



**Comparative study on safeguarding systems of the ICH
specifically the weaving tradition of Republic of Union of
Myanmar (Acheik weaving) and
the Republic of Korea (Hansan Mosi weaving)**

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Abstract

Intangible cultural heritage (ICH) provides a continuous link between the past, present and future. Every country flourishes with distinct ICH elements which needed to be safeguarded and transmitted from one generation to another. Weaving is one of the ICH elements that has thrived and intertwined knowledge systems, creativities, customs and belief systems of different cultures around the world. Communities identify their cultures through their traditional costumes which were handwoven using ancient weaving techniques.

This paper intends to compare the ICH safeguarding system and the heritage transmission of the traditional weaving of Acheik in Myanmar and Hansan mosi in Korea. The research analysis will be derived from collecting data, field research and data analysis on traditional weaving.

The main objective of the research is to analyze the traditional weaving and safeguarding measures in Myanmar in comparison to the weaving traditions and safeguarding measures of the Republic of Korea. Subsequently, Myanmar's ICH safeguarding system will be improved and implemented

accordingly with the result of the comparative study's analysis. Moreover, this study will also contribute to the body of knowledge regarding monitoring and ICH safeguarding by proposing possible solutions and strategies to do so in the future.

I. Introduction

For thousands of years, weaving traditions and cultures have flourished in Asia. Myriad weaving techniques have been developed to produce textiles with unique designs and intricate patterns. More often, these textiles were woven by hand. Since time immemorial, textiles have been one of the basic necessities around the world not only for clothing or for covering the body but it has also taken various functions in terms of cultural valuations, economic development, aesthetics and social cohesion. The tapestries also reflect power relations, gender roles, social hierarchies, religious and spiritual beliefs of the culture bearers, practitioners and the communities that keep weaving as a living tradition.

Weaving traditions are proofs that material or tangible heritage cannot be separated from intangible elements that forge the distinctive identities of different cultures. The skill in weaving is considered to be a valuable knowledge system which is one of the pillars of intangible cultural heritage. The intangible knowledge in weaving is associated to sustainable management of natural resources, belief systems and creativity which are resiliently passed on from one generation to another.

Weaving similar to other intangible cultural heritage elements undergoes re-creation by its cultural bearers. Much of the weaving's re-creation can be attributed to modernity, social transformation and globalization. There have been fears of losing ancient traditions due to the fast-paced movement of society towards modernity. In securing that ancient traditions like weaving thriving as living heritage in the contemporary society have to be safeguarded and continuously transmitted from one generation to another.

Thus, the researcher took a great interest in choosing weaving and the safeguarding strategies and systems accorded to the practice of the ICH element. The researcher believes that in every culture, intangible cultural heritage elements have been threatened, modified and vanished. Therefore, safeguarding these ICH elements become important.

The main objective of the research is to compare the safeguarding systems of the weaving traditions of the Republic of Union of Myanmar (Acheik weaving) and the Republic of Korea (Hansan Mosi). Through this research, to implement the results of the study as a means to improve Myanmar's ICH safeguarding system and to propose solutions and strategies with regard to the monitoring and safeguarding of ICH in Myanmar.

As a framework, the research will use the UNESCO's 2003 Convention for Safeguarding Intangible Cultural Heritage which will be discussed in the background of the study. Then there will be an overview of the weaving cultures of Myanmar and the Republic of Korea. It will be followed by the comparative study of the safeguarding systems in both countries through the explanation of legal frameworks, safeguarding strategies, heritage transmission, value attachment systems, challenges, threats, good practices and opportunities.

For the methodology, the research will use primary and secondary data. The primary data will be derived from concerned communities, practitioners and ICH experts while for the secondary data, researches, publications, academic literature, nomination dossier and policy documents and online data will be used.

II. Background: UNESCO's 2003 Convention for Safeguarding Intangible Cultural Heritage (ICH)

For the purpose of this research, the concept of intangible cultural heritage (ICH) will be adopted from the UNESCO 2003 Convention for Safeguarding Intangible Cultural Heritage. According to the 2003 Convention:

The "intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

There are five domains wherein the ICH elements are categorized: (1) oral traditions and expressions, including language as a vehicle of ICH; (2) performing arts; (3) social practices, rituals and festive events; (4) knowledge and practices concerning nature and the universe and (5) traditional craftsmanship.¹⁾

The main purpose of the 2003 ICH Convention is, to safeguard intangible cultural heritage around the world since according to UNESCO, the processes of globalization and social transformation have influenced and posed grave impacts to the deterioration, disappearance and destruction of intangible cultural heritage.

1) CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE (Paris, 17 October 2003)

According to the Convention, States Parties should take the necessary measures to ensure that ICH elements present in the territory must be safeguarded. Identifying and defining elements are considered as safeguarding measures wherein communities and relevant stakeholders must participate.

The 2003 Convention also established three lists to raise awareness about the ICH elements which are: Representative List of the Intangible Cultural Heritage of Humanity, List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and the Register of Good Safeguarding Practices.

