2016 Asia-Pacific ICH NGO Conference

Achieving SDGs through Safeguarding Intangible Cultural Heritage

3 to 5 November, 2016, Jeonju, Republic of Korea
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I. Conference Outline

1. Background
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I. Conference Outline

1. Background

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) organized the 2016 Asia-Pacific ICH NGO Conference held from 3 to 5 November in Jeonju, Republic of Korea. This conference was in line with the 2014 NGO meeting under the theme of Towards Efficient Roles of NGOs for Safeguarding ICH in the Asia-Pacific Region. The theme of this year’s conference was Achieving SDGs through Safeguarding Intangible Cultural Heritage. As the 2030 Sustainable Development Goals were adopted at the 70th UN General Assembly, they became the common goals that international community seeks to achieve together. UNESCO has also been trying to connect the culture and sustainable development, especially since the 2003 Convention emphasizes the importance of intangible cultural heritage as a guarantee of sustainable development.

2. Objectives

The aims of the 2016 Asia-Pacific ICH NGO Conference were to better understand the interrelationship between intangible cultural heritage and sustainable development, to empower ICH NGOs in the region through sharing useful experience and information on their activities, and to strengthen NGO networks in the region. Many ICH NGOs, based on their experience and specialties, conduct activities related to sustainable development, such as poverty alleviation, community empowerment, urban renewal, education, and so on. As NGOs are mediators bridging between governments and communities, it is important to share their activities and build a network for vitalizing their ICH safeguarding activities for the sustainable development of humanity.

3. Conference Format

This conference was composed of three plenary sessions and four group sessions. On the first day, there were the opening and the three plenary sessions. At the first session, international experts presented papers on the relationships between ICH and sustainable development. The second and third plenary sessions included case-study presentations of representative NGOs on their activities regarding several important topics, such as ICH education for marginalized people, awareness raising of youth, inclusive economic development through ICH safeguarding, vitalizing ICH for community development, and ICH and cultural industry. The second day was made up of divided group sessions. The participants were assigned to one of the four groups based on their NGO’s activities and moved to different venues for each session. On the final day, there was the result report by
the four groups so participants could share the discussion results and learn from one another. The outcome document was also adopted for sharing the meeting results and lessons learnt from the conference, and the further ICH NGO networking in the Asia-Pacific region. There were various ICH performances and side events presented at the venue.

4. Results

This Conference discovered good practices on NGO activities related to ICH and sustainable development and strengthened networks among ICH NGOs in the Asia-Pacific region. Moreover it helped to enlarge the participation of various ICH stakeholders such as NGOs, communities, bearers, etc. Lastly the conference vitalized the ICH safeguarding in the Asia-Pacific region by sharing experiences. As a result of the conference, the Declaration of the 2016 Asia-Pacific ICH NGO Conference was adopted. The participants agreed to hold conference every two years as a regular platform for networking among the ICH NGOs in the Asia-Pacific region.
II. Presentation Materials

Opening Session

Welcoming Remarks
Mr. Yung Keun Park, Vice Administrator
Cultural Heritage Administration of Korea

Congratulatory Remarks
1) Ms. Beatrice Kaldun, Head, UNESCO Dhaka Office
2) Mr. Seung-soo Kim, Mayor, Jeonju City

Opening Remarks
Kwon Huh, Director-General, ICHCAP

Keynote Speech
Dr. Amareswar Galla, Executive Director
International Institute for the Inclusive Museum
Welcoming Remarks

Mr. Yung Keun Park
Vice Administrator, Cultural Heritage Administration
Republic of Korea

I sincerely congratulate you on holding the "2016 Asia-Pacific ICH NGO Conference." I would like to thank you for your hard work and the efforts of the institutions concerned, including ICHCAP. In particular, I would like to extend my sincere greetings to the representatives of international experts and NGOs who came to Korea for this conference from afar.

As you know, the Korean government has been aware of the importance of the intangible cultural heritage and has systematically protected it since the enactment of the Cultural Properties Protection Act in 1962. We have implemented various systems in order to safeguard intangible cultural heritage in the wave of industrialization and modernization through designation of important intangible cultural heritage, enforcement of the living human treasures system, establishment of intangible cultural heritage preservation centers, and various supports for intangible cultural heritage holders. Through these efforts, we enacted the Intangible Cultural Heritage Act last year, expanding the range of intangible cultural heritage to conform to the 2003 UNESCO Convention and improving the system.

Recently, the international community, especially the United Nations, is developing a discourse on sustainable development. UNESCO also emphasizes the importance of safeguarding ICH as a means of sustainable development. In order to contribute to the efforts of the international community, the Government of the Republic of Korea and UNESCO has established ICHCAP in 2011 and actively cooperates with member states for the safeguarding of intangible cultural heritage and sustainable development in the Asia-Pacific region.

The National Intangible Heritage Center (NIHC), where this conference is held, is a complex of ICH established by the Government of the Republic of Korea to systematically safeguard and transmit intangible cultural heritage. Although the government is making efforts to safeguard ICH in this way, it is essential for NGOs to participate in efforts to directly safeguard and transmit ICH in the actual field. This is because NGOs directly communicate with the communities that are the subjects of the intangible cultural heritage, and the participation of the civil society is necessary for the implementation of the UNESCO Convention and the safeguarding of the intangible cultural heritage.
I am deeply grateful that many ICH NGOs from the Asia-Pacific region have gathered in Jeonju, where ICHCAP and the NIHC are located. I hope that this conference will be a valuable opportunity for NGOs of various intangible cultural heritage in the Asia Pacific region to share their experiences and exchange useful information to discuss the safeguarding, transmission, and sustainable development of intangible cultural heritage.

Even though it is a short period of time, I hope you will enjoy the Korean culture and arts, especially the food. I sincerely thank all of you who attend this conference and wish you all the best and good luck.

Thank you.
Distinguished guests, ladies and gentlemen, on behalf of UNESCO, I am pleased to join you here today at the 2016 Asia-Pacific ICH NGO Conference: Achieving SDGs through Safeguarding Intangible Cultural Heritage, to be held in Jeonju, Republic of Korea from 3 – 5 November 2016.

I wish to thank the organizers for this timely conference on the implementation of the UNESCO Convention on Intangible Cultural Heritage in the context of achieving the global Sustainable Development Goals (SDGs).

Let me express my gratitude to the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), The Center for Intangible Culture Studies (CICS), Jeonju Cultural Foundation, Jeonju Social Economy & Urban Regeneration Support Center, Korea Traditional Cultural Center, the various entities and individuals involved in the successful organization of this event and all the NGOs and NGO representatives sharing and exchanging their experiences during these 3 days.

Culture, in all its diversity and different forms, is a valuable common good for creative innovation, well-being, dialogue, employment, income generation and sustainability. This insight is the underlying rationale of all the UNESCO Conventions in the field of culture.

Heritage, in particular intangible cultural heritage, is indeed at the centre of the most pressing challenges facing humanity: climate change and natural disasters, loss of biodiversity, conflicts and violence, unequal access to food, safe water, education and health, demographics, migration and urbanization, social marginalization and economic inequities. We should aim at ensuring that heritage’s full potential is mobilized as an answer to such challenges.

Since the adoption of the ICH Convention in 2003 we have in fact come a long way. International standards have been introduced to stimulate and guide efforts. International cooperation has been increased for the exchange of experience and capacity building, tools and lists have been created to demonstrate the diversity of this heritage and to raise awareness about its vulnerability. A new global understanding of heritage has been shaped, beyond artefacts, to include living heritage, recognizing this as a force of innovation, social transformation and sustainable development.
In fact, a radically new approach to the protection of the living heritage has been shaped, putting communities and peoples first, as custodians and as bearers of cultural expressions.

This same vision – UNESCO is convinced – is the inspiration of the new 2030 Agenda for Sustainable Development, agreed by the United Nations as Member States. And for the first time, at the global level, culture, cultural heritage and diversity are recognized as drivers and enabler of inclusive and sustainable development.

Our living heritage holds many answers to the questions we face today and can effectively contribute to sustainable development along each of its three dimensions – economic, social and environmental, as well as to the requirement of peace and security as fundamental prerequisites for sustainable development.

To this end a new chapter of the “Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage” on safeguarding intangible cultural heritage and sustainable development at the national level was recently adopted, which aims to assist State Parties to the 2003 Convention to fully recognise and leverage the linkages between the safeguarding of living traditions and sustainable development.

The Republic of Korea has established ICHCAP as an international tool in this very spirit, which inspired other such efforts in the region. The NGOs and NGO community within the context of living heritage are a crucial partner and networking force to ensure that through the safeguarding of the ICH inclusive social development, environmental sustainability, inclusive economic development as well as peace and security can be ensured.

