Oceanne Emiilola, Carissa Faith Potts





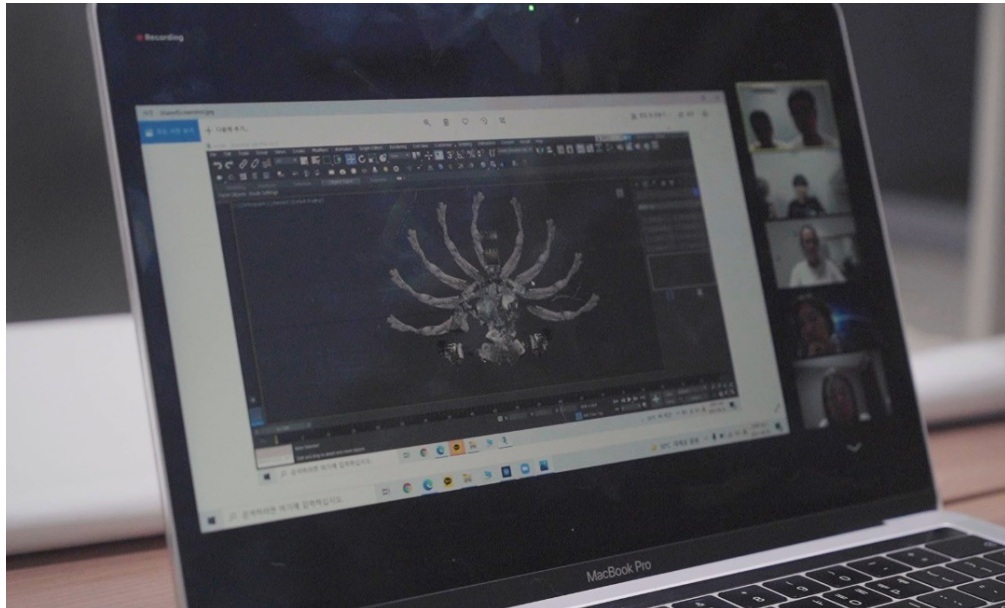
The artists tried to express the inspiration received from Gasiri's community ritual while traveling Gasiri and trying to capture the idea that good memories fade with the time, but its value can increase. The piece uses photography together with AI, and the video symbolizes fading memories. The teams' overarching focus was using symbols and information of Gasiri but reinterpreting them with their perspective.



<Gasiri at a Glance> Video, 38", 2021

## PROGRAMS

### Team GASIRI



### Mentor Feedback

# GASIRI

#### Hyeyoung Lee

This was a team that made me curious of how it would mix art with IT. They turned a forklift into a guardian deity statue representing “Halmadang” and created an appealing video that expressed the disappearing nature of Jeju using AI.

The collaboration of weaving mandalas with fiber was bringing the team together. I could sense a feeling of team spirit.

#### Jinuk Lee

The work done by the Gasiri team was impressive in that it contained the image of a Gasiri imagined by its members.

The team used the stories that were shared during the mentoring sessions to express a world beyond what we could see. For instance, they took the images of construction that was going on in front of the Gasiri community center and added all the sounds heard in the village, and then reinterpreted them with their interests in art, illustration, and multimedia. As a result, the artworks of team Gasiri, which consisted of several mediums. And it was very impressive to see how the artists injected their own perspectives into their work.



### Uni Park

I found it interesting to see the mixture of AI technology and various ideas. And because I had hiked up the Oreum together, it was good to see the video. It was interesting to see how memories can be distorted depending on memory and interpretation, and though I regret not being able to see the finished mandala I agree that process is important.

### Bernd Halbgerr

The fourth group in Kashiri was a complex community with different characters and cultural backgrounds, it reminded me a bit of the group on Kappado, but less oriented towards fine arts but more towards cultural interests. It was also a key point of these projects to join different cultures and ways of thinking around one table and to work out common solutions. That is indeed a very contemporary topic modern societies are facing at the moment. The final presentation was also successful in this group, taking into account the short duration of the project.

### Eunhae Jung

Gasiri is a village in a mountainous region, and it has many of the Jeju local cultural heritage intact. The Gasiri Residency team took on the theme of local shrine, and put together different aspects of the village into their creative output. The composition of the team was interesting. There were media artist, fiber artist, and an AI expert, and community organizers. The result is creative mixture of analog, digital, cutting edge, and the respect for traditional local culture in their own visual language.

## Final Presentation

Team GAPADO  
Group 1

### Gapado plant collection and reinterpretation

Hyunji Park, Lin Junrui, Yeon-ji Kang

Each individual ventured and collected aspects of Gapado island in their respective ways to come up with keywords that resulted in two themes which were <Gapado Plant Journal> and <A Journey Through GAPADO>. The Gapado Plant Journal was created by 3 artists of different backgrounds including landscape architect Park, Hyun-ji, photographer Lin Junrui, and illustrator Kang, Yeonji (강연지) who came together to find commonality through plants. This art piece was made as each member immersed themselves in observation and collecting plants, while spending time in their own way to explore Gapado Island and to create their version of Gapado.





### Hyunji Park

It's a piece that expresses the memories of the artists. We expressed the sunset of Gapado Island which inspired us, while carefully composing the colors and textures of the plants. We focused on our memories from the conversations they had with each other. I was impressed with their expression of how our memories are not as clear as pictures, but rather gradually fade away leaving just a trace of emotion. Plants that were not fixated on the box would fly away in the wind or gradually fade into the surrounding. In the background are shadows that are similar in shape but have no color or texture. I completed the work by taking pictures of the plants that represent my memory of the present and photographed that together with the shadows that represent my emotions.



### Lin Junrui

In Gapado Island, you can observe the various life stages of plants. They live by their timeline whether that be slow or fast without interfering with one another and eventually become part of a life cycle. Through this work, I reconstructed the shape of the plants, and the time and space of their existence. Philosopher Hans-Georg Gadamer said in <The relevance of the beautiful> that "Art offers a special experience of time. It teaches us the art of 'staying'. Perhaps this experience best applies to what people commonly call eternity".



### Yeon-ji Kang

I walked around Gapado Island every morning between 6 a.m. to 8 a.m. and recorded what I encountered. I drew pictures of the plants and grass growing across flatlands, shadowless velvet sunrises, and low roofs and stone walls that could withstand strong winds. The paintings attached to the transparent box are also my perspective of Gapado Island.



Team GAPADO  
Group 2

A Journey Through GAPADO

Kim Anastasiya,  
Sanghun Kim,  
Allison Kaley Deptula

As a project to narrow the gap between the residents of Gapado Island and tourists, we intended to add more than just the beautiful scenery of green barley, sea, and flowers, but also offer tourists a chance to explore the deep meaning and amazing history of Gapado Island. Artistic works such as illustrations, plant walls, and surround panels were used on panels that without harming the scenery of Gapado Island. Various information of Gapado Island that would be difficult to find is promoted using QR codes. Through this, tourists grow a deeper understanding and engagement with the region.





Team GAPADO



Mentor  
Feedback

GAPADO

Hyeyoung Lee

The team's passion for their work was amazing. Passion sometimes brings challenges, but I believe the process of breaking through those challenges is an important experience to have. The Gapado Plant Journal was a beautiful result of collaboration between landscape architects, illustrators, and photographers. Also, it was a great opportunity to better understand the concerns of Gapado island as a tourist destination while expressing the lives and nature of the residents.