Every year, States Parties, prepare nomination dossiers for ICH elements in their territories to be inscribed to the Representative List of the ICH of Humanity. In order for an ICH element to be qualified for inscription, it must first be part, a State Party's national list of inventory. Currently, there are 178 States Parties that have ratified the 2003 ICH Convention. The Republic of Korea ratified the Convention in 2005 while Myanmar ratified it in 2014.

The 2003 Convention was developed from the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore in 1989, the UNESCO Universal Declaration on Cultural Diversity in 2001, the Istanbul Declaration of 2002 adopted by the Third Round Table of Ministers of Culture.

III. Overview

3.1. ICH Safeguarding System

3.1.a. Republic of Union of Myanmar

Myanmar is composed of diverse, multicultural states officially comprising of 135 ethnic communities grouped into eight major ethnicities, namely Kachin, Kaya, Kayin, Chin, Mon, Rakhine, Shan and Bamar. They have their own traditions and customs. In the early periods of history, Myanmar people have already been safeguarding their traditional cultures by handing down their artistic skills and creativity from generation to generation through their own ways.

Every year, various ritual practices and festivals can be witnessed from the ethnic groups. Other intangible cultural heritage elements in Myanmar are: traditional dances, traditional foods, games, craftsmanship and costumes.

Since ancient time, Myanmar has ten classifications of arts and crafts called: *Pan Sae Myo*, Pan means flower and Sae Myo means ten types. These are–

- (1) panchi (art of painting),
- (2) panpu (the art of sculpture),
- (3) panbe (blacksmith),

- (4) panyun (lacquer ware),
- (5) panpoot (wooden crafts),
- (6) panyan (brick and stone building),
- (7) pantaut (stucco carving),
- (8) pantamaut (stone-carving),
- (9) patain (goldsmith),
- (10) pante (copper and bronze smith).

However, there are more than ten arts and crafts such as ivory carving, weaving, pottery making and lapidary. The craftsmanship has been previously safeguarded by the practitioners themselves and by the government.

For the transmission of cultural heritage, young people first learned informally at home. Then through formal education, ethical customs have been prescribed and taught in all schools under the Ministry of Education starting from primary level about good morale, religious ceremonies, festivals and traditional handicrafts and poems. State School of Arts and National Universities of Arts and Culture were opened with the aim of safeguarding Myanmar Cultures and to produce outstanding professionals in performing arts and crafts. The Government has organized the Myanmar traditional performing arts competitions yearly since 1993. For traditional weaving, government established (14) weaving school in the whole country.²⁾

In 2017, the Myanmar National Committee for Intangible Cultural Heritage Safeguarding and Promoting was formed by the Ministry of Religious Affairs and Culture. The task of the Myanmar National Committee for ICH Safeguarding and Promoting includes:

- (1) Inventory making
- (2) Safeguarding framework
- (3) Enacting of National Intangible Cultural Heritage Act.
- (4) Periodic Reporting
- (5) Inscription in the UNESCO Representative List ³⁾

In the endeavor of the Ministry of Religious Affairs and Culture to safeguard and sustainably develop ICH, it has collaborated with related ministries, region and state governments including ethnic groups. Myanmar has categorized its ICH elements into five domains: such as

2) Interview with Ms khine Thein, headmaster of weaving school in Taunggyi, Shan State, Myanmar

3) ဗြိတိသျှတကော့မ္ဘာ့အမွေအနှစ်များထိန်းသိမ်းဖြင့်တင်ရေးစီမံချက်, Myanmar ICH safeguarding project (Department of Archaeology and National Museum)

1. Oral traditions and expressions, including language as a vehicle of ICH;
2. Performing arts;
3. Social practices, rituals and festive events;
4. Knowledge and practices concerning nature and the universe and
5. Traditional craftsmanship.

3.1.b. Republic of Korea

The Republic of Korea has a long history imbedded with both tangible and intangible cultural heritage. The country has classified its ICH elements into seven domains:

1. Traditional Performing arts and arts
2. Traditional skills concerning crafts art etc
3. Traditional knowledge concerning Korean medicine, agriculture, fishery
4. Oral Traditions and depressions
5. Traditional way of life concerning food, cloth, cultural space,
6. Social rituals such as folk religion
7. Traditional games, festivals and practical and martial art ⁴⁾

The Cultural Heritage Administration (CHA) under the Ministry of Culture, Sports and Tourism spearheads the safeguarding of the cultural traditions, the enhancing of the cultural life of the Korean people and the promotion of the country's cultural heritage.

CHA is responsible for the preservation and management on the national level of ICH, supports ICH holders and prepares for the inscriptions in the UNESCO Lists.⁵⁾ Under the management of the CHA, Korean Intangible Cultural Heritage elements are inventoried in the national register. Currently, there are 140 elements in the national inventory and 19 elements inscribed to the UNESCO Representative List. According to the institutional framework of CHA, designation and recognition are the most fundamental starting point of preserving and promoting ICH. The Korean government also gives financial support for the designated holders of the ICH, teaching assistants and apprentices.