This Conference is an excellent and timely opportunity to share useful experience and information on the interrelationship between intangible cultural heritage and sustainable development and to strengthen NGO networks in the region.
II. Presentation Materials – Opening Session

Congratulatory Remarks

Mr. Seung-soo Kim
Mayor of Jeonju

I sincerely congratulate you on holding the "2016 Asia-Pacific ICH NGO Conference" to understand the sustainable development goals and to strengthen the capacities of ICH NGOs in the Asia-Pacific region through sharing their activities and experiences.

With the adoption of the '2030 Sustainable Development Goals' at the 70th General Assembly of the United Nations, 17 key goals for sustainable development have been set as new international development goals. In line with these trends, UNESCO is also emphasizing the role of intangible cultural heritage in the growing interest in culture and sustainable development.

The conference, entitled 'Achieving Sustainable Development Goals through Safeguarding Intangible Cultural Heritage', aims at strengthening the capacity of NGOs working for ICH in the Asia-Pacific region and establishing a cooperative system through network building. I hope that this conference will contribute to achieving the sustainable development goals as well as safeguarding and revitalizing ICH by seeking the ICH that can be utilized in culture and tourism industry.

There are 43 intangible cultural heritage elements in Jeonju that are active in various fields such as Pansori, dance, Hanji, and food. As a central city of intangible culture, Jeonju continues to make efforts to create a new culture by embracing diverse and sophisticated cultural values on the original circle of abundant traditional cultural heritage. I hope this conference held in Jeonju will be an opportunity to promote the status of Jeonju, the city of traditional Korean culture.

Finally, I would like to thank all those who participated in the "2016 Asia-Pacific ICH Conference" and would like to express my gratitude to the people who prepared the Conference. I hope that this will be a great time for you to have a good experience and development for everyone involved.

Thank you.
Opening Remarks

Kwon Huh
Director-General, ICHCAP

Welcome to the 2016 Asia-Pacific ICH NGO Conference. On behalf of the organizer, I would like to thank you for being here with us today. Our special thanks go to Professor Amareswar Galla, Executive Director of the International Institute for the Inclusive Museum and Ms. Beatrice Kaldun, Head of the UNESCO Dhaka Office, both of whom travelled a long way to be here with us; Mr. Young-geun Park, Vice Administrator of the Cultural Heritage Administration who made time in his busy schedule to give us encouragement on behalf of the Korean government; Mr. Seung-su Kim, Mayor of Jeonju, a UNESCO Creative City; Dr. Dawn-hee Yim, Chair of the Korean Association for Intangible Heritage as well as all honored guests and bearers of intangible cultural heritage.

ICHCAP, which has organized this three-day conference is a UNESCO Category 2 Center established in 2011 under an agreement between the government of the Republic of Korea and the UNESCO. Since its establishment, ICHCAP has worked for ICH safeguarding in the Asia-Pacific region. It conducts a wide range of activities to promote information exchange and strengthen networks among related public and private institutions for ICH safeguarding in the forty-eight Member States of the Asia-Pacific region. I would like to take this opportunity to thank the related organizations in the Asia-Pacific region who are lending their full support to ICHCAP’s many projects.

In 1972, the relationship between culture and development was first officially discussed at the international level. At the United Nations’ Conference on Human Environment held that year in Stockholm, the United Nations Environment Program was launched with a recommendation for a UNESCO convention to protect the cultural and national heritage of the world. Based on this recommendation, UNESCO adopted the famous World Heritage Convention in the same year.

Since then, the United Nations and the international community have been expressing greater interest in the relationship between development and culture. First, UNESCO held the first World Conference of Cultural Policies in Mexico City, 1983, to start public discourse on the relationship between development and culture. This led to the UN declaring the World Decade for Cultural Development from 1988 to 1997, stressing the cultural dimension of development. This international trend had a great influence on the establishment of an independent ministry of culture in Korea. Since then, global interest in sustainable development has been growing with 1992 Rio Declaration, the UN’s Millennium Development Goals in 2000, and most recently UN Agenda for Sustainable Development.
Goals in 2015, which reflects the global emphasis placed on culture and sustainable development in the world today.

Intangible cultural heritage is the common heritage of humanity and a precious asset that should be creatively transmitted to future generations. The Convention for the Safeguarding of Intangible Cultural Heritage, adopted by UNESCO in 2003, stresses the role of ICH as a means to ensure sustainable development in its preamble. Going a step further, the sixth session of the General Assembly of the States Parties to the Convention held in May 2016 adopted a large number of articles related to sustainable development in the Operational Directives. However, despite these efforts, there is still criticism that the specific ways in which ICH contributes to sustainable development remain unclear.

The efforts of all stakeholders, from the government to civil society, experts, and practitioners, are needed for the effective safeguarding of ICH. Among these actors, the important role of NGOs can hardly be stressed enough. Many recommendations have been presented to change the direction of safeguarding activities from government and expert-led methods to more community-centric ones. I think this approach should be respected, especially in safeguarding ICH.

Based on expertise and experience in their respective fields, NGOs working for ICH in the Asia-Pacific region have been conducting a wide range of activities for the sustainable development of humanity, which includes the development of local communities, the eradication of poverty, reconstruction of cities, community capacity-building, expanding opportunities for education, and promoting social cohesion. NGOs use their respective areas of expertise to get into the field where government resources fail to extend, to communicate, perform services to enhance the capacities of communities, and represent community interests. They are important intermediaries between the government and community.

In recognition of their role, ICHCAP is cooperating with the UNESCO Headquarters, Regional Offices, and NGO forums to listen to the voices of NGOs as well as discover and share their success stories with the international community. This NGO conference is part of these efforts. We successfully held a sub-regional meeting for NGOs in South Asia in Goa, India, this past August. Here with us today are many NGOs that collaborated with us to jointly organize that meeting.

I believe that we will be able to find specific examples and stories of how intangible cultural heritage is contributing to sustainable development economically, socially, and environmentally in the case studies from NGOs in the Asia-Pacific presented at the Conference. I hope these case studies can act as catalysts to encourage more efforts for ICH safeguarding in the future.
As the three-day NGO Conference commencing today is the first meeting of NGOs in the Asia-Pacific region, I truly hope that it grows to become a conference for even more NGOs to participate in the future. Even more, I hope that this conference contributes to the better safeguarding of ICH and greater cultural diversity in the Asia-Pacific region.

Finally, I would like to end by once again expressing my gratitude to all the participants at the 2016 Asia-Pacific ICH NGO Conference as well as staff at the City of Jeonju and UNESCO-accredited NGOs in Korea who worked with us to organize this conference.

Thank you.
II. Presentation Materials – Opening Session

Keynote Speech

More Than Meets the Eye

Professor (Dr) Amareswar Galla
Curator, Amaravathi Heritage Town
Executive Director, International Institute for the Inclusive Museum

The critical reflection, on the achievements and challenges from the implementation of Millennium Development Goals (MDGs 2000-2015), in the transition to Sustainable Development Goals (SDGs, 2016-2030) provides us with two key domains of concern to pursue. Firstly, the nexus between culture and development needs to be better understood through demonstration projects that could be benchmarked with qualitative and quantitative indicators. Secondly, given the past shortcomings, new methods and modalities of participation need to be scoped for application as we address SDGs through enabling and empowering community engagement. This will ensure evidence based progression as we work towards the realisation of SDGs. The key dictum from the Secretary General of the UN, Mr. Ban Ki-moon is ‘More of the Same Will Not Do’.

The 2003 UNESCO Convention on Safeguarding Intangible Heritage is unique in its recognition of the role of communities, groups and relevant NGOs, hence its popularity as the democratic Convention. Given UNESCO’s passionate commitment to SDGs, we need to adequately understand the rhetoric and reality of cultural democracy and cultural rights within the frame of the 2003 Convention for safeguarding intangible heritage elements, especially those that are diminishing and endangered, within the discourse of sustainable heritage development. Such a discourse underlines that safeguarding is non-negotiable and that development is non-negotiable. It is not an either-or option any more. In this context information sharing and networking and responsible NGOs are critical in the Asia Pacific, home to more than 60% of the world’s population. Hence the significance of this gathering under the auspices of ICHCAP and its partners.

In this keynote address, I will draw on my firsthand experience of fingers-in-the-dirt work in the different sub-regions of the Asia Pacific over the past three decades. Australia and New Zealand require respecting and centring Indigenous principles. The 2007 UN Declaration on the Rights of Indigenous Peoples drew considerable inspiration from countries of the Asia Pacific. The 2001 UNESCO Universal Declaration on Cultural Diversity was adopted in the face of radicalisation of communities and growing violence in the post September 2001 world. Here, Afghanistan’s national policies are worth noting. West Asia provides approaches to peace and community building. Vietnam, one of the few countries to address the MDGs with greater success, plays a leadership role in Southeast Asia for locating culture
in poverty alleviation. The Pacific is addressing transformations through the PIMA Code of Ethics. East Asia provides global leadership and standard setting, in the words of former DG of UNESCO Mr. Kōichirō Matsuura, balancing the heritage discourses of the Global North and the South. South Asia provides a diversity of experiences contextualising safeguarding within its cultural and linguistic diversity. Against this backdrop, drawing on illustrative examples, I will address the question as to how do and how can NGOs play a critical role in furthering SDGs through safeguarding intangible heritage.