Jinuk Lee

Team Gapado was active in communicating with its mentees. Team members had a high interest in landscapes and paintings. They also grasped the topography of Gapado Island and focused on the environment of the island while adding everyone's perspective towards a common interest, which in this case was 'plants'. The team began by asking questions such as "what special meaning do plants in Gapado island have for their people?" and "what kind of life did the Haenyeos live?" They then recognized Gapado Island as a special space and wanted to introduce the island to others. The work resulted in creating QR codes and then adding them to panels and on Gapado Island's website. The work created by the mentees had great significance in that they were able to offer a gift to Gapado Island.





### Uni Park

This was a team that was flowing with the beauty of Gapado Island, the uniqueness of its landscape with an abundance of energy. The team showed a high interest in detail. Their observation, exploration, and poetic expressions of light and shadow of the landscape were impressive. It felt as if you were walking into a science lab. Perhaps there might be an alternative to using glass to express the QR code, wind and sea in a way that helps the community, the Haenyeos and residents.

### Bernd Halbgerr

The second group on Gapado was for me a group that invested a lot of energy in the individual artistic positions. This led to very interesting individual positions, but was partly at the expense of the uniformity of the group picture. I did not see it as a disadvantage, but rather interpreted it as a quality of the group, telling stories about the motivation of the individual participants. Under the given circumstances and the time constraints, I also found these projects to be successful.

### Eunhae Jung

Gapado is the most flat island in Jeju, and the life on Gapado is deeply affected by the nature, such as the wind, the rain, and the typhoon. The Gapado team was interested in the unique life on the land as well as concerned about the changes that the island was going through due to development and tourism. One group was interested in the local plants that grew strong and short to adopt to the harsh climate, and they used various visual tools to understand them, such as collecting, dissecting, drawing, assembling, and photographing them. The other group was interested in the role of art that bridges the experience of seasonal tourists and the locals, and created a website that showed their way of understanding and respecting the local people and the culture.

## Final Presentation

Team GYORAERI

Unseen • Spirit • Empty space • Breathe • Relationship

Eunjung Lee, Seo Shin, Yera Jang, Ang Tricia Kai Wei, Julia Maurer Morelli, Em Milana



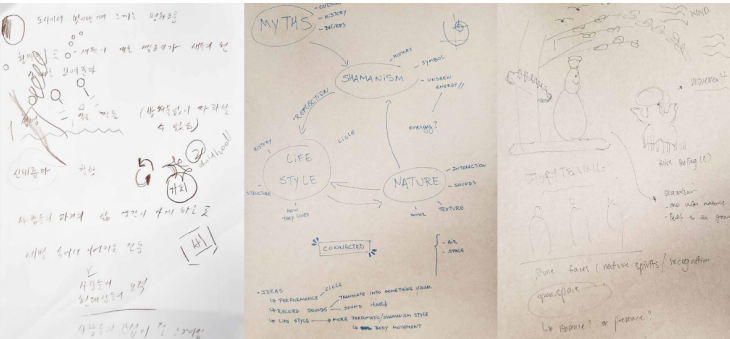
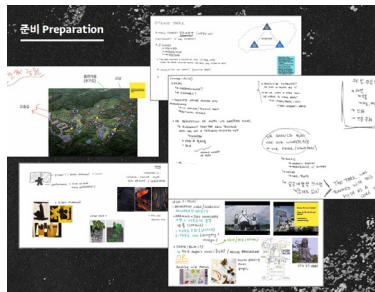


**Brainstorming**

Through our experience of exploring the empty spaces between the stone walls, backdrops of Jeju island, and discovering Jeju Stone Park, we collected each members observations. Though there was a bit of pressure to create something, we expressed our inspirations based on our explorations of nearby locations including Jeju Stone Park, Woljeong-ri Beach, and Manjanggul Cave while freeing ourselves from the pressure.

**Constraints**

The challenge of being isolated, dealing with COVID-19 quarantine rules while respecting one another was not easy. However, rather than leaving them as limitations, the constraints may suggest the possibility to continue creativity while enduring the circumstances. Participants were able to experience the process of building comfortable relationships where they could rest, reflect on team performances, breathe together and move around freely in the spaces provided.



## PROGRAMS

### Team GYORAERI

#### Collaboration

Members enjoyed the process without a team leader, freely brainstorming and voluntarily dividing the group into three performers, one cameraman, one producer, and a sound manager. The team also created hemp clothing for the performance.





**Performance Photograph Concept**

The unseen, spirits, empty spaces, breath, relationship.

Deriving from the theme of folk tales, the circulation of the island, and its ecology, a performance was created to express what cannot be seen by the human eye, such as the space between the stone walls, its soul, and stories.



## PROGRAMS

### Team GYORAERI



### Mentor Feedback

# GYORAERI

#### Hyeyoung Lee

This team was full of inspiration. The energy was overflowing in the teams' interaction with nature and time. It must have been difficult to accomplish teamwork while dividing their roles of planning, videography, sound, and performance. The team stood out as their team connected as a group through their performance that expressed not only wind and freedom but time, space, and the connection of the thatched stone houses.

#### Jinuk Lee

This was a team composed of talented mentees full of dreams. The team based their work on Jeju Stone Park. They were interested in the mythologies related to the birth of Jeju Island as well as the stone walls of the island. The team creatively restructured their research into performances with a creative exchange of ideas and tried to expand the scalability of their work by capturing it on video. The team expressed their original perspective of Jeju through objects. Their hemp cloth performance emphasized the ritual characteristic of art in essence and combined their perspectives with a special style.



### Uni Park

The teams' detailed observation was impressive. Their piece very nicely utilized natural materials and traditional architectural methods. It nicely expressed the atmosphere and emotions that cannot be seen. I was touched by all three performances.

### Bernd Halbgerr

The third group in the Jeju Stone Culture Park was the team I personally expected the most from after the talks and discussions. The strong artistic intention was also confirmed in the final presentation. In my opinion, the project would have become even more powerful, if the group had had a little more time to work out the artistic language (form of expression) of their project in more detail. But all in all, I also felt this project was successfully completed, regarding the given time frame.

### Eunhae Jung

Everything on this island sits on volcanic rocks. And naturally, there are so many mythological stories about rocks. The Stone Park team saw the gentleness in these rocks, especially the holes between the rocks that make the rock wall to stand strong during typhoons. They were inspired by these holes and created a performance about the lightness and the subtle energy that's also strong.

## Final Presentation

### Team BIYANGDO

#### Create a song while feeling Biyang Island with their five senses

Do Minh Hanh, Hyunsang Yoo, Hyunjung Shin, Youngseob Moon, Kaia Verceide, Victoria Amadin

The team worked to connect their talents through a set direction while being isolated on Biyangdo Island. They tried to experience the island with all possible senses including their entire body. Members from various nationalities and majors communicated under the guidance of Mun Young Seob (문영섭) while joining a plogging workshop where they gathered sea waste from the ocean which is a global phenomenon. A paper cutting workshop was conducted under the guidance of Kaia, where participants created works that expressed their observation of ships, seaweed, and bonding among themselves in Biyangdo Island. They jumped into the sea, collected the sounds of the island, tasted various kinds of seafoods, listened to the stories of Biyangdo's Haenyeos, and explored the history of the village gods creating a video that expressed them meeting, tasting, listening, seeing, and feeling the island.