The National Intangible Heritage Center (NIHC), a national institution under the CHA acts as the main national body for comprehensive ICH safeguarding and promotion. This center is undertaking the safeguarding and encouragement of the development of intangible heritage as a living culture through

4) Ms Eunseon Jeong (Programme Officer, World Heritage Team), Cultural Heritage Administration Presentation of the ICH safeguarding and implementation of the 2003 convention in Korea.

5) google cultural heritage administration, http://english.cha.go.kr/html/HtmlPage.do?pg=/aboutCha/history.jsp&mn=EN_04_04

preservation, transmission and interaction by providing systemized support for cultural transmitters and transmission activities. The primary roles of NIHC are safeguarding, transmitting, and fostering ICH through research, archiving, exhibitions, performances, educational programs, support for the Masters of ICH, and extension of the market of traditional crafts.⁶⁾

In 2011, the central government also established the International Information and Networking Centre for ICH in the Asia-Pacific Region (ICHCAP) as a Category 2 center under the auspices of UNESCO and currently acts as a member of the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage.⁷⁾ The objectives of ICHCAP are to safeguard ICH in relation to the implementation of the 2003 ICH convention; to encourage the participation of relevant communities, organizations and individuals, to enhance awareness among the youth, reinforce regional and international cooperation through ICH safeguarding activities by using information and communication technology.⁸⁾

Korean Government afforded to the implementation of transmission ICH by designated the holders of Intangible Cultural Heritage and trained for teaching assistants, apprentice graduates and students. The Government tried to recognize for holders and group holders and provide a special subsidy to honorary holders. Korea built a well-developed network of interconnected entities involved in ICH safeguarding consisting of national and sub-national level government bodies, academic institutions, research institutes, museums as well as a range of NGOs with concerned communities.

3.2. Weaving Historical Background

3.2.a. Republic of the Union of Myanmar

In Myanmar, the Lun Taya Acheik is highly valued and recognized all over the country. It is called Acheik or Lun taya Acheik or Kyo Kyi Chiek. The term Lun-taya Acheik means "an interlocking tapestrytextile woven with hundred shuttles". The term Lum means shuttle and Taya means a hundred. Acheik means to connect and it is also the term for the tapestry's weaving method. Acheik is woven with looms connected to one another. In other words, Lun Taya Acheik is a kind of cloth woven with threads crossing under and over each other on plain textile using many looms.⁹⁾ Thus, it takes a long time for one longyi (sarong) to be woven (Myanmar traditional long skirt). Since ancient time, Acheik cannot be worn by everybody because of its expensive quality and its intricate design and patterns that take a long time to

6) ICH courier online, <http://ichcourier.ichcap.org/article/national-intangible-heritage-center-of-korea/>

7) <http://www2.ichcap.org/about-us/overview-and-history>

8) Seong- Yong Park, Examinaing the Methodology of the collaborative Work of ICHCAP for ICH safeguarding, 2011, Expert Meeting Report, Building and Sharding ICH information

9) ဦးရွှေလွန်း၊ လွန်းရာကျော်ကြီးကြီးချိတ် U Shwe Lun, Lun Yar Kyaw Kyo Kyi Chiek, U Shwe Lun

weave.

According to historical record, the Myanmar Textile Industry has lasted over thousands of years. Ancient mural-painting, Palm-leaf writings and literatures indicate that the weaving industry thrived since 12th century AD.¹⁰⁾ Mural painting of ancient pagodas in Bagan, antique wood carvings and sculptures manifested the high quality of apparel acheik weaving by means of traditional weaving gears. Acheik weaving was started in the 14th century during Innwa Dynasty of Myanmar and was well-known in the 19th century AD.¹¹⁾ Lun yar kya or Lun- taya Acheik weaving was popular in 18th century AD (kongboun period). In 19th century AD (Yadanarbon period) Acheik culture was flourishing and designs were more creative. During this time, weavers presented their authentic Acheik designs to the King and he lauded the Acheik weavers by giving lands for weaving workshops. The king built weaving workshops and buildings for dyeing. During the monarchy period, Acheik was the textile used for royal costume, and ordinary people were not allowed to wear Acheik. Highest ranking official, royal services and merchants can wear Acheik only if they were rewarded by the king.¹²⁾

From this time, Acheik workshops were situated and mainly produced in Amarapura, Sagaing and Mandalay in upper Myanmar.



King Thibaw and Queens Myanmar (19th century AD)



Lady with Acheik Longyi (sarong)



Myanmar man with Acheik Pasoe (man sarong)

10) Thein Lwin, Challenges on Traditional Textile Weaving in Myanmar, 2nd ASEAN Traditional Textiles Symposium, Manila, February, 2009.