Professor Amareswar Galla, Ph.D.

An alumnus of the Jawaharlal Nehru University, New Delhi, Prof Galla is currently the Curator of Amaravathi Heritage Town, upholding how Mahayana Buddhism took birth and spread from here to all over Asia. He is also a Visiting Professor and International Curator at the Don Bosco Museum and University, Shillong, India; and an Honorary Professor in the prestigious Global Change Institute at the University of Queensland, Australia. An accredited mentor/trainer of UNESCO for the 2003 ICH Convention, he is the founding Executive Director of the International Institute for the Inclusive Museum (http://inclusivemuseum.org/director/). His extensive publication record ranges from World Heritage: Benefits Beyond Borders, Cambridge University Press & UNESCO Publishing, 2012, to Heritage Curricula and Cultural Diversity, Prime Minister & Cabinet, Australia, 1993.
Topic Session |
Safeguarding Intangible Cultural Heritage and Sustainable Development

Presentation 1 |
2003 Convention for Safeguarding Intangible Cultural Heritage and Sustainable Development
Ms. Beatrice Kaldun, Head
UNESCO Dhaka Office

Presentation 2 |
Roles of ICH NGOs for Sustainable Development
Mr. Antoine Gauthier
Executive Director
Quebec Council for Intangible Heritage
[Summary]

Topic Session: Safeguarding Intangible Cultural Heritage and Sustainable Development

Chair: Dr. Dawn-hee Yim, Member of National Academy of Sciences

Presentation 1: 2003 Convention for Safeguarding Intangible Cultural Heritage and Sustainable Development Goals

Presenter: Ms. Beatrice Kaldun, the Head of UNESCO Dhaka Office

Through the presentation, Ms. Kaldun shared insights and “food for thoughts or food for action” on the UNESCO 2003 Convention for Safeguarding Intangible Cultural Heritage and Sustainable Development Goals. Below are some key points of her presentation.

- UNESCO has a global commitment to safeguard ICH, ICH being a precondition of sustainable development.

- SDGs allows more opportunities for governments to commit to and participate in local and global sustainable development activities.

- The adoption of a new chapter of the Operational Directives for the Implementation of the 2003 Convention on Safeguarding ICH and Sustainable Development at the national level aims to fully recognize and leverage linkages between safeguarding living traditions and sustainable development.

- The new chapter shows a two-fold approach in achieving SD in the economic, social, environmental and peace and security dimensions, either by using the Convention as a tool for SD, or by integrating the safeguarding of ICH in countries’ legislation, policies and strategies for development.

- The 2003 Convention is a tool for realizing the potential of ICH for inclusive social development, inclusive economic development, environmental sustainability, and peace and security.

- In the Pacific region, incorporating ICH is crucial to accomplish any of the SDGs since ICH plays an important role as a driver, enabler and guarantee of sustainable development.

Exemplifying her points with various experiences from Vietnam, Mongolia, and Indonesia, Ms. Kaldun stated that “seeing examples gives us ideas that we are not alone in the problem, but also that our problems are very unique.” In the end, she emphasized that everyone has a share and contribution to sustainable development of the country and the world.
Presentation 2: Roles of ICH NGOs for the Sustainable Development

Presenter: Mr. Antoine Gauthier, Executive Director, Quebec Council for Intangible Heritage, Canada

Mr. Gauthier began by introducing his organization, the Quebec Council for Intangible Heritage based in Canada, and ICH NGO Forum a UNESCO accredited platform for communication, networking, exchange and cooperation. Describing NGOs in general, he explained the following features: small or large international organization, often not-for-profit with either specific or general mandate, group or community of interest, representing people or ICH bearers, with membership or democratic voice, political stakeholder, or economic agent.

Before illustrating the roles of NGOs in sustainable development, he shared a paragraph from the Quebec Sustainable Development Act of 2006 on the protection of cultural heritage. Part of which goes: ‘It passes on the values of a society from generation to generation, and the preservation of this heritage fosters the sustainability of development.’

He discussed the following roles that NGOs could contribute to SD:

- Social improvements (health, arts, living together…)
- Inclusive economic development
- Protection of the environment
- Ethical principles
- Traditions bearers at the center
- Political
- Public ally to implement ICH programs
- Revendication, alternative voice
- Monitoring

An innovative and interactive way of presenting crafts and craft masters to tourists was exemplified. Economuseum was cited as an example where an enterprise that links culture, economy and environment transform into places where people can interact with crafts masters to learn from them and buy products. He also underscored that taking small steps like recycling and composting, and respecting traditional ways of living can become big steps in promoting sustainable development. In the end, he called for more success indicators for ICH and SD to measure the success of NGOs.
Presentation 1

UNESCO 2003 Convention for the Safeguarding of the ICH and Sustainable Development

Ms. Beatrice Kaldun
Head and Representative, UNESCO Dhaka Office, Bangladesh
The 2003 ICH Convention

Global commitment of UNESCO to ICH as a precondition of sustainable development

2030 Sustainable Development Goals

...
II. Presentation Materials – Topic Session

Promoting Sustainable Development – at the heart of the 2003 Convention

Sustainable Development - at the heart of the 2003 Convention

Intangible cultural heritage is “a mainspring of cultural diversity and a guarantee of sustainable development” (Preamble of the Convention)

- Adoption of a new chapter of the Operational Directives for the Implementation of the 2003 Convention
- on safeguarding ICH and sustainable development at the national level
- Aiming to fully recognize and leverage linkages between safeguarding living traditions and sustainable development
Safeguarding ICH and Sustainable Development – New Chapter

NEW Chapter VI of Operational Directives:
Safeguarding intangible cultural heritage and sustainable development at the national level

- The structure corresponds with that of the 2030 Agenda for Sustainable Development
- The document shows how ICH contributes to achieving SD in its three dimensions – economic, social and environmental – as well as the need for peace and security, which represents an important fourth dimension.

Safeguarding ICH and Sustainable Development – New Chapter

NEW Chapter VI of Operational Directives:
Safeguarding intangible cultural heritage and sustainable development at the national level

Two-fold approach to sustainable development:
- Proposes measures to use the Convention as a tool for Sustainable Development
- Encourages States Parties to integrate the safeguarding of ICH in their legislation, policies and strategies for development
Safeguarding ICH and Sustainable Development Goals

The 2003 Convention plays an important role in the implementation of the 2030 Agenda for Sustainable Development.

It is a tool for realizing the potential of ICH for:

1. Inclusive social development (SDGs 2, 3, 4, 5, 11)
2. Inclusive economic development (SDGs 8, 12)
3. Environmental sustainability (SDGs 6, 7, 8, 14, 15)
4. Peace and security (SDG 16)
II. Presentation Materials – Topic Session

Safeguarding ICH and Sustainable Development Goals – Example Pacific

In the Pacific region, incorporating ICH is crucial to accomplish any of the SDGs since ICH plays an important role as a driver, enabler and guarantee of sustainable development.

Ensuring the success of the SDGs in the Pacific will require an understanding of how ICH can be incorporated in the SDGs from the local perspective.

Ways ICH can help achieve the SDGs in the Pacific:
- Safeguarding traditional safety nets that are historically nurtured by gift-giving practices (SDGs 8, 9)
- Supporting mutual reinforcement of traditional chieftain systems and modern systems of governance (SDGs 16, 17)

Safeguarding ICH and Sustainable Development Goals – Asia Region, Global

Intangible Cultural Heritage

Vision - Commitment

SDGs
No culture can live if it attempts to be exclusive.”

– Mahatma Gandhi

Thank You!
II. Presentation Materials – Topic Session

Presentation 2

Roles of ICH NGOs for Sustainable Development

Mr. Antoine Gauthier
Executive Director
Quebec Council for Intangible Heritage (CQPV)
ICH NGO Forum Steering Committee Member
The CQPV

ICH NGO Forum

- Platform for communication, networking, exchange and cooperation
- Symposium and meetings
II. Presentation Materials – Topic Session

What is an NGO?

- Often not-for-profit organization
  - Specific / general mandate
- Group or community of interest
- Representing people / ICH bearers
- Membership, democratic voice
- Political stakeholder
- Economical agent

What is ‘sustainable development’?