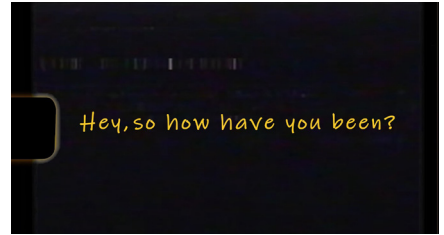
Videography Hanh Do, Youngseob Moon  
Edited by Hanh Do  
Music Composed by Hyunsang Yoo  
Song by Hanh Do, Youngseob Moon,  
Hyunjung Shin, Hyunsang Yoo,  
Victoria Amadin, Kaia Vereide





PROGRAMS

Team BIYANGDO



How have you been?

With strangers  
The journey we took by boat  
add up day by day, leading us to  
goodbyes  
the sun rushes down

Riding my bicycle  
under sunlight, wind, and rain  
I enjoy the changing weather  
pushing tomorrow away

Career woman chooses island  
when she is born again and again  
Amazon in the sea is a friend of sea turtles  
Hey girls, don't be so greedy ya  
Just jump to the sea be happy

a small island has turned huge  
Rain and trash become good  
memories to me

our shy chats  
slowly pull us together  
it's already time to say goodbye  
Goodbye my mentor



We got on a boat and left on a journey  
배를 타고 떠난 여정이

<How have you been?> Music Video, 6'51", 2021

## PROGRAMS

### Team BIYANGDO



### Mentor Feedback

# BIYANGDO

#### Hyeyoung Lee

This team was shining with positive and bright energy. They worked to understand and connect with Biyangdo Island by interviewing the residents of the island, including the Haenyeo grandmothers, picking up sea waste, and immersing themselves to learn the history and religions of the island. The songs and videos they created were fresh and pure-hearted.

#### Jinuk Lee

The Biyangdo team was a group consisting of pleasant mentees. They wanted to feel the island using all five senses. Their passion during the mentoring session overflowed with work that continued indoors. With a passion for the environment, the team tried to create artworks upcycling environmental waste. Their work expressed the environment, the people, and the sounds of Biyangdo Island. The team was able to express their combination of in-depth discussions on environmental protection and artistic imagination using various senses and experiences that they obtained during their stay in Jeju.





### Uni Park

I was very impressed by the song. It was a combination of talent and skills. It was a song that expressed existence, temporality, bonding, and beauty.

### Bernd Halbgerr

My first group was the one in Beyangdo, a multi-layered and sympathetic group that focused on the global-ecological problem of marine pollution with a lot of enthusiasm and a great sense for social moments. I found the directness of the content and the straightforward execution of the ideas impressive and even in a situation without direct solutions in mind, as courageous and remarkable. Regarding the given time limit, the end result was a successful and interesting research for me.

### Eunhae Jung

Biyangdo is a tiny island where most of the residents are Haenyo diving women and their families. The Biyangdo team saw the local life here closely and created a song and a music video. The song was about how your experience become expansive as you go deeper, and how they found each other. This was everything we wanted the Global Young Creative Residency to be about.

## Commentaries

**Eunhae Jung**  
General Director

The 2021 Global Young Creatives Residency was particularly challenging, set during the hot summer, at the height of typhoon season, and in the midst of COVID. This year's theme was "Islands in Flow." With this theme, we brought twenty-four young creative people both from overseas (currently residing in Korea) and from Jeju (many of them living in the mainland) to Jeju Island. We wanted to create an opportunity for them to inspire one another and have a focused creative experience.

But how? How do you create an environment for inspiration and how do you nurture creativity? And how can we do so in the midst of a global pandemic? As we were designing this residency, these challenges opened a new door for us, as often is the case.

We had started by preparing four isolated sites which would house a group of six participants in each of the sites. A manager was selected who would also 'isolate' with the team. However, we decided the four mentors, with the expertise in the areas of Jeju culture, visual art, music, and eco-architecture, would travel and rotate around these four sites meeting all the participants following strict COVID precautions.

The duration of the residency was very short. In order to maximize this time, we prepared the preliminary lecture and workshop series in the themes inspired by the land, the ocean, and the people of Jeju. The topics included were: the geology of the island, the mythology of the island, the environmental issues of the ocean, and also on a more practical note, a non-verbal communication workshop and a stress-management workshop. These lectures and workshops prepared the participants for a short and intense isolated creative experience.

There were limitations and concerns, but the following three aspects guided us as we were planning the structure for the GYCR.

### 1. Isolation and Connection

Currently, as we experience social distancing due to COVID-19, we are not just distancing with one another, but we are living the dual modality of no distance through cyber connections, and the very close social distancing with a handful of close friends and family members we still meet. While almost all government run events are going off physical lands and moving into cyber lands, we chose to dive deeper into the isolation for more connection. Jeju is a collection of islands, already set with the strongest geographical boundary possible on earth which happens to be the ocean. We had the perfect advantage for this.

The typical notion of an artist is one who works alone in his or her studio but in keeping in tune with the changing situations we instead asked artists to work together, collaborate, and negotiate with one another. This residency was designed for collaboration as they were isolated together in a small group. This format is an experiment for a residency, but not a new one at all. In traditional societies, the rite of passage was designed this way. For a child to become an adult, the child was sent into the wilderness to be the person who can be on his own. But what really interested me in the anthropological studies of the "rite of passage" is the aspect of the bond that the person has with others whom they encounter once in the wilderness.

They form a special kind of bond free from the known hierarchy and the known identities. Although it can be short, it can offer a life-changing effect. We hoped that the relationships that participants form during the residency could be that.



## 2. Designing for potential, not for what should happen

There is a chaos in this kind of format, because there is no set program that tells you what to do. When we were planning, we told ourselves that there could be failure. This was actually surprising that a government-run event can allow this much openness and embrace the possible failure.

However, I believe that something that's not dangerous at all is not worth pursuing, and I think that's especially true when it is creativity that we are trying to nurture. If we are only playing a safe game, there is no new imagination, and no new fresh perspective. Making art is, in essence, making marks on a blank page, or excavating treasure without a treasure map, and moving towards the unknown.

## 3. The Artist's Way

I believe in the power of art, its ability for us to engage with multiple emotions and sit with opposite emotions that we have no other way to hold them together otherwise, such as excitement and fear, and the need to find comfort in the old and the desire to seek the new.

When COVID-19 came to us at the very beginning, not knowing how long it would last, there were light-hearted comments about it. I remember a Facebook post that said, "Finally our time has come" written by an introvert. Finally the home-body, the cave-dwelling, the socially awkward thrived better than their extravert counterparts. Then COVID continued. Finally, the creative, the non-linear, the failure-driven artists among us have our time, because we are the ones who can travel without a map. But we still need to know who we are.