11) နတ်မောက်ထွန်းရှိန်၊ လွန်းရာကျော် မြန်မာ့အချိတ်အထည်လုပ်ငန်း၊ Nat Mouk Htun Shein, Lun Yar Kyaw Myanmar Acheik textile industry

12) ဦးရွှေလွန်း၊ လွန်းရာကျော်ကြီးကြီးချိတ် U Shwe Lun, Lun Yar Kyaw Kyo Kyi Chiek



Wearing Myanmar Acheik both man and woman

3.2.b. Republic of Korea

In the ancient time, ramie was used to make outerwear, ritual robes, and women's underpants as well as funeral garments and military uniforms by Korean people. Ramie does not cling to the body and ventilates well, so it is a perfect cloth for the Korean summer weather, which is very hot and humid. Thus, ramie has traditionally been used to make summer clothes.

Korean ramie fabric (Mosi) has a long history and has been widely used as a summer cloth for a long time. Ramie fabric was famous as Korean product since 4th century AD. Ramie fabric, Mosi in Korea is also called Jeopo in Chinese, meaning a fabric made with ramie. According to the several historical records, Hansan mosi was famous since 4th Century and was regarded as a major export item in the Goryeo Dynasty (8th -14th century) and popular in Joseon Dynasty (14th -20th century). During this period, Hansan and Incheon were the first representative regions that presented ramie fabric to the royal court.¹³⁾ During the 18th -19th centuries, ramie produced by Jeosanpareup (Eight Township in Jeosan) in Chungcheong-do (Hansan, Seocheon, Bein, Imcheon, Hongsan, Hampo, Boryeong, Jeongsan) was distributed the most.¹⁴⁾ In the ancient time, Hansan mosi was famous for its semosi weaving technique and used as a trading good with foreign countries. Semosi's (ramie cloth of fine texture) texture is very thin and fine enough so that it was popularly used as summer fabric for both men and women's clothing. Of all the mosicloth, mosi from Hansan region is highly regarded for its exceptional quality and Hansan mosi has significant historical value as a representative summer cloth of Korean's unique beauty.¹⁵⁾ Weaving of Mosi in the Hansan region is inscribed on the UNESCO Representative List of the Intangible

13) text from Hansanmosi exhibition hall

14) Korea and Japan's Intangible cultural heritage, weaving techniques of ramie, NIHC, 2017

15) NIHC, Weaving of Mosi in the Hansan Region

Cultural Heritage of Humanity in 2011.¹⁶⁾



Ancient Hansan mosi clothes in Hansanmosi exhibition Hall

3.3. Weaving Process

3.3.a. Republic of the Union of Myanmar

For weaving silk, raw silk threads are bought from silk production industry in May Myo township and some are from abroad. In the weaving process, three of four raw silk threads are twisted tightly with the aid of the machine for taut and smooth. After that, silk-woven faces are removed by washing in boiling soap-nut liquid and it needed to be softer than ordinary silk thread. While boiling silk, colors can be added to the boiled water for dyeing. After dyeing, the dyed threads are washed with water and were dried in the sunlight. For weaving, the silk threads are knitted into the bobbins and then the bobbins are attached on the loom. The weavers will then weave the desired achiiek weaving patterns. There are 100 up to 300 small bobbins used to weave very detailed and complicated achiiek designs. Traditional achiieks have a lot of names according to the designs and depending on the usage of color and the number of small bobbins.

In Achiiek weaving, two women weavers sit in the loom and weave manually by hands. At the former time, weavers have to memorize the designs which depended on the skill and memory. Nowadays, designs are printed out and weavers can weave easily. Achiiek production can be divided into two kinds, one is the weft threads used for the design which are connected manually and the second is the extra weft used in addition to the ones used for creating the design.¹⁷⁾

¹⁶⁾ Nomination file No. 00453, for inscription on the representative lists of the intangible cultural heritage of humanity in 2011

¹⁷⁾ Knowledges of Myanmar Loom (Amarapura township, textile cooperative – 1986)

While weaving Achiek, a cloth is used to cover it to protect from dust and other particles. Generally, female weavers produce Achiek and male weavers use mechanical looms to roll out Achiek and other plain textiles.¹⁸⁾ The weaving takes many days, which makes the fabric expensive. Acheik fabric cannot be washed with water and it can only be dry cleaned.

The Achiek patterns are horizontal wavy lines of various sizes, numbers and designs. Between the waves of Achieks, jonquil flower patterns are added to the design. - According to the usage of the number of shuttles or bobbins, there are many kinds of Achiek designs. There are (52) kinds of Achiek designs and among them, the Kyo Kyi Cheik, the royal design is the most famous.

- Royal Acheik (*htat khung tin kyo*)
- Grand Rope and silver Twist (*mahar kyeo nae ngwe kyit*),
- Silver three filament (*ngwe kyit thone kyo*),
- Four filament (*lay cen kyeo*),
- Two strings intertwine (*nhit cen lein*),
- Seven strings, jonquil flower (*khunhit cen ga mone*),
- Four strings intertwine (*lay cen lein*)
- Ruby and leaves (*patamyar yartset*)
- One string, jonquil flower *tacenkyeo gamone*
- Tiger- lady flower design (*thazin kae kyo*)
- Water wave (*yehlaying*)¹⁹⁾, etc are royal designs. These kinds of Achiek are expensive so common people cannot use classic designs. Nowadays cotton and silk are mixed and Achiek designs are modified to produce cheaper version by weaving machine. Though handmade Achiek are expensive, Myanmar ladies proudly wear these classic designs textile pattern for both special social and religious occasions.