- Economy – Social – Environment
  - UN SDGs
- Ensure renewing capacity
  - Cultural diversity and biodiversity
- Transversality (cf. ICH)
- Québec Sustainable Developement Act 2006
  - Article 6 k) “Protection of cultural heritage”
Article 6. k)

- (k) “Protection of cultural heritage”: The cultural heritage, made up of property, sites, landscapes, traditions and knowledge, reflects the identity of a society. It passes on the values of a society from generation to generation, and the preservation of this heritage fosters the sustainability of development. Cultural heritage components must be identified, protected and enhanced, taking their intrinsic rarity and fragility into account.
1. Reception area where visitors are welcomed and learn what an ÉCONOMUSÉE® is
2. Workshop where visitors can see the artisans at work and exchange with them
3. Interpretation space on traditional know-how
4. Interpretation space on contemporary know-how
5. Document centre
6. Boutique

Recycling + composting in festivals

Educative volunteers
Beer glasses (promo+enviro)
+Local products, traditions, inclusiveness, écon. develop.
II. Presentation Materials – Topic Session

Popular art
Mostly made out of recycled things

Traditional way of living
Teaching how to live with and how to respect the forest: lodging, hunting, fishing, medicinal plants, canoeing, drinking pure water, healthy food, not wasting...
ICH NGO Roles Regarding Sustainable Development

- Social improvements (health, arts, living together...)
- Inclusive economical development
- Protection of the environment
- Ethical principles
  - Traditions bearers at the center
- Political
  - Public ally to implement ICH programs
  - Revendication, alternative voice
- Monitoring the achievement of UN SDGs

ICH or SD Success Indicators

- Safeguarding ICH often means SD
  - Resources renewing capacity
- Are all ICH NGOs ‘SD friendly’?
  - Tourism? Environment? Econ. dev.?
  - Ex: our own trad festival network
- Need for more ‘measurement’ tools
  - Useful for the management of ICH and SD
ICH becomes the reason why to produce statistics and indicators on matters that would eventually be considered otherwise too marginal(ized) or not enough economically profitable on the short-term.
Concl.

- Along with states and individual ICH bearers, NGOs have a strong role to play in safeguarding ICH and fostering SD
- Change the world!

Thanks!

ICHcap
ICHNGO Forum
Culture et Communications Québec
Case Study Session 1 | Formal and Non-formal Education for ICH Safeguarding

**Presentation 1 |**
Community Based ICH Education and Transmission  
*Mr. H. Larry Raigetal*  
*President, Waa’gey, Yap, Micronesia*

**Presentation 2 |**
Raise Awareness of the Public Especially the Youth  
*Ms. Odgerel Odonchimed*  
*Executive Director, Arts Council of Mongolia*

**Presentation 3 |**
Social Inclusion and Healing through ICH Education  
*Mr. Song Seng*  
*Associate Country Manager, Cambodian Living Arts*
II. Presentation Materials – Case Study Session 1

[Summary]

Case Session 1: Formal and Non-formal Education for ICH Safeguarding

Chair: Mr. Gaura Mancacaritadipura, Chairman, National Wayang Secretariat, Indonesia

Discussants: Ms. Gulnara Aitpaeva (Aigine Cultural Research Center), Mr. Yeshi Wangchuk (Shejun Agency for Bhutan's Cultural Documentation and Research), Mr. Dennis Redeker (Island Ark Project Foundation), Ms. Ming Chee Ang (George Town World Heritage Incorporated)

The chair reminded everybody of the definition of sustainable development and encouraged everybody to be mindful of the definition as they go on with the discussion. He also requested the panel members to keep track of their presentation time.

Presentation 1: Community Based ICH Education and Transmission

Presenter: Mr. H. Larry Raigetal, President, Waa’gey, Yap, Micronesia

- Mr. Larry Raigetal started his talk with a description of the islands that are now called the Federal States of Micronesia, and the way of life of the people that are faced with the challenges brought upon by climate change and globalization.
- Due to these challenges, Raigetal left his job in the government to create a nongovernment group (Waa’gey). Today, Waa’gey is a known organization that works with new settlements of outer island people in Yap by engaging the knowledgeable elders to pass on their skills in canoe carving, traditional navigation, fishing methods, weaving to name a few, to the younger generation. They need to educate the young people both in a formal and non-formal setting to know their culture and most importantly the knowledge and skills that have survived the test of time. Waa’gey ensures that the young people pair with the elders and learn both the theories of valuable cultural skills and more importantly, put those skills into practice.

Presentation 2: Raise Youth Public Awareness through ICH projects

Presenter: Ms. Odgerel Odonchimed, Executive Director, Arts Council of Mongolia

- For the participants to understand the circumstances Mongolians lived in in the past and have at present, Ms. Odonchimed began her presentation with a short description of Mongolia’s context being a country with harsh climate, and with a large percentage of people with nomadic lifestyle. She shared that for 70 years, there were no measures on how to preserve or share traditional values. National pride was suppressed, learning her traditions only from her grandmother. At present, 56% of the population, according to her, are under 30 years old. There is a threat to lose their traditional heritages. The democratic government responded to this threat with
a revival of Buddhism and traditional arts, creation of new policies and laws for cultural development and heritage preservation.

- Being a mother of three daughters, she believes it is important to be active in the ICH safeguarding work in the civil society. The second part of her presentation introduced the Arts Council of Mongolia (ACM) and its programs. ACM contributes to the sustainable development and competitiveness of the arts and culture sector in Mongolia. Its community arts education program promotes public awareness and improves social life. Its Cultural Heritage Projects aim to preserve tangible and intangible cultural heritage of Mongolia, and transmit it to younger generation. She shared that while a main challenge they face in Mongolia in the context of safeguarding is funding, she believes that passion for the arts comes first and it is what will bring the funding in.

**Presentation 3: Social Inclusion and Healing through ICH Education**

**Presenter:** Mr. Song Seng, Associate Country Manager, Cambodian Living Arts

- Mr. Song Seng, the associate country manager of Cambodian Living Arts, began by describing how between 1975 and 1979, the Khmer Rouge put a devastating end to the artistic heritage of Cambodia where among the dead were 90% percent of Cambodia’s artists. But in 1998, he continued, Arn Chorn-Pond founded Cambodian Living Arts as a not-for-profit organization based in Cambodia working to support the transformation of Cambodia through the arts. Initially, the program supported four Master Artists by giving them instruments, teaching spaces, and a salary. This successfully brought back some of Cambodia’s traditional performing arts – which, at the time, were in danger of being lost forever.

- With a mission that envisions arts and cultural expression in the heart of a revitalized Cambodia, Song’s organization grew to become a healing platform supporting 16 masters, 11 assistant teachers, reaching over 200 students in 8 provinces. It has now evolved into an organization dedicated to supporting new generations of artists, students, and teachers by focusing on stimulating creativity, entrepreneurship and sustainability.

- In his presentation, he highlighted identity, healing, and inclusion. Here were some key concepts:
  - Re-engaging people in culture to regain sense of identity
  - Bringing hopes and employment back to masters and their communities.
  - Reconnecting the elder masters and young generations.
  - Re-discovering beauty in the arts, and community spirit
  - Inclusion of rural communities, empowerment of girls and women, and some students with disabilities.
Key Discussion Points

- NGOs do the informal part, while the Ministry of Education does the formal part – embedded in the formal setting. It complements NGO’s hands-on approach like an after school activity. The challenge is for formal teachers to teach it with a heart.
- The challenge of adaptability is retaining the authenticity of the ICH.
- Sacredness and ethics complement each other.
- Navigation itself is oral tradition, before documentation came a lot of the tradition and history were passed on orally.
- Physical space helps a lot, especially if one is able to practice the ICH within the community that uses it.
- Documentation is a challenge in island contexts. Documentation is oral, but the ICH is still practiced.
- Government implement formal programs. The NGO strategy is to bring the arts program we have developed in schools and work with them.
- Feedback and monitoring should be put in place if the programs are to yield results.
- Strong social media approach by publishing materials in websites are strategies for documentation.
- Collaboration with expert institutions like libraries, archives and audiovisual centers, and ICHCAP help in the ICH safeguarding work.
II. Presentation Materials – Case Study Session 1

Presentation 1

Community Based ICH Education and Transmission

Mr. H. Larry Raigetal
President, Waa’gey, Yap, Micronesia

The central coroline islands covers over 2000 miles of waters in the northwestern Pacific. The dotted islands on a map are homes to the people known as “Reimethau” (people of the ocean). They are part of what is now known as the Federated States of Micronesia (FSM). These small remote outer islands comprise a population of not more than 20000 people. They are mostly farmers and hunters. Their survival depends entirely on the limited resources they have and their ability to voyage the Pacific Ocean in search of lands and other resources. They continue to live life at its simplest and core to their practices and way of life is the cultural values, skills and knowledge that have been passed down for many centuries.

While these remote island are indeed isolated, they are by no means, without the influence of the ever changing world including globalization. Today, there is a steady yet increasing movement of people from these islands to the bigger island centers. Thus, this migration is also causing some changes to their culture and values. Most of them are migrating to the center in search of opportunities including participating in the cash economy, seeking medical benefits in technology advancements, and seeking educational opportunities. This is the primary reason for these people to move from their small islands.

However, in the not too distance future, these islands will face the biggest threat, that will force them to move; that of climate change and sea level rise. This environment phenomena is already taking its toll on these islands as salt water continues to destroy their limited water supplies, and frequent typhoons of unprecedented strength continues to rampage their shores.