When I moved from Seoul to Jeju island ten years ago, I was surprised by the different way that people gave directions here. Instead of pointing North or South, Jeju people gave directions such as "go towards the mountain" or "go towards the ocean." Because Halla mountain is right in the middle of the island, depending on where you are, towards Halla mountain can mean North, South, East, West, and anywhere in between.

Even though our presence in cyber space becomes more and more important, our embodied existence still needs to know where the ocean is, where the mountain is, who your neighbors are, and where you stand in the middle of all this. Because all of this context is an extension of who you are.

The structure of the GYCR gave this context. Either placed in a small islet or in a village, participants had to rely on one another to find where they were, what they could contribute to the group, and what they could do together. What they created were deeply influenced by this context, especially the land and who they were.

## Commentaries

### Hyeyoung Lee

Mentor

The pandemic of which human contact can put each other at risk, in reverse seems to have brought people to realize and crave the power and comfort of warmth that we can give one another. The tensions of having to begin the program with COVID-19 diagnosis and follow quarantine rules made the process of meeting the young artists more meaningful and precious.

Despite the short 5 day schedule, each mentor only had 1 day to spend with each group. Thus, for the mentors the camp was a journey in itself of meeting young people on a small island, walking into the deepest forests of Jeju Island with backpacks each day. As each group was growing by the day, the role of the mentors also evolved. On the first day, we became fishermen waiting for fish with a wide net for those who had no idea what to do. We had deep discussions with teams that found direction. For those under stress, we stopped and played. And for those who were striving, we cheered them with love and encouragement.

The time we spent together with the young artists in Jeju's forests and seas will seed warmth to the forthcoming cold winter days.

### Jinuk Lee

Mentor

I am honored to have had the opportunity to participate as a mentor in this artistic exchange program with young people of various nationalities. In particular, the mentoring experience with artists through UCLG was very meaningful as it offered an exchange of various artistic perspectives. The interests of the younger generations and current environmental issues related to Jeju gave both mentors and young artists a lot to think about. The results created based on our collaboration and communication will remain in my memory as a meaningful event for a long time.

It is said that people see the world from their perspective. And through UCLG, I hope that the time spent sharing various perspectives and communicating with many people through art in Jeju will remain in the hearts of everyone who participated in this event including all mentors and mentees.

**Uni Park**

Mentor

My feedback in general for the residency program itself is that unfortunately the program time frame of 4 days was too short to go deeper into the projects. I suggest next year that the program is extended for a deeper experience for both participants and mentors.

That said, to my surprise and delight, despite the time constraints as well as covid limitations, the program still successfully managed to encourage creative process and experimentation from reviewing the final presentations. In some ways I enjoyed that the focus is more on process than a final clean 'art piece'. And that in a short period of time together, the participants developed connections sometimes through conflict among different individual bodies was a special part of the synergy that was created from this type of residency program.

**Bernd Halbgerr**

Mentor

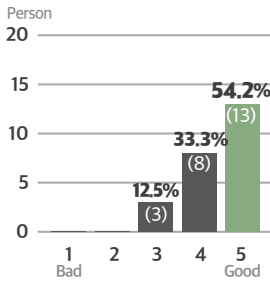
In my personal impressions, the whole project was without any doubt a success, even though due to the time restrictions, detailed criticism and elaboration discussions were only possible to a limited extent. Finally, and that is the main point of the success, it was possible to create an international platform for the exchange of contemporary positions and opinions, to generate new motivations and to set positive marks for a common cultural future.

## Satisfaction Surveys

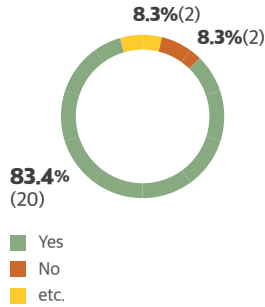
- Survey Target
  - Domestic: 12 persons(Jeju)
  - Foreigner: 12 persons(1 Brazil, 1 Singapore, 3 United States, 1 Vietnam, 1 China, 3 Uzbekistan, 1 Nigeria, 1 Swiss)

### Preparatory Program

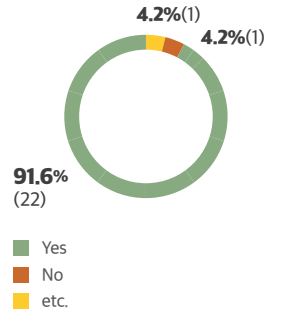
**01.**  
Are you satisfied with the composition and content of online lectures and workshops?



**02.**  
Did the pre-learning help you to increase your understanding of intensive residency and creative creation?



**03.**  
Do you think the number of lectures in the pre-lecture and workshops was appropriate?



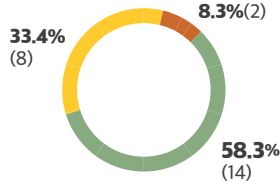


Intensive Residency Program

**01.**

Was the intensive residency period (five days and four nights) appropriate?

- Yes
- No
- etc.



It was appropriate for the pandemic period but I would love it to be longer for a bout 7 days.  
The period may vary depending on the plan.

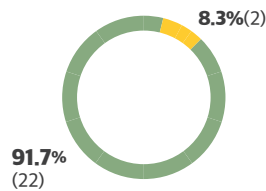
I think it's the right amount, but I feel like didn't have much time to be with my teammates - I wish that was longer.

It was not long enough to produce a result with a high completion rate. However, creating a result was not important in the program, and that is what I like about it.

**02.**

Was the number of team member (6 people) appropriate?

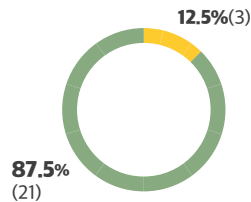
- Yes
- No
- etc. 4-6 people



**03.**

Was the number of team manager (1 person) appropriate?

- Yes
- No
- etc.



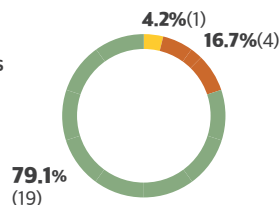
The program could proceed more smoothly if we had a manager and an interpreter separately.  
2 will be better.

Our manager did a GREAT job, he really helped us but being as we split into two groups I think maybe it would be helpful in the future to have two managers just incase!

**04.**

Was the operating system suitable for mentoring by moving 4 mentors in the intensive residency?

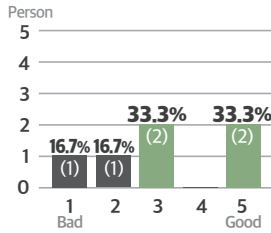
- Yes
- No
- etc.



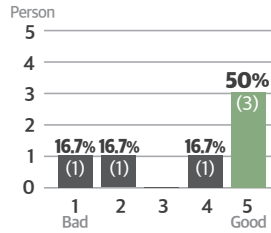
I think that assigning 1 or 2 mentors to each team and having them run the program would have helped people focus more than having 4 mentors run the program for 5 days.

**Intensive Residency Program**  
**Gasiri Residency**

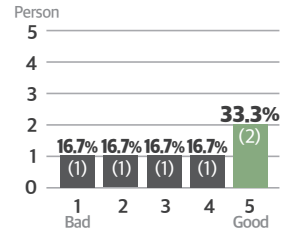
**01.** Was it appropriate for an intensive residency location?