အမရပူရမြို့နယ်၊ သမဝါယမအသင်းချည်ထည်လုပ်ငန်း၊ ရက်ကန်းအကြောင်းသိကောင်းစရာများ (၁၉၆၈ခုနှစ်)

18) Ms San San Aye, weaver of Acheik in Sagaing by interviewing

19) Knowledges of Myanmar Loom (Amarapuya township, textile cooperative – 1986)

အမရပူရမြို့နယ်၊ သမဝါယမအသင်းချည်ထည်လုပ်ငန်း၊ ရက်ကန်းအကြောင်းသိကောင်းစရာများ (၁၉၆၈ခုနှစ်)



Acheik weaving with Hundred of shuttles



Myanmar Acheik weavers

Designs of Myanmar Acheik



royal acheik (*htat khung tin kyo*)

patamyar yartset

tacenkyeo gamone



Royal bird and jonquil flower
(*hinthar gamone*)



thazin kaoe kyo



royal filament and silver
(*mahar kyeo nae ngwe kyit*)



tapar htuit tin kyo



water wave (*yehlying*)



seven strings, jonquil flower
(*khunhit cen ga mone*)



Ancient Acheik Designs which display in Mya Nan San Kyaw Place cultural museum in Mandalay

3.3.b. Republic of Korea

The weaving process is started by harvesting ramie shoots and peeling off the thick skin using specially made ramie knives. After separating the outer skin and the inner skin of ramie plant, it is tied in a bundle and soaked in the water for 4 or 5 times and dried in a sunny place. Then for splitting dried raw mosi, weavers use their lips and front teeth. This is a very important process to produce the finest ramie threads. While using their teeth, weavers connect ramie threads to each other using their saliva. The

threads can be connected until 21.6 meters long. To make sure that the threads are soft and lint free, soybean glue is coated to winding threads on a domumari (warp end board), a frame that goes on top of a loom.²⁰⁾

By coating with glue, it will prevent the thread from sticking together. It is also a difficult part of the process which is usually done by a master weaver. Then, the threads can be woven on loom. Mosi is sensitive during the weaving process and it can dry and be easily broken, thus weaving should be done in a humid space. In ancient time, the Mosi weaving room was built 60 cm deep from the soil surface and in which humidity can be controlled. Nowadays, electric steam boilers are used for humidity. The finished mosi cloth is used to make garments and bojagi, a traditional Korean wrapping cloth.²¹⁾



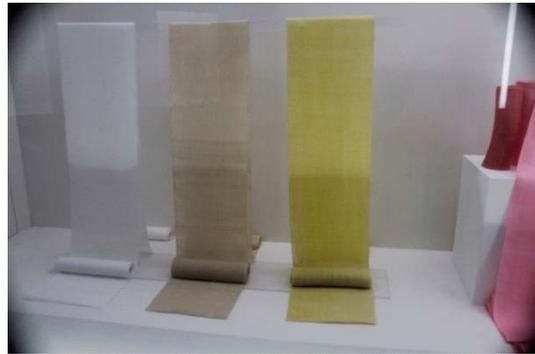
making process of mosi weaving



20) Interview with weaving practioners at Hansan Mosi weaving training center
21) NRICH, Weaving of Mosi in the Hansan region,2011



weaving of Hansan mosi



Hansan mosi textile

IV. Discussion

4.1. Legal Framework

With regard to the safeguarding of cultural heritage by the government, since 1957, Myanmar governments preserved and protected the cultural heritages by law. For the safeguarding of the traditional handicrafts and traditional arts, the government initiated associations and competitions. The government enacted a law for Antiquities since 1957, in 1998 the Protection and Preservation of Cultural Heritage Regions Law and in 2015, the Antique Objects and Law on the Preservation and Protection of Ancient Buildings.²²⁾ These laws are only for safeguarding Tangible cultural heritage – defined as ancient monuments or sites that are required to be preserved in virtue of their historical, cultural, artistic or anthropological importance.

22) Law on the Preservation and Protection of Ancient Buildings - Pyidaungsu Hluttaw Law No. 51/2015

ရှေးဟောင်းအဆောက်အအုံကာကွယ်ထိန်းသိမ်းရေး ဥပဒေ <http://www.burmalibrary.org/show.php?cat=3427>, 03 September 2015

Myanmar ratified the UNESCO ICH Convention in 2014 which introduced the concept of Intangible Cultural Heritage to the country.²³⁾ Although Myanmar safeguards traditional practices in their own ways, after ratifying the UNESCO ICH Convention, the government legislated a draft law specifically for the safeguarding of ICH elements. In this process, the Ministry of Religious Affairs and Culture is mainly responsible for the safeguarding plan, the sustainable development and inventory of the cultural heritage of Myanmar.