As this movement of our people continues to escalate, we are beginning to see the impact of this on our culture both tangible and intangible. A new generation is now being born on the main islands whose parents and their cultural heritage are very much different from those in the centers. Our culture is now at a high risk of being forever lost. New language and behaviors are coming up that are completely different from those we practice in the remote islands. Because of these changes, I left my job in the government to create a Non-government group (Waa’gey) to work with our new communities in the center to promote
the cultures we come from and allow the younger generations who have never been to our small islands to learn and appreciate what we have.

Today, Waa’gey is a known organization that works with these new settlements of outer island people in Yap by engaging the knowledgeable elders to pass on their skills in canoe carving, traditional navigation, fishing methods, weaving to name a few, to the younger generation. The organization strongly believes that in order for us to move forward, we must know from where we came. By these, we need to educate the young people both in a formal and non-formal setting to know their culture and most importantly the knowledge and skills that have survive the test of time. These are the cultural values that have made us survive on our remote islands for many generation.

Waa’gey ensures that our young people pair with the elders and learn both the theories of valuable cultural skills and more importantly, put those skills into practice. Most recently, Waa’gey apprentices were able to put their skills into test by carving a voyaging canoe, and sailed using traditional way finding systems over 1000 miles to Guam and participate in the Pacific Art Festival where they were the highlight of the event.

As the founder and also cultural practitioner of Waa’gey, I will be sharing with the conference participants how we are able to face the ever more pressing challenge of globalization to not only protect but continue to put into use our cultural practices and values that have proven to be the best way for us to live on these islands. These challenges have not been easy as we also face our own internal challenges with the government and new forces of the modern influences that at times do not see the benefit in what we do as an NGO.
Presentation 2

**Raise Awareness of the Public Especially the Youth**

Ms. Odgerel Odonchimed
Executive Director, Arts Council of Mongolia
Mongolia context

- Nomadic culture
- Revival of Buddhism & traditional arts
- New policies and laws for cultural development & heritage preservation
- National Programs
- UNESCO Convention
- 13 elements in the UNESCO Lists of ICH
- Mongolian National Commission for UNESCO projects
- Center for Cultural Heritage

Arts Council of Mongolia

2002-2015
- $5.7 million in cash

2015
- $441,597 in cash
- $33,354 in kind
- 48 project
- 17 new initiatives
- 500 artists
- 15,000 audience
Arts Program

To contribute to the sustainable development and competitiveness of the arts and culture sector in Mongolia.

Community Arts Education Program

To promote public awareness of arts and culture and increase the value of arts and culture for human and social development.
Cultural Heritage Program

To preserve the unique tangible and intangible cultural heritage of Mongolia and to transmit it to future generations.

Development Program

To ensure the sustainable development of the ACM, and to increase its earned revenues.
II. Presentation Materials – Case Study Session 1

ACM ICH Projects

- Relevant & mission oriented
- Innovative curriculums & programs
- Capacity building – artists, arts teachers & social workers on arts education
- New learning spaces for vulnerable children
- Broad outreach
- Sustainability

Culture Naadam

To promote Mongolia’s nomadic culture & traditions to the general public during the national Naadam Festival
II. Presentation Materials – Case Study Session 1

Culture Naadam 2007-2016

- One Day of Mongolia
- Steppe Revives concert
- Horse-My Friend

Mongolian Ger assembly, Shaman Uurts (dwellings), Mongolian Calligraphy Ger, Traditional Costumes Ger, Kazakh Ger, Buryat Culture, Felt Crafts, Mongolian Games, Traditional Archery, Traditional Music, Performances of traditional Mongolian music and dance
II. Presentation Materials – Case Study Session 1

Traditional and contemporary music from Mongolia, Korea and Russia

A collaborative contemporary art project reflecting the essential relationship between nomads and their eternal companion – the horse
Monastery Mapping & Documentation Project

To ensure the preservation and conservation of Mongolia’s intangible heritage by compilation of a systematic and comprehensive database of heritage sites and relevant oral histories.

www.mongoliantemples.org

Mongolian Monasteries Documentation Book & Data

Preservation of Mongolian intangible heritage through documentation of oral history
Oral History

To document & promote highly skilled heritage practitioners, to encourage transmission of intangible cultural heritage, and to raise awareness on preservation of intangible cultural heritage.

Mongol Ger Project

To transmit the traditional craftsmanship of the Mongol ger and to transmit the customs & rituals associated with Mongol ger.
II. Presentation Materials – Case Study Session 1

5th International Festival & Symposium of Morin Khuur

To promote Mongolian cultural heritage & arts internationally

Catalogue of Rare Valuable Books

To promote rare books & transmit knowledge to younger generation
II. Presentation Materials – Case Study Session 1

We Are Proud of Our Home Country

To give opportunity for children from vulnerable schools to visit museums and learn about Mongolian art and history

Rainbow Horses

To utilize creative activities among vulnerable children & to initiate positive social change.
II. Presentation Materials – Case Study Session 1

My History – My culture

To preserve and transfer Mongolian cultural heritage and traditional knowledge to a younger generation of Mongolians.

Reimagine Mongolia

To encourage responsible consumption and production, while creating a self-sustainable and eco-friendly system of empowering women through arts, recycling and education.
II. Presentation Materials – Case Study Session 1

Sustainability Achievements & Strengths

- Local & international visibility
- Innovative & creative programs
- Impact oriented strategy
- Strong board & creative staff
- Transparent grants & financial system

Sustainability & Challenges

Lack of philanthropic culture & tax incentives

Poor economy, culture is not priority for Mongolian government & international donors

Lack of public awareness about importance of supporting arts culture

Limited funding resources & strong competition for same donors

Many needs vs limited time & resources
Future Plan

Arts, Community Arts Education, Heritage & Development
Establishing strong network and partnership with local & international partners and donors
Improving ACM staff capacity on fundraising
Presentation 3

Social Inclusion and Healing through ICH Education

Mr. Song Seng
Associate Country Manager, Cambodian Living Arts

HISTORY

For most of its history, Cambodia was home to some of the most diverse and abundant arts and culture in Southeast Asia. There were singers on every corner, musicians in every village and a dancer in every child. Music, dance and theater flourished. But in the years between 1975 and 1979, the Khmer Rouge put a devastating end to that. During those years, 2 million Cambodians died from execution, starvation and overwork; among the dead were 90% percent of Cambodia’s artists, who were specifically targeted for execution. This was a ruinous blow to Cambodia’s artistic heritage, especially given that skills were passed from master to student orally, and were rarely written down. After the fall of the Khmer Rouge, this tragedy was compounded by two subsequent decades of crippling economic hardship. Of the Master Artists who miraculously survived, few could make a living by performing or teaching.

ABOUT CAMBODIAN LIVING ARTS

Arn Chorn-Pond, founder of Cambodian Living Arts, is a musician and a survivor of this time period.

In 1998, with a group of dedicated people in the United States, Arn founded Cambodian Living Arts as a not-for-profit organization based in Cambodia working to support the transformation of Cambodia through the arts.

Initially, the program supported four Master Artists whom Arn Chorn-Pond had discovered surviving in difficult conditions. The organization gave them instruments, teaching spaces, and a salary. Small steps led to greater achievements, successfully bringing back some of Cambodia’s traditional performing arts – which, at the time, were in danger of being lost forever.
II. Presentation Materials – Case Study Session 1


The organization grew and supported 16 Master Artists and 11 assistant teachers reaching over 200 students in 8 provinces in Cambodia each year. But the context and needs of Cambodian society evolved, a new generation of artists emerged and 10 years after its creation the organization had to evolve and adapt its actions.

It was joined by the Ministry of Culture and Fine Arts, as well as many other peer organizations, working together to further the vision. In 2011, CLA renewed its mission and vision to reflect its changing role; moving from an organization dedicated to the preservation of Cambodia’s cultural heritage to one supporting new generations of artists, students, and teachers by focusing on stimulating creativity, entrepreneurship and sustainability.

PROGRAM PILLARS

Based on the focus on stimulating creativity, entrepreneurship and sustainability; CLA has been working to support Cambodian arts through its four current program pillars:

*Arts Development Program*: to grow and strengthen the capacity of Cambodian artists and arts professionals and to raise awareness of Cambodian arts in Cambodian society by providing the training, funding, demonstration, and the opportunity to work directly for the arts program.

*Knowledge, Network, and Policy*: to support the promotion of Cambodian arts and culture by sharing the knowledge, building the network and interactively participating in national and international cultural policy development.

*CLA Enterprise*: to create a long-term financial sustainability through a cultural business

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**MISSION STATEMENT**

We believe arts are **at the heart of a vital society**.

We envision the arts and cultural expression as **essential to a thriving future** for Cambodia.

Cambodian Living Arts' mission is to be a **catalyst in a vibrant arts sector**, inspiring new generations.
model.

**Cultural and Arts Education**: to integrate culture and arts creatively into life experiences of young people by the state school’s curriculum.