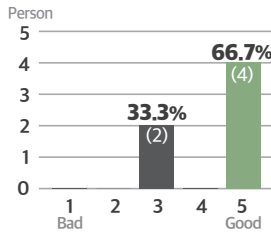
**02.** Were you satisfied with provided food during the intensive residency?



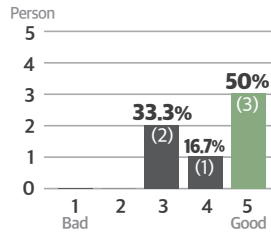
**03.** Were you satisfied with the work space during the intensive residency?



**04.** Were you satisfied with the accommodation and service during the intensive residency?

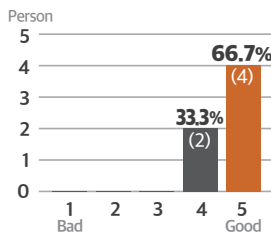


**05.** Were you overall satisfied with your residency in Gasiri?

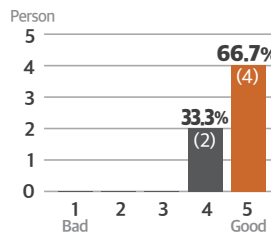


**Intensive Residency Program**  
**Gyoraeri Residency**

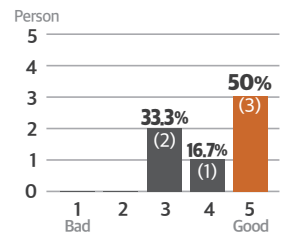
**01.** Was it appropriate for an intensive residency location?



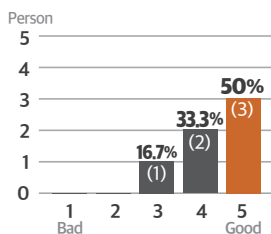
**02.** Were you satisfied with provided food during the intensive residency?



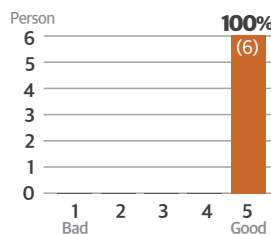
**03.** Were you satisfied with the work space during the intensive residency?



**04.** Were you satisfied with the accommodation and service during the intensive residency?

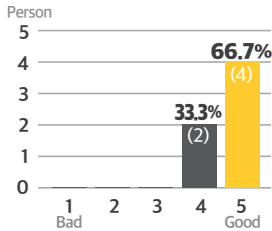


**05.** Were you overall satisfied with your residency in Gyoraeri?

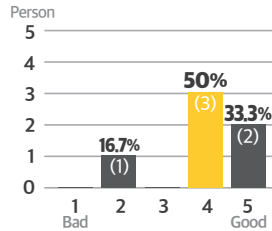


Intensive Residency Program  
Gapado Residency

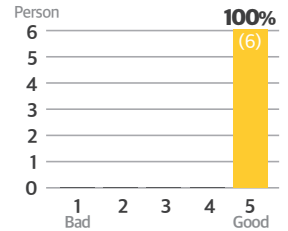
**01.** Was it appropriate for an intensive residency location?



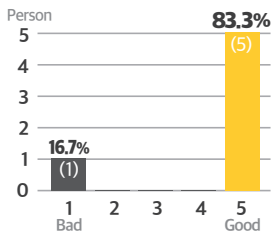
**02.** Were you satisfied with provided food during the intensive residency?



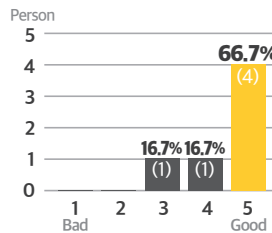
**03.** Were you satisfied with the work space during the intensive residency?



**04.** Were you satisfied with the accommodation and service during the intensive residency?

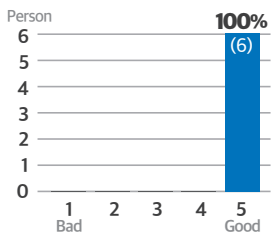


**05.** Were you overall satisfied with your residency in Gapado?

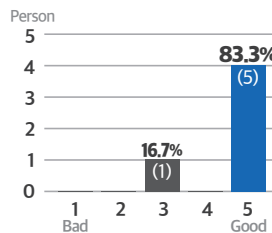


Intensive Residency Program  
Biyangdo Residency

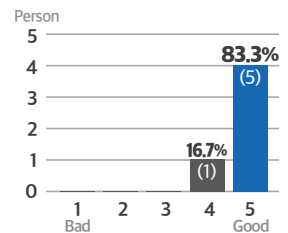
**01.** Was it appropriate for an intensive residency location?



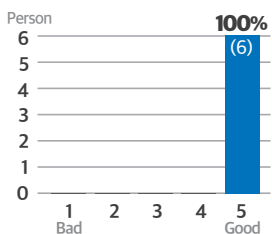
**02.** Were you satisfied with provided food during the intensive residency?



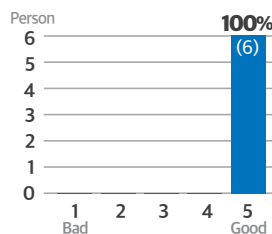
**03.** Were you satisfied with the work space during the intensive residency?



**04.** Were you satisfied with the accommodation and service during the intensive residency?

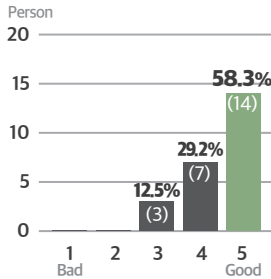


**05.** Were you overall satisfied with your residency in Biyangdo?

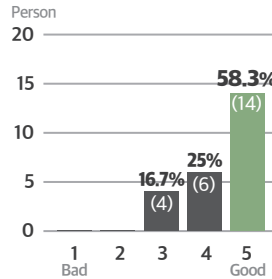


Final Presentation

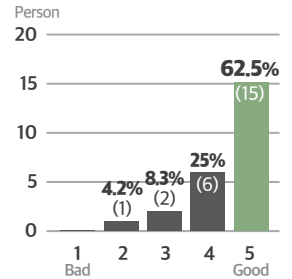
**01.**  
Were you satisfied with the organization and progress of the final presentation?



**02.**  
Were you satisfied with the feedback from mentors at the final presentation?



**03.**  
What is your overall satisfaction of the final presentation?



**04.**  
Please, write down your opinion about the final presentation.

I am sorry that it was conducted in a non-face-to-face manner due to COVID-19. Everyone worked hard.

All teams did their best!

I would love the final presentation to be offline like the previous seasons but I do understand it was moved online due to the pandemic.

With how few guidelines we were given and with how little time we were given I think we made the best of what we had, but overall I think some of the mentors nitpicked things that didn't need to be nitpicked. Being given a week to plan something I wouldn't have expected the students to think of prices and materials for a project that probably wouldn't even be made into real life. Those things can all come later, not at the concept stage of something.

Having only one artwork-sharing session is not enough, and I've thought that it would have been nice to have sustainable projects in place through several artwork-sharing session!

It was wonderful to see and hear what the other teams did. It would have been better to have more time for feedback from the mentors. The difficult thing was the presentation from UCLG which seemed to be directed to representatives of local governments and policy makers- little of the information was relevant for young artists. Also, the starting time of the final presentation was not announced until very late, and the ending time was never announced (until suddenly the time ended).