Korea on the other hand has initiated an earlier legal instrument for the preservation and protection of its cultural heritage properties through the Cultural Properties Protection Act in 1962. This law is a comprehensive legislation that covers both tangible and intangible heritage. In 2015, the Korean Government enacted the law "The Act on the Safeguarding and Promotion of Intangible Cultural Heritage."

The purpose of the 2015 ICH safeguarding Act is "to promote the cultural enhancement and contribute to the development of human cultures by creatively transmitting traditional culture and to formulate a national level master plan regarding ICH safeguarding and promotion every five years."²⁴⁾ According to the Article 3 of 2015 ICH safeguarding Act, the basic principle of the safeguarding and promotion of intangible cultural heritage in Korea is to maintain the archetype of intangible cultural heritage such as Cultivation of the national identity, transmission and development of traditional culture and realization and enhancement of the value of intangible cultural heritage

4.2. Heritage Transmission

According to the 2003 Convention, safeguarding Intangible Cultural Heritage means ensuring continued transmission from generation to generation. The viability of intangible heritage practices relies on the ongoing transmission of knowledge and skills so that transmission is the main strategy of safeguarding system. Communities and groups of practitioners and traditional bearers have transmitted their knowledge and skill in their own systems. There are many systems and methods for ICH transmission from generation to generation such as formal transmission, informal transmission through formal and vocational education.

In the case of Myanmar Achiek weaving, traditional weaving is transmitted from mother to daughter and elder to younger people. Most of the weavers are women and some are young people. Young people acquired the knowledge and skill from practitioners while they are weaving. In the past, weaver learned

23) Myanmar and the 2003 Convention, <https://ich.unesco.org/en/state/myanmar-MM>

24) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015)
[Enforcement Date 21. Jun, 2017.] [Act No.14434, 20. Dec, 2016., Partial Amendment]

from Acheik workshop owners and once they have learned the skill, they have woven in the owner's workshop for three or four years with income. Recently, people can learn through Acheik weaving training classes. In Sagaing and Amarapura township, hand weaving were transmitted to young ladies.

In ancient time, masters transmitted their skill and knowledge to their closest students because Acheik weaving depended on the experiences, creativities and arts skills of the culture bearers which didn't have literary records.

Nowadays, weavers use pattern books designed by artists or weaving workshop owners. But most practitioners cannot weave the ancient design of Kyo Kyi Cheik. Since 1953, with regard to formal transmission, according to the government plan, the Saunder Weaving Institution was opened to train local people who want to learn about weaving.

Acheik weaving continues to thrive in Myanmar because local people were able to recreate the Acheik designs using machines which reduced the expensive cost of the Acheik woven with intricate patterns and designs. Weaving acheik is one of the livelihoods of Myanmar women that are able to provide income for their families. Since a lot of Myanmar women continue to wear traditional clothes with Acheik patterns, even in the present time, it can be assumed that the Acheik weaving continues to be a living tradition in the country.

From the ancient time to date, the weaving of Hansan ramie has been made by hand in the home and the skills have been transmitted within families. Most mosi producers in the Hansan region are said to have acquired their skills from their mother or mothers-in-law. Among them, those over the age of 60 are found to have begun learning the weaving techniques at the age of 14 or 15. Middle aged women living in the Hansan region are the practitioners of the weaving of fine ramie in Korea. Weavers formed a community culture wherein neighbors gathered and worked together on the town. As different cheaper and more easily handled cloth were introduced in Korea, mosi weaving began to decline. Korean government knew about this situation and determined to safeguard the skill of weaving of Hansan ramie and in 1967 designated it as an important intangible cultural heritage for its vital transmission. For the transmission of mosi weaving, weaving education centers were established in the Hansan region. Since Korea is a developed country with various opportunities for career and economic development, young people do not find interest in learning the mosi weaving. This situation explains why the age range of the youngest weaving practitioners of mosi weaving is in their 40s.²⁵⁾

25) Nomination file No. 00453, for inscription on the representative lists of the intangible cultural heritage of humanity in 2011

4.3. Safeguarding System and Approach

The Hansan Mosi nomination file identified the following threats to the vitality of the weaving practice: instability of supply in response to excessive demands, modifications in the traditional ramie craft process, aging of cultural bearers and concentration of financial aid to the master bearers. The central government and local authorities developed various measures to diminish the negative impacts which could stem from the process of transmitting Hansan ramie weaving and to further safeguard the vitality of Hansan ramie.

As a mitigating measure to address the identified threats, the central government and the relevant stakeholders proposed for the following safeguarding measures: protecting the interest of the community, building a database and research and expanding the number of beneficiaries for the support of the government.