With the collaboration between the Ministry of Education, Youth, and Sport (MoEYS); the Ministry of Culture and Fine Arts, UNESCO and CLA, the 5-year project to design and test a Cambodian Model for Culture and Arts Education in Public Schools is being launched this year.

The model is to serve the multiple schools, to include the formal and non-formal arts education for students, and to manage through public private partnership between MoEYS, school staffs and arts providers (NGOs).
II. Presentation Materials – Case Study Session 1

WE WANT TO SEE

- Cambodia is often known and recognized by not just only tangible heritage (ancient temples such as Angkor Wat), but ICH is a great asset to the fully vibrant arts sector and fits all generations.
- The journey of identity connections between preservations and continuity (creativity and innovation) is still moving on and contributes to the pride and peace building.
- ICH is Living arts, instead of museum-like culture. Culture is dynamic!
- ICH safeguarding is inclusive. Everyone counts!!!
- “Know your past, create your future” – Acts of Memory

CONCLUSION
ICH safeguarding through formal and non-formal education is one of the most effective way to integrate into the life experience and in return, the life experience brings about Living ICH, instead of museum-like context. ICH is essential to the healthy society in which everyone is.

ARTS AND CULTURE IS THE FOURTH PILLAR FOR THE SUSTAINABILITY DEVELOPMENT.

Further information about Cambodian Living Arts, please contact us at info@cambodianlivingarts.org or go to www.cambodianlivingarts.org
II. Presentation Materials – Case Study Session 1
We believe arts are at the heart of a vital society.

We envision the arts and cultural expression as essential to a thriving future for Cambodia.

Cambodian Living Arts’ mission is to be a catalyst in a vibrant arts sector, inspiring new generations.

The CLA Model of Arts for Transformation
1998 – 2020 and beyond

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Arts serving to build identity —— Arts as initiator of expression & innovation
II. Presentation Materials – Case Study Session 1

Arts Development

Cultural & Arts Education

Knowledge, Networks & Policy

CLA Enterprises

Cultural & Arts Education in Public Schools
We need living arts, not musealised culture.

The arts are essential for a healthy society.

Culture is the fourth pillar of sustainability.
II. Presentation Materials – Case Study Session 1

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Case Study Session 2

Presentation 1
Inclusive Economic Development through ICH Safeguarding
Mr. Al Modesto M. Valenciano
Director, Balay ni Atong, Philippines

Presentation 2
Vitalizing ICH and Community Empowerment
Ms. Shrabana Datta
Consultant, AJIYER Fair Trade Limited, Bangladesh

Presentation 3
Creative Succession of ICH and Sustainable Development
Mr. Gisang Cho
Executive Director, Fenomeno, Republic of Korea
II. Presentation Materials – Case Study Session 2

[Summary]

Case Session 2: ICH and the Sustainable Development of Communities

Chair: Ms. Ananya Bhattacharya, Director, Banglanatak.com, India

Discussants: Mr. Steven Percival (Tiapapata Art Centre), Ms. Dinara Chochunbaeva (Central Asia Crafts Support Association’s Resource Center in Kyrgyzstan), Dr. Hanhee Hahm (The Center for Intangible Culture Studies)

The chair requested the panelists to direct their discussion on how ICH contribute to sustainable development, particularly on the innovations and models that can be multiplied across the world, the use of ICH in gender empowerment, and the measure of impact of culture on sustainable evidence.

Presentation 1: Inclusive Economic Development through ICH Safeguarding

Presenter: Mr. Al Modesto M. Valenciano, Balay ni Atong, Philippines

- Mr. Valenciano introduced himself as an accidental entrepreneur and cultural worker as a result of his research on Inabel, a traditional textile of the northern region of the Philippines. He then presented a brief historical overview of Inabel detailing how the traditional weaving has dwindled with the vanishing of weaving communities and death of many master weavers, and how lack of market acceptance has led to lower prices and scarce production.

- About the time he was ending his research, he narrated, the weavers asked him how they can sell and produce Inabel better. It was then that he established Balay ni Atong (House of Atong), a study center for traditional Hand woven Textiles of Northern Philippines. Underlining the importance of not taking away the weavers from their communities and putting them in factories, he shared that the weaving is done in the master weavers’ respective communities. By continually working on the preservation and conservation of textiles, documentation and study of traditional weaving patterns, materials and traditions, disseminating information about Inabel, and training young weavers to apprentice with senior weavers, he believes that the center contributes to sustainable development of the lives of traditional weavers in the region.

Presentation 2: Vitalizing ICH and Community Empowerment

Presenter: Ms. Shrabana Datta, Consultant, AJIYER Fair Trade Limited, Bangladesh

- Ms. Datta began by introducing AJIYER Fair Trade Limited, a social business enterprise based in Bangladesh that aims to strengthen livelihood of rural agricultural practitioners, craftsmen, artisans; the empowerment of women and children; the revival of cultural heritage; and ensure food and nutritional security. The organization vitalizes ICH and empowers the community to be sustainable in
those said areas including community based responsible tourism and research and knowledge sharing.

- She cited examples of projects and activities that the enterprise has implemented. The ‘Movement of Farmers,’ for example, is a methodical approach they have introduced, which linked with biodiversity based organic farming that capitalizes on the knowledge and experience of women in the community. The interaction-enabled exhibition of Jamdani weavers’ process and products allow them to help customers understand the market mechanism and to negotiate a fairer price for the products. The engagement in community based responsible tourism ensures that the tourists experience the agricultural and crafts based rural lifestyle, traditional food, and rituals of the indigenous communities, giving the locals the chance to minimize negative economic, environmental and social impacts of tourism consumption. She ended the presentation with a 6-minute video to show the practices initiated by the organization.

Presentation 3: Creative Succession of ICH and Sustainable Development

**Presenter:** Mr. Gisang Cho, Executive Director, Fenomeno

- Mr. Cho, the executive director of Fenomeno, shared the importance of incorporating traditional details in contemporary designs as this will increase the market value of the traditional heritage. He recognized that many craftsmen have done original and creative designs, and this needs to be given due value. It is important to rediscover what has been lost in the past and revive them for continuity. He presented some examples of the inclusion of designs from traditional heritage, and how this could revive the past treasures. He stated that people want to pass on their creation to the future generations, and if we try to bring back lost traditions and embody them in modern design, it is possible to create greater value for them and create new ones as well.
Key Discussion Points

Government support, Challenges in presenting ICH products, ICH evolution, mechanism for transmission, etc.

- It is observed that crafts communities are low scale. For ICH to be vital, viable and empowering, and stay in the cultural landscape, they have to use the ICH full potential and employ a holistic approach in valuing the ICH knowledge.
- Crafting communities are traditional societies that seem to be undervalued in favor of the globalized societies.
- Too much commercialization diminishes value of ICH. ICH is something that would never be diminished. Whatever forms we have, they accumulate over time. If we do research on these and adopt elements, it will be successful. The role of a designer is important. To bring traditional element into new designs, technology is important.
- Only those crafts that are in demand in the market like fashion, architecture and tourism products are given value. But UNESCO has a policy against commercialization.
- In a capitalist based society, we have to find a way how to adopt them. How to mass produce those products and adopt them in the modern world.
- Summary, most traditional form should be kept, it has to be adopted in everyday life, because consumers have a high need to use that. But government is needed to support and protect the value of the elements.
- On the challenge of presenting the concept to the ICH practitioners. In case of organic farming, they have control over the seeds and environment. It is beneficial for them. Economic value of organic farming. We encourage them to create the local market, not only the niche market. They sell their first produce in the local market first. They are not dependent on urban population.
- We talk about the protection of the ICH products, but how do we protect the communities who are the bearer of the products, the custodian of the ICH. Issues of violation of human rights, exploitation, etc.
- The design remain in the head of the artisan. By the time they become the masters. The problem now is that the new artisan are skipping the verbal traditions of singing or chanting.
- Sustainability and having a market come hand in hand. Balance and sustainability.
- The code of ethics will have a main role as they give good guidance and find a way to implement them.
Presentation 1

Inclusive Economic Development through ICH Safeguarding

Mr. Al Modesto M. Valenciano
Director, Balay ni Atong, Philippines

Inabel is the precise term for woven cloth produced on the Ilocano loom, and embodies the characteristic attributes of an Ilocano Abel, which is strictly made of cotton, well woven and with straight-neat edges. The Inabel is distinguished from all other Philippine and even Asian textiles for its sturdiness in construction, stark simplicity of design, and practicality in function.

History records that cotton-loom woven textiles called inabel were rooted traditions at the time the Spanish colonized the Ilocos Region in 1572. This has only recently been given solid evidence through archaeology. Spindle whorls of earthenware, used to weigh down threads as these were spun from fibers have been found in pre-Hispanic burial sites in Calanutian, Sinait. From the early years of Spanish colonization of the Ilocos, Ilocos cotton and cotton textiles were already regarded for their premier quality so that part of the tribute was collected in cloth and the other part in gold.