I thought the final presentation was well organized and interesting to hear from the other residencies.

If we could have more specific information or goal of what we should do, it would be easier and faster to start the work and prepare the best form of presentation.

I think that it would be good to have several artwork-sharing sessions, instead of just one, while a long project is being conducted.

I was very satisfied with the artwork-sharing session as well. However, I felt sorry that not all the mentors had an opportunity to speak.

Because everything was in such a rush, our team's presentation didn't receive as much feedback from the mentors as other teams. But overall, I'm satisfied with our final production :)

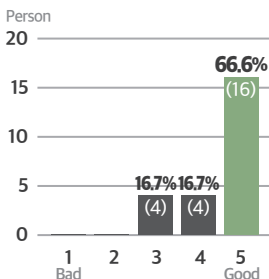
Unfortunately because of covid we had to do the presentation online, but it was well organized and because it was transmitted through YouTube, some friends could also watch it. The time for the mentors feedback was short, so it would be nice to also hear what we can improve and other comments. The mood of the presentation was really nice too, so I wasn't nervous to present and had a good experience overall.

I love how all of us came up with such diverse ideas and projects, it really made me see sustainable creativity in a different light and really enjoy listening to everyone's final presentation. The feedback and comments were really helpful too and I would definitely love to continue to work on it more.

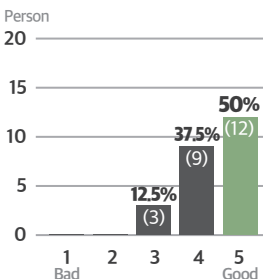


Interpretation

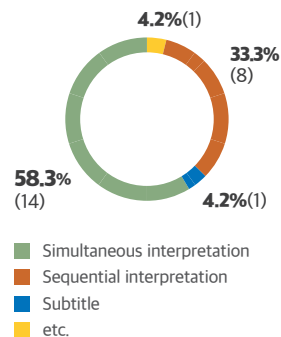
**01.**  
Were you satisfied with interpretation in UCLG GYCR programs?



**02.**  
How was the overall satisfaction level of interpretation?

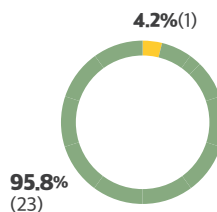


**03.**  
Which way of interpretation do you prefer for the next year?



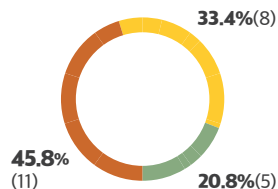
**04.**  
What is your foreign language proficiency level?

- Advanced
- Intermediate
- Beginner



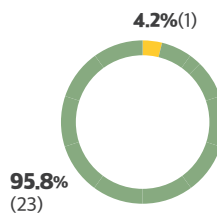
**05.**  
Did you have any difficulties with communication in this event?  
If you have difficulties, when?

- Yes
- No
- etc.



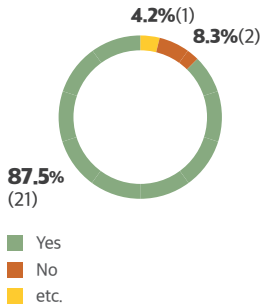
**06.**  
Do you think foreign language skills are necessary for the UCLG GYCR?

- Yes
- No
- etc.

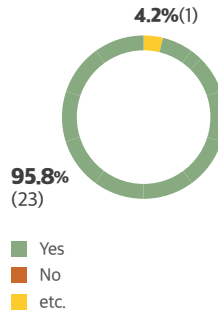


2021 UCLG GYCR  
Progress and Guidance

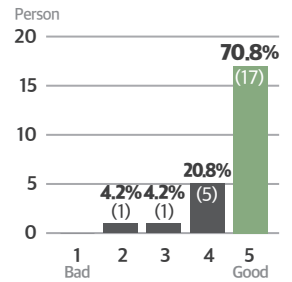
**01.**  
Was the guidance related to the 2021 UCLG GYCR process accurate and kind?



**02.**  
Were you satisfied with the feedback of questions and needs from an organization during this event?

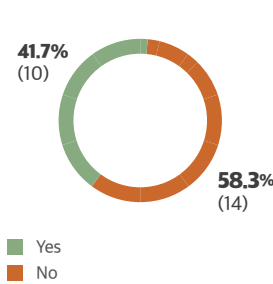


**03.**  
How was the overall satisfaction level of progress and guidance?

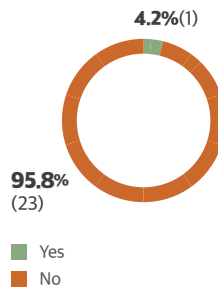


Etc.

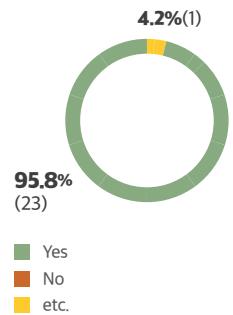
**01.**  
Did you know about the JFAC (Jeju Foundation for Arts and Culture) before participating GYCR?



**02.**  
Did you know about the UCLG (United Cities and Local Governments) before participating GYCR?

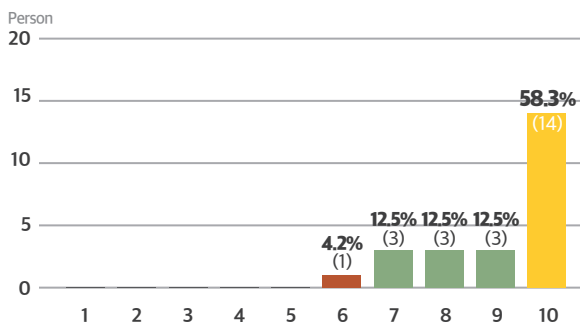


**03.**  
Are you willing to promote UCLG GYCR to people around you?



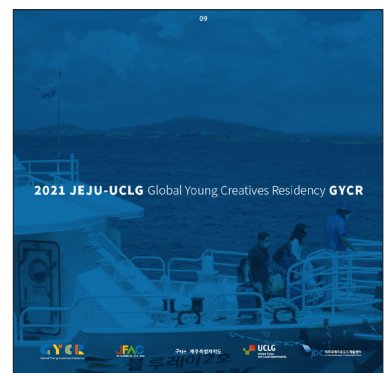
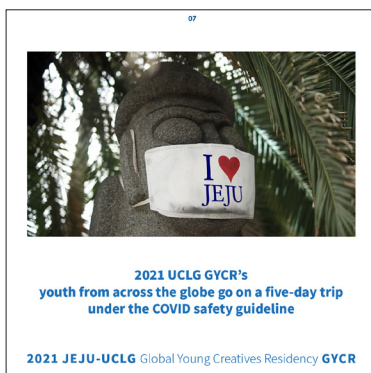
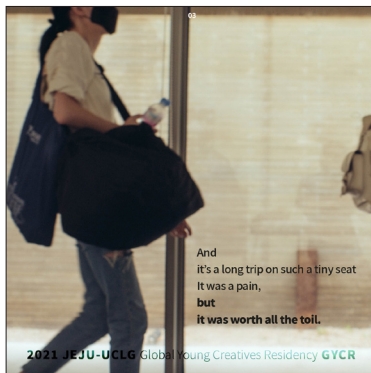
2021 UCLG GYCR  
Overall Satisfaction

What is your overall satisfaction with 2021 UCLG GYCR?