In protecting the interest of the community, Hansan mosi is a typical case of a handicraft industry, which consists of the cultivation of ramie plants, raw material supply, ramie cloth production and distribution of products. Extreme demand for ramie could impact the health of the ramie production cycle in the region, since less- costly raw materials imported from neighboring countries are available as a substitute for higher quality domestic materials. For Ramie cultivation, the government registered Geographical Indication for Hansan ramie in 2006, based on WTO's TRIPS (Trade Related Intellectual Properties) and adapted a traceability system using RFID tags in order to protect the products of ramie practitioners.²⁶⁾

In order to meet growing demand, ramie may be required to accept certain technical changes, such as automation because ramie weaving requires intense labour. The government is planning to establish a database of technical changes that may occur in traditional handicraft industries. Since 2011, the National Research Institute of Cultural Heritage has conducted basic research on Korean weaving skills.²⁷⁾

For expanding the number of beneficiaries for the support of the government, current transmission of Hansan ramie weaving is the responsibility of the individual master. As a result of this status, learners in ramie are fostered only by a select few masters. This has increased the difficulty of expanding the number of apprentices, and the master designated by the government are aging. To address this situation and to strengthen the transmission process, the government is planning to designate a whole local community or town engaging in cooperative Hansan mosi production in the Hansan area as a responsible

26) Ibid, 24

27) Ibid, 24

group for transmission.

In addition to the safeguarding systems in mosi traditional weaving, the Korean central government has designated it as an important intangible cultural heritage since 1972. The local government of Seochon-gun has begun to diversify a variety of safeguarding measures in order to ensure the vitality of Hansan ramie weaving and established the education center and museum of Hansan weaving. This museum provides a venue for the interested students of the region to continue this traditional weaving. In addition, a promotional website was also created. Annually the Hansan Ramie Fabric Cultural Festival is held. This festival was selected as one of the major Korean Cultural events which the central government supports by financing 100 million won. Hansan ramie weaving fits under the category of handicrafts. The process of designation was carried out in accordance with the Cultural Heritage Protection Act. In 2011, Korean government submitted Hansan mosi to the UNESCO representative lists.²⁸⁾

In safeguarding of Hansan mosi weaving by the community, Hansan Ramie Fabric Cultural Festival consisting practitioners, has been held for the last 20 years to introduce both at home and abroad the excellence and tradition of Hansan ramie. The weaving master teaches the traditional techniques of production of ramie textile. The weaving practitioners, host annual events including public demonstrations of Hansan mosi weaving in order to promote the excellence of the weaving.

Nowadays, as western cultures influence Eastern countries, the Korea Hansan mosi faces challenges with regard to transmission since there were only a few weavers left.

In Myanmar handicrafts, Traditional Achiek weaving skills were passed on from one generation to another within the family line. Myanmar Government tried to preserve and promote Myanmar traditional textile and revive local weavers so the government established the Ministry of Cooperatives. Under the Ministry of Cooperative, the Saunder's Weaving and Vocational Institute, and museum were founded to train the students in Power loom weaving practice, Chemical dyeing, screen-printing, traditional resist dyeing techniques and Achiek weaving technique.²⁹⁾

In addition, 14 weaving schools in the States and Division are established under the Cottage Industries Department to preserve the traditional weaving through regular formal training courses. The education system for textile corresponds with the goals of art education. The vocational education trainings are an integral part of human resource development and is one of the major ways of improving the ability of the society and to the future self-development of the weaver. The weaving school trained for Achiek weaving technique twice a year.³⁰⁾

28) Ibid, 24

29) Thein Lwin, Challenges on Traditional Textile Weaving in Myanmar, 2nd ASEAN Traditional Textiles Symposium, Manila, February, 2009.

Furthermore, government cooperates with International associations for exhibition, fashion show such as the Lat Khat Than exhibition of Acheik weaving. Lat Khat Than is projected to empower female weavers and teaching staff at Myanmar's vocational weaving schools for increased social and economic well-being, and to revitalize local cultural assets through design, and social and creative enterprise development. It is a collaboration between the British Council and the Swiss Agency for Development and Cooperation under the Embassy of Switzerland.

In safeguarding of Acheik weaving by the community, since Myanmar people wear Acheik designs in special events and ceremonies until nowadays, Myanmar Acheik may not be declined for a long time. It means that community safeguard Acheik tradition by using it. In addition, the weaving practitioners transmit their knowledge and skill to young generation.

4.4. Value Attachment System

Hansan Mosi and Acheik weaving have long histories. Both weavings have historical values for each country. Hansan mosi and Acheik weaving were both significant for royal families in the past.

In Myanmar's monarchy period, strict sumptuary laws dictated that only royal or high ranking officials were allowed to wear Acheik textile, except on those occasions when a piece was granted to someone by the king or one of the queens.³¹⁾ Acheik textile was worn by both men and women. Nowadays, Acheik is worn at novitiation ceremony, traditional wedding and special events for cultural functions. When the Acheik weaving was re-created through machine loom, the prices of the textile became affordable for a lot of women. Now more women can wear Acheik in their everyday lives, this then represents the cultural value of Acheik in the way of life of Myanmar women. For Myanmar lady, it need to have at least one Luntaya Acheik skirt that she could wear to a formal social gathering such as wedding, ceremonies and festivals.

In Myanmar society, Luntaya Acheik was an indispensable item to project the social status of women. There was a time in 'Burma' when a woman needed to have at least one Luntaya acheik, which she could wear during a social gathering.