It has been noted that the military uniforms of the colonial government from 1826 to 1827 came from the looms of Ilocos. Inabel production was so robust that in 1847 the number of looms in the Ilocos roughly totaled to 20,000. Under the colonial government, the Spaniards began to take interest in the Ilocano woven canvas manta which was known for its durability and strength, and was endorsed as excellent material for sails of galleons in the same manner that it was utilized locally as sails for boats, barangay, viray and other local sea-faring vessels.
II. Presentation Materials – Case Study Session 2

Inabel of the Ilocos provinces has always had a good market, from the time of Spanish colonization when there was great demand for this sturdy fabric for use as sails in the great ships of the era, to the early 20th century when it was used for blankets handed down through generations. Many of the lowland weaves were bartered for upland gold and minerals, with the textile finished by the Itneg with their distinctive embroidery and joinery into intricate ritual textiles and blankets. Recognized as outward signs of wealth and prestige, these precious heirlooms were brought out only for special occasions.

Handmade and based on traditional designs and patterns, Inabel is a strong brand and presence, but cheap industrial textiles made significant inroads into its market in the years following World War II. While small pockets of loyal followers remain, the weaving of Inabel has become more and more scarce over the years. Time was when practically every household had its own weaving loom, with the menfolk engaged in growing cotton and sourcing the dyes and colorants, while the women took care of ginning, spinning and dyeing the threads, and weaving the fabric. For years now, no one has been growing cotton in Ilocos, except for small experimental research farms. Ginning and spinning facilities expect tons of material, instead of the modest volumes required for home-based weaving.

These days, pre-colored polycotton yarns are the main materials available, making the end products much less desirable. In the markets of the Ilocos (Norte and Sur, La Union and Pangasinan, with Abra which is technically part of the Cordillera Administrative Region), we can still find handwoven textiles, mainly blankets, pillow covers, napkins, and runners, but contemporary production pales when compared to the all-cotton products fashioned before World War II.

Lack of market acceptance has led to cheaper prices for Inabel – a major disincentive to continue production, and inter-generational transfer of weaving skills. Sadly, there are now very few areas of Inabel weaving, most of which are centered on aging women in small cities, scattered in the wide expanse of the Ilocos provinces. Most of the weaving is done seasonally, as part-time work between the planting and harvest seasons.

Today, there are less than 300 active weavers in the region, some weaving traditions have died with the weavers and some weaving communities have vanished.
Al Valenciano, a social entrepreneur and artist took advantage of his latent interest in Inabel, his linkages with weaving communities, and his artist's eye for innovation and design, in establishing Balay ni Atong (literally House of Atong). While the operations are centered at his residence at the Pindangan Church Ruins in San Fernando, La Union, the weaving is done in a number of communities, with dyeing and other finishing activities in small sites found in Abra.

What we have done in Balay ni Atong is to innovate traditional designs and color ways, create standards and a system for production and finishing, and a bridge to market the finished products in the Philippines and abroad. Traditionally, the Inabel color palette is rather limited: indigo, red, yellow, green, black, gray against the natural color of cotton yarn. Patterns are more varied: flowers and leaves, fruits, trees, animals, stars, whirlpools, rivers, sky, and the other elements of the natural environment.

Perhaps the best known is the binakol with kusikus (whirlpool) patterns, often described as op art due to the modern graphic elements that seem to “palpitate” and come alive. Followers of the artist Victor Vasarely would be very familiar with these patterns and colors. The repeating patterns of binakol are deservedly identified with Inabel, although there are a few examples observed in at least one other weaving tradition—that of Iloilo in the Visayas.

What we have done is to play with the scale of the kusikus elements, introduce new colors, and isolate elements (such as the lines that link the round kusikus patterns in traditional binakol) to be used as independent patterns in themselves.
A similar attempt was done with the insukit patterns of leaves, flowers, stars, grapes, animals (including the two-headed eagle, symbol of the Augustinian Order, and pet of the mythical Ilocano Lam-ang). The pinilian patterns were given similar treatment.

In addition, Balay ni Atong adopted the traditional Itneg joinery to connect the individual panels of Inabel. In some cases, the joinery patterns, typically of frogs, rice stalks, fingernails, centipedes, and spiders, are utilized as decorative patterns in the finished blankets, shawls, pillow covers, runners, napkins, and other products.

This high market acceptance of Inabel fabrics as artisanal textiles has enabled weavers to sustain their livelihood, and participate in experiments that make their products better and more acceptable to increasingly discerning markets.

Balay ni Atong focuses on working with at least 10 weaving communities found in the Ilocos region by:

1. Reintroducing the traditional weaves and patterns found in the study collection.
2. Improving material outputs of the weavers
3. Improving the quality of output through close monitoring of the weaving communities.
4. Educating the weavers to use modern communication mediums and banking systems for transactions to facilitate orders.
5. Improving a higher pay for good quality of work produced. Make sure that weavers are paid the minimum wage if not more than required by the law.
6. Training younger weavers to take over the craft in the future. It is the centers policy not to take out weaves and relocate them to factories because doing so would kill the weaving tradition in the communities.
7. Joining local and international shows to market Inabel as an artisanal craft.
In order to sustain the viability of its products, Al Valenciano established the Study Center for Traditional Hand Woven Textiles of the Northern Philippines, now housed at the Balay ni Atong in Pindangan Ruins, San Fernando, La Union. The center constantly works on:

1. Preservation and conservation of more than 200 textiles in the study collection dating from 1800’s to mid-1900s
2. Documentation and study of the traditional weaving patterns found in the study collection by reproducing them and recording the process.
3. Study and record the traditional dye’s and material used.
4. Documentation of the various weaving and traditions in the region.
5. Dissemination of information about Inabel through talks and exhibits in museums.

It is likewise involved in selecting and training young weavers to apprentice with more senior weavers – to ensure continuity of the craft and profession. We strongly oppose uprooting of weavers from their own communities because doing so would kill the weaving traditions in the community. Researchers on Inabel will find a rich source of information and materials on the weaving traditions of Northern Philippines at the Center.

We have learned enough about Inabel to love the textile and the people who create it. We hope that the time will come when Filipinos will not only recognize Inabel as a beautiful textile, but also value it as a modern and practical expression of our national identity. Only then will we be assured that the Ilocano craft of handlooming will survive the ravages of modern commerce.

Text from the book “Inabel Philippine Textile From The Ilocos Region”

Visit us at: www.balayniatong.com
Sustainable development is a central theme in the field of intangible cultural heritage and a core concept in the 2003 Convention for the Safeguarding of Intangible cultural heritage. The Sustainable Development is defined as “development which meets the needs of the present without compromising the ability of future generations to meet their own needs”\(^1\). In 2015, the international community devised SDGs seeking development that strikes a balance between social development, inclusive economic growth, environmental conservation, gender equality, empowerment of women and girls, strengthen universal peace in larger freedom, address in eradication of poverty in all forms and dimensions and realize human rights of all. On the other hand, the cultural heritage considers the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development. As a continuation of this emphasis on sustainable development, a new chapter of the Operational Directives, Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level, was adopted at the tenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage in November 2015. The new chapter on sustainable development of the Operational Directives accordingly outlines broad areas of development where ICH is likely to play a vital role and encourages the State parties to the Convention to assess the impact of development plans and programmes on ICH as well as to integrate ICH as strategic resource to meet the sustainable development goals.

The Intangible Cultural Heritage or broadly named as ICH is defined as oral traditions, expressive culture, social practices, transient aesthetics manifestations, forms of knowledge and traditional practices carried and transmitted through generations within (cultural) communities. It includes everything from stories and tales to music and celebration, folk medicine, craftsmanship, the culinary practices and vernacular architecture. The inclusion of wider ranging notions of cultural heritage indicates the desire to move beyond Eurocentric

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\(^1\) http://www.un-documents.net/wced-ocf.htm accessed in Sep, 2016
understanding of property, heritage and ownership and highlights the interconnectedness of ICH, knowledge system, intellectual property².

The ICH cannot be preserved in national museum or archives; it has to be practiced naturally and its growth should be organic. It is important to realise that identification of any ICH is dependent on the recognition by communities, groups, people who continuously recreate it and become its own consumer. Then it becomes a bottom up, grass roots, participatory provision. Traditionally, women acted as the guardian of cultural heritages in their arena due to their physical proximity, knowledge and skill transfer capacity, and efficacy.

Recognition of the value of ICH by the communities, group and individuals who practice and transfer that cultural heritage are essential and ensure the sustainability of ICH through sustainable economic growth, productive and protective employment and entrepreneurial opportunities for the communities and groups involved. The Ministry of Cultural Affairs of Government of Bangladesh has initiated the process of creating a legal instrument to support the safeguarding of ICH at the local, national and international levels in 2015.

With an aim to strengthen livelihood of rural agricultural practitioners, craftsmen, artisans, empowerment of women and children, revival of cultural heritage and ensure food and nutritional security; Ajiyer Fair Trade Ltd (a social business enterprise) works for the betterment of the community in Bangladesh. The integrated and inclusive sustainable development model approach applied by Ajiyer ensures the vitalization of community in core alongside promotes ethical and conscience production and consumption behaviour pattern of practitioners and consumers keeping in line with economic growth, safeguarding cultural heritage and environmental conservation in mind.

The six areas through which Ajiyer contributes in vitalizing ICH and empower community for sustainable development are food and nutritional security, women empowerment, strengthening livelihood, safeguarding intangible cultural heritage, community based responsible tourism, and research and knowledge sharing.

Due to Insurgency politics, riots and religious aggression, many century old intangible cultural heritages and traditions have been destroyed in Bangladesh. The rapid urbanization concentrated in capital and influences of Globalisation are also destroying the traditional practices of rural areas and certain festivals and rituals have become extinct within one

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generation. For Strengthening livelihood of agricultural practitioners, Ajiyer introduced a new methodical approach of ‘Movement of Farmers’ linked with biodiversity based organic farming system that ensures diversity of seeds and crops based on knowledge and experiences of women. Farmers maintain diversity in the field, as well as conserve seed in their homes to be replanted in the coming seasons. Seed conservation through a seed bank is an art particularly belonging to women, and is the key element in building up a national seed network. Through seed preservation in the hands of women, a harmonized relationship is developed between men and women, ensuring command and power of women in agricultural production system. The sharing and exchanging seeds between farming household creates conditions to keep the community remain bonded with each other and ensures peace and prosperity. Jamdani is one of the finest muslin textiles of Bangladesh and as a community, Jamdani weavers are considered as one of the best example in the region for strengthening their livelihood by their forefathers work. AJIYER initiate major exhibitions with weaving demonstrations enabled weavers to interact directly with individual customers and retailers and gain understanding of the market mechanism including issues of quality, price, etc. Such events also helped them to market directly through craft development organizations and individuals, negotiating a fair price for high value Jamdanis instead of being dependent entirely on the weekly markets (haats) which are often dominated by middlemen and wholesalers.

Ajiyer has taken the challenge to empower the marginalized, deprived women in Bangladesh because it is our women and girls who are disproportionately affected by poverty and discrimination most of the time. When women are equipped with the proper resources, women have the power to help their families and entire communities escape poverty. Women empowerment is the total sum of changes needed for a woman to realize and materialize her full human rights. Empowerment is not just about giving women training or a loan. It means that relationships and social structures that shape the lives of women and girls must change.

We focus on women exercising greater choice in decisions affecting their lives; reduced violence against women; and the emergence of strong social movements built on women’s solidarity and participation of men.

With a goal to promote Bangladeshi culture, crafts and biodiversity to the conscience tourist (local and global), Ajiyer is engaged in community based responsible tourism where local community is in a decision making seat to minimize negative economic, environmental and social impacts of their consumption due to tourism activities and embrace natural and cultural heritage diversity. It also connects the community with private sectors so that they
develop delivery capacity, raise funding, and maintain commercial links with private sector. It operates in 4 geographical locations (Tangail, Kamalgonj, Jhikorgacha, Kushtia) of Bangladesh. The diversification of tourism experiences by activities and locations ensures that the visiting tourist experiences Bangladeshi rural settings, agricultural and craft based rural lifestyle, traditional food, costume, and rituals of many indigenous and rural communities.

Safeguarding intangible cultural heritage is a crucial component where it interlinked with our other activities. Be it in traditional craftsmanship, weaving, music, pala gaan, saung Jatra or musical instruments, the identification of ICH and inventory of it ensures the safeguarding. The Tangail nakshibuti was revived by Ajiyer engaging women in the weavers’ group, establishing sharee stall in local haats and also connect with urban fashion designers to sustain the value chain. For contributing in sustainable economic growth of Jamdani weaver, Ajiyer has designed Experiencing Treasure of Textile tour where 6 days are spent for experiencing Jacquard weaving, Buti weaving, Nakshi Katha making, and Jamdani weaving. Tourists have opportunity to buy directly from the weavers so that the fair deal can be ensured. UNESCO proclaimed the traditional Baul songs of Bangladesh as one of the 43 masterpieces of oral and intangible heritage. Fakir Lalon Shah (1774-1890) is one of the most prominent gurus of the five schools under Baul traditions who raised some universal questions in simplest of ways. During the Dol Purnima, there are numerous discussions of Lalon’s philosophical thoughts and presentations of Lalon Music by the Bauls held at Lalon’s shrine. With variety of local musical instruments such as ektara, dotara, dhol, khol and flute, they tribute their folk music to Lalon. A ‘mela’ or fair is organized where lots of products are sold made by the people of nearby villages.

We use various research ‘tools’ or methodologies depending on the purpose of the research and its potential use. We are aware of piracy and privatization of local and indigenous knowledge for intellectual property rights and therefore resist those acts. AJIYER follows research methods based on empirical anthropological methods through use of questionnaires, intensive discussions at the community level, focus group discussions, participatory observation methods and engaging the community members themselves in the data generation and analysis. Contrary to the dominant idea of research that makes a community an ‘object’ of study, Ajiyer research is geared to empower the community, dissolving the so-called ‘researchers’ into the collective processes of knowledge generation.
Presentation 3

Creative Succession of ICH and Sustainable Development

Mr. Gisang Cho
Executive Director, Fenomeno, Republic of Korea
전통  Tradition

여행 집단이나 공동체에서, 지난 시대에 이미 이루어져 계통을 이루며 전하여 내려오는 사상·관습·행동 따위의 양식.

A belief or behavior passed down within a group or society with symbolic meaning or special significance with origins in the past.
The thing Not the same

!  ?  “ “
발견  연구  해석
Finding  Researching  Interpreting
II. Presentation Materials – Case Study Session 2

![Image of a group of people on stage.]

 적용

Adopting
Need to develop "Common Lingua"
II. Presentation Materials – Case Study Session 2

프로젝트 성과

2017년

전통 목공구가 고가무라 현대 생활에 만순히 장식적인 톤으로 삼아지는 것이 아닌 실제 사용 될 수 있는 생활구구의 역할을 목표로 구가이 집니다. 소아를 포함하여 3주(사내,사내,사내)을 개발한 프로젝트로.

1. 목공구퍼퍼 & 현대 생활
2. 장식적 목공구
3. 실용적 목공구

프로젝트 성과

2019년

전통 목공구가 고가무라 현대 생활에 만순히 장식적인 톤으로 삼아지는 것이 아닌 실제 사용 될 수 있는 생활구구의 역할을 목표로 구가이 집니다. 소아를 포함하여 3주(사내,사내,사내)을 개발한 프로젝트로.

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2. 장식적 목공구
3. 실용적 목공구

프로젝트 성과

2014년

전통 목공구가 고가무라 현대 생활에 만순히 장식적인 톤으로 삼아지는 것이 아닌 실제 사용 될 수 있는 생활구구의 역할을 목표로 구가이 집니다. 소아를 포함하여 3주(사내,사내,사내)을 개발한 프로젝트로.

1. 목공구퍼퍼 & 현대 생활
2. 장식적 목공구
3. 실용적 목공구
Fundamental factor in past

Function

+

Fundamental factor in now

value

Intuitive / Apprehensive

문화와 언어를 이해하고 전달
Making a **Phenomenon**

물질을 넘어 정신적 형이상학적 요소가 있어야 한다.

그것이 **현상**을 만들어 낸다.
Group Session 1 | Forming Discourses on ICH Safeguarding

**Topic 1 | New Horizon of Academic Discourse**

*Panel 1 | Ms. Bamo Qubumo, China Folklore Society*

*Panel 2 | Mr. Kawamori Hiroshi, The Folklore Society of Japan*

*Panel 3 | Ms. Hanhee Hahm, The Center for Intangible Culture Studies, Korea*

**Topic 2 | Building-up Sustainable Research on ICH**

*Panel 1 | Mr. Stephan Kriesel, Homer 2000, Thailand*

*Panel 2 | Ms. Le Thi Minh Ly, Center for Research and Promotion of Cultural Heritage, Viet Nam*

*Panel 3 | Ms. Filomena Sousa, Memoria Imaterial, Portugal*

**Topic 3 | Building-up Sustainable Environment for ICH**

*Panel 1 | Mr. Yeshi Wangchuck, Shejun Agency, Bhutan*

*Panel 2 | Ms. Gulnara Aitpaeva, Aigine Cultural Research Center, Kyrgyzstan*
[Summary]

Group Session 1

Topic: Forming Discourses on ICH Safeguarding

Overview
The 2003 Convention (Article 11) encourages the participation of relevant NGOs as well as communities and groups in identifying and defining elements of the ICH present in the territory of each State Party. Also, Article 9 guarantees accredited NGOs with recognized competence in the ICH field to act in an advisory capacity to the Committee. The Convention emphasizes the roles of NGOs as mediators and facilitators in the implementation of the Convention both at the national and international level. During the 6th General Assembly for the 2003 Convention, ‘Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level’ was included in Chapter VI of the Operational Directives. In this