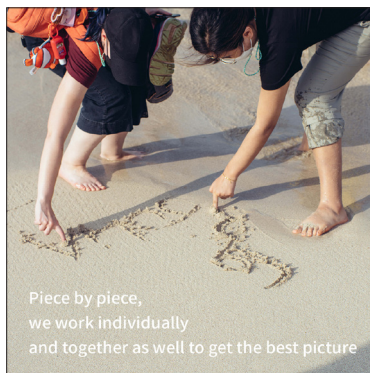
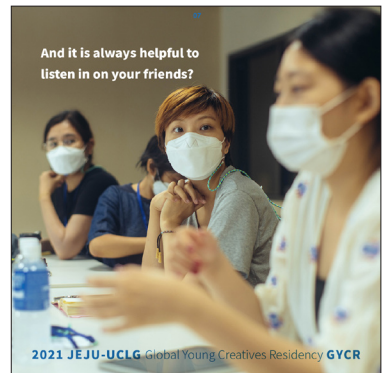
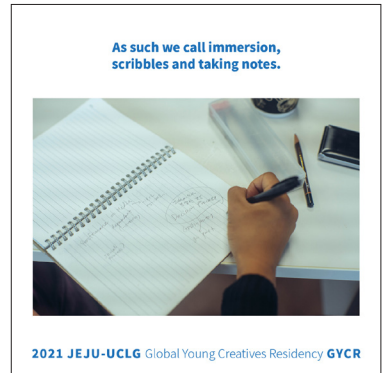
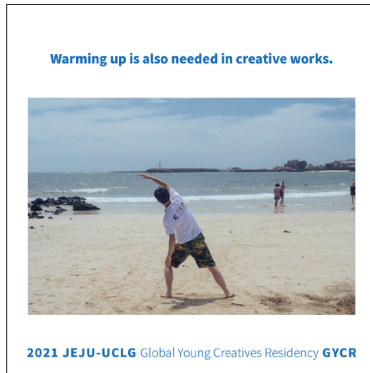
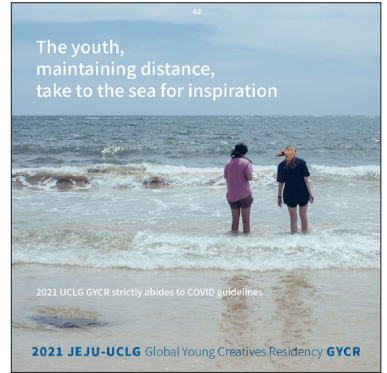
# GYCR Story

Day 1



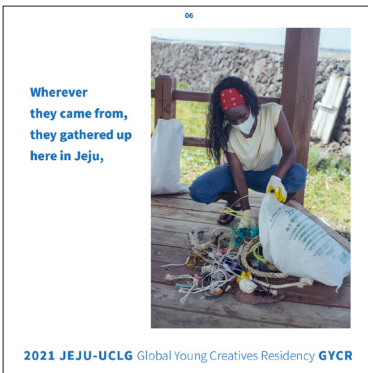
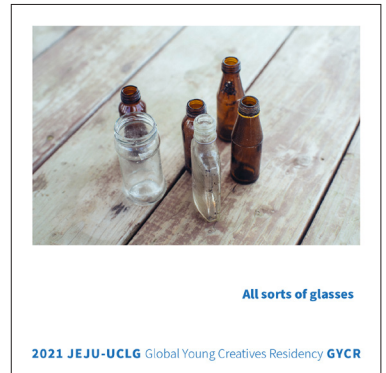
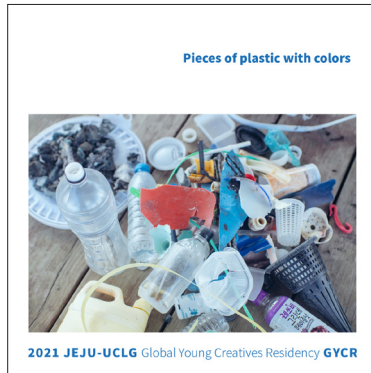
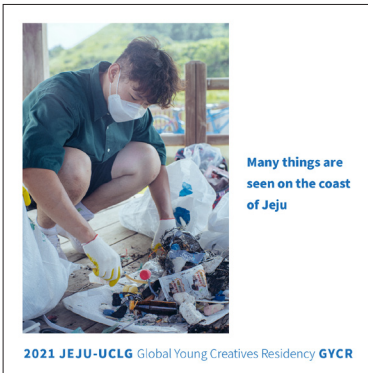
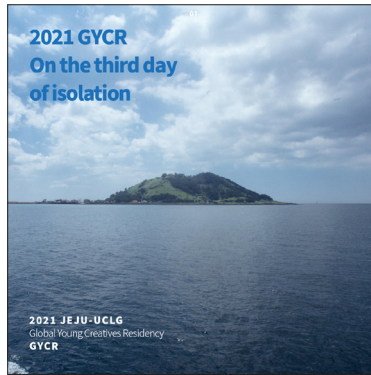
# GYCR Story

Day 2



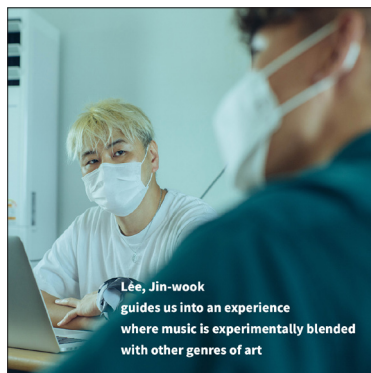
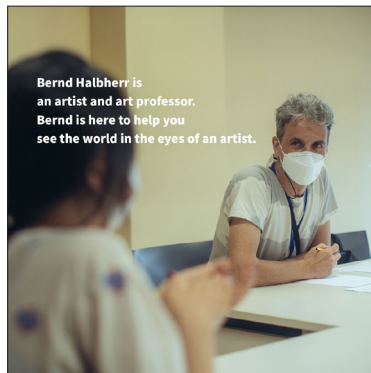
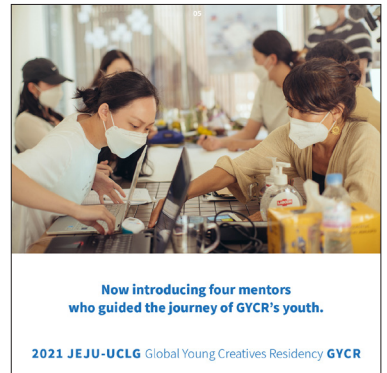
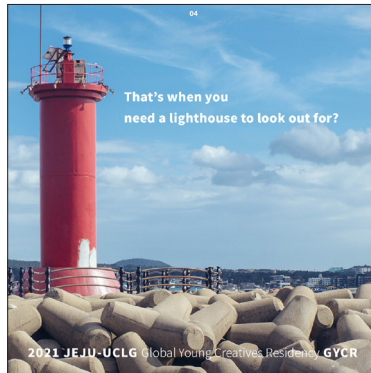
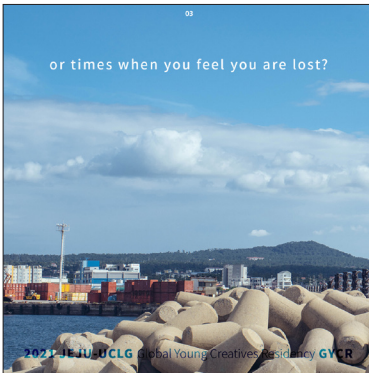
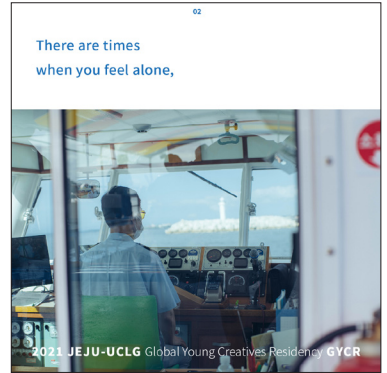


Day 3



# GYCR Story


Day 4





Day 5

01




The '2021 UCLG GYCR' began on August 2 and ended on the 6th.

**The journey was short but meaningful.**

2021 GYCR stick to the COVID guideline to the book

02

'United Cities and Local Governments' is a union among municipal and local governments



2021 JEJU-UCLG Global Young Creatives Residency GYCR


03

There are some 1,000 cities from 140 nations joined as our members.



2021 JEJU-UCLG Global Young Creatives Residency GYCR


04



'Global Young Creatives Residency' is an isolation-type residency project where young people across the globe gather to perform creative works.

2021 JEJU-UCLG Global Young Creatives Residency GYCR

05




The event, hosted by Jeju Foundation for Arts and Culture and organized by Jeju Special Self-governing Province, safely ended under the sponsorship of UCLG.

2021 JEJU-UCLG Global Young Creatives Residency GYCR


GYCR served as opportunities for the youth to gather in Jeju, listen to Haenyo's stories, and explore the land



They had the time of adventure, communicating and singing songs




For the time being They knew about each other, the difference and similarity, and now dream about seeing them somewhere out there in an open sea



Together for five days, and parting

Goodbye, Jeju!  
We will see you again, later!

10

2021 JEJU-UCLG Global Young Creatives Residency GYCR

Bye, See you again!



GYCR JEJU-UCLG UCLG

## Goodbye GYCR

The 2021 UCLG GYCR was \_\_\_\_\_ for me.



It was a time during which everything and everyone I encountered helped me grow.

and amazing and helpful experience.

The 2021 UCLG GYCR was a fun way to help develop skills I need for my career as well as become more involved in Korean society for me.

It was an opportunity to look back on myself.

a new leap forward in Jeju

Good experience

A big world

a tailbone

It was a very useful life lesson.

Dream It was the right place for a new body.

Breath of fresh air (I felt relieved being able to work with different people on a fun project on a beautiful island)

The 2021 UCLG GYCR was the best summer experience for me.

thought provoking a fruitful challenge

I was able to spare time to let the wind blow through. Before this, I was obsessed with the thought that I should be perfect with no gaps in my being at all. However, during the residency, I had various experiences and came to realize that I should let go of that obsession and allow gaps to form so that the wind can blow through them. I was amazed that my team members and I shared the same thought, and it was a great comfort to me. It can also mean accepting others rather than insisting on my own thoughts.

## Lastly, if there is anything you want to say us, please write it.

I am very grateful to all the organizers, mentors of this residency program. I really hope that I can participate in this program next year as well. Thank you for giving me a chance to be part of this wonderful residency program!

I was able to make memories that cannot be replaced with anything at the end of summer. I could feel that a lot of people had made great efforts from the preparation process to the end of the program, and I'd like to thank everyone involved. I will remember UCLG and the Jeju Foundation for Arts and Culture (JFAC) for making such a great opportunity. I will support all future programs! Thank you!

I signed up and didn't anticipate anything, but I received a lot :) Thank you very much for organizing such an amazing event, I look forward to more in the future

This was my first residency and it was a special moment for me as an artist and foreign in Korea (and even as a person!) I'm really glad we could all understand each others well, and we receive all the supported needed. Also, this residency already inspired me for a project in my masters degree course. Thank you for the opportunity and for all the efforts for the organization.

Thank you for this program, I have never thought that I will opportunity to participate in such a program. Also, I'm very thankful for the great response to our needs and problems.

Thanks to such a great opportunity, I was able to have a good time with great people. I think I will cherish the memory for a long time. Just as a human tailbone never disappears, the memory will stay with me while I am working or living my life. Thank you.

I want to say a hugeous thank you for making my summer 2021 a memory that I will always cherish.

Thank you so much for putting so much effort in this program for all of us, I am always grateful for your consideration and encouraging comments, it's because of all of the staff and members involved that this became one of the unforgettable experience I had in Korea. I will definitely join again if there is going to be another UCLG GYCR creative project. Thank you so much for all your hard work and It was extremely wonderful to have met everyone.

I think that the program was very informative and great. I could feel the values and consideration of those who planned and operated it. The mentors were great, too. A lot of things were new to me. I worked as if I was playing a game and I realized that enjoying the process was quite nice. I want to thank you for making this program and giving me an opportunity!

Even though I didn't achieve any great results, it is clear that I learned a few sentences that I can keep for the rest of my life in the process of making a better me. Thank you very much.

I have participated in so many programs, but I think it was the first time to attend such a meaningful and memorable program. I felt pressure that I should create a work of art as soon as possible, but by the time I took a step onto Biyangdo Island, the pressure disappeared and I became comfortable. I also learned the importance of being isolated while having conversations with the mentors. I was able to have so much inspiration by letting go of my busy life and being relaxed, and I have been making use of what I learned there in my everyday life. Through the activities I attended during the Global Young Creative Residency, I learned a lot of things and I was happy to make many good memories with my teammates. Thank you for giving me such a great opportunity.

I know my answers may have seemed a little bit on the wrong side or on the upset side but I really did enjoy my time there without being told in what areas we need to improve specifically, I don't think we can improve. I do want to thank you for the opportunity to come and spend time on Gapado and to thank you for giving me the opportunity to meet some really amazing people! We've all still kept in contact through social media even though we live all across Korea and that wouldn't have been possible without the residency so thank you! I'm happy I gained 6 new friends! Also please tell our Gapado manager thank you again from us all, he was great and really took the time to make sure we were all comfortable and felt like we were heard within the group. I also really loved Gapado Island, its a place I probably wouldn't have gone to on my own, but thanks to this program I'm excited to go again, seeing Jeju was an amazing opportunity and I think when I'm out of college I'd like to move to the island!

Thank you again for inviting me, I hope to be back again another year! I appreciate the hard work everyone put into making this happen, especially during these tough times!

It was like having a midsummer night dream.





# Thanks to

## Managers

Jaekyung Kim, Dongjun Lee,  
Kiyeon Jung, Moogyel Jo

## Film/Photo

Audioradio studio

## PCO

Hessed Communications

## Promotion Design

Ododo Studio

## Editing Design

Design Gongjak