For the economic function, Luntaya Acheik had a widespread demand therefore, its textile production became more industrialized. The small home based cottage industries were replaced by weaving workshop businesses which were situated around Amarapura and Sagaing. Some of these

30) Interview with Ms khine Thein,, headmaster of weaving school in Taunggyi, Shan State, Myanmar

31) Thweep Rittinaphakorn (Ake) Textile Asia Journal, waves & shuttles; Luntaya Acheik, The Glorious Textile of Burma, Textiles Asia journal, Setember 2015, volume 7, issue 2

weaving workshops still thrive nowadays.

In terms of the economic value of Hansan mosi, during the Joseon Dynasty, Hansan mosi was exported abroad and was used as a substitute for money and most women wove ramie cloth as a major source of income. Weaving was able to support women by giving them economic opportunities. In the 1960s, a social preference for young unmarried women skilled at weaving the highly valued ramie were preferred as ideal brides because of their capabilities to earn income. Thus, a lot of women voluntarily learned the weaving skill before marriage.³²⁾

As a cultural value, in the ancient time, mosi fabric was used for summer clothing by the upper class, royal families, and scholars. Burial garments from ramie fabrics were excavated from tombs along with silk shrouds.³³⁾

At present, ramie clothing is still used as summer clothing, but since mosi is expensive, people generally preferred to buy cheaper and easily handled clothes. The market for the Hansan mosi are usually high-ranking people in Korean society.

The white attire made from Hansan mosi serves as a cultural and historical icon which symbolizes Korea and an important epitome of the Korean character.

An environmental value can also be derived from the Hansan mosi because the weaving process and the material is eco-friendly considering that it is made from the ramie plant. Moreover, the weavers cultivate the ramie plants through sustainable management.



Wearing Acheik design Longyi in Novitiation ceremony

32) Nomination file No. 00453, for inscription on the representative lists of the intangible cultural heritage of humanity in 2011

33) Min Sun Hwang, Morphological Differences Between Ramie and Hemp, How These Characteristics Developed Different Procedures in Bast Fiber Producing Industry, University of Nebraska - Lincoln Textile Society of America Symposium Proceedings Textile Society of America 2010:

4.5. Challenges

The advent of modernity and globalization posed implications to the vitality and viability of both Acheik weaving and Hansan Mosi. With the movement towards modernity, society's necessities also evolved, therefore the necessities from the ancient past weren't the same to the contemporary society.

The development of education system in both Myanmar and Korea gave more opportunities and other career options for women, which was able to affect the decline in the number of weavers.

In the case of Myanmar weavers, income was less, therefore most weavers have decided to do other jobs which will give them instant sources of salary.

The Luntaya Acheik also faces threats due to the emergence of the cheaper digital embroidery and Acheik design textile from Thailand.

With regard to Hansan mosi, the aging population of the weavers becomes a threat to the vitality of the ICH element. Korean young people rarely wear traditional dress . Mosi fabric is for only summer dress and people replace with cheaper clothes.

V. Conclusion

The comparative study explored the safeguarding systems and weaving cultures of the Republic of Korea and the Republic Union of Myanmar. The study found out that both countries have their own specific strategies in safeguarding intangible cultural heritage elements through top-down and bottom-up approaches. As a developed country, Korea is able to financially support various safeguarding strategies while Myanmar as a developing country that has just recently ratified the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, can learn from the good practices of Korea and develop its own safeguarding strategies by raising awareness and understanding about the safeguarding of ICH elements in the country.

In addition, the cultural bearers and practitioners in Myanmar should be given more support, opportunities and benefits so that they will be more motivated in transmitting their knowledge and skills to the younger generations as a means for the continuity of their living heritage.

Recommendations

- Learning from the Korean safeguarding system, the Myanmar government can adopt the designation system of cultural bearers as masters of specific ICH elements
- Initiate capacity-building workshops to train experts, researchers, stakeholders and interested individuals with regard to the inventory-making, documentation, transmission and over all safeguarding activities
- Develop a network that will synchronize all the safeguarding endeavors of government agencies, communities, NGOs and stakeholders
- Integrate the new concept of ICH safeguarding in the curriculum of the primary and secondary education
- Popularize ICH elements and safeguarding strategies at the national and international levels through information sharing
- Similar to Korean Hansan mosi, acheik weaving should be designated as an important intangible cultural heritage element for its vital transmission
- In Myanmar, not only Acheik weaving, but all traditional handmade weavings should be safeguarded as a national intangible cultural heritage element
- Acheik weaving should have an extensive documentation
- Secure Intellectual Property Rights for the Acheik weaving and designs
- Specialized training should be accorded to handloom employees for the sustainable development of the livelihood of the concerned communities
- Develop materials for raising the awareness of the Myanmar people specifically targeting the young people regarding the crucial importance of safeguarding intangible cultural heritage elements

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Ms San San Aye, weaver of Acheik, Aung Chan Their village, Sagaing Township, Myanmar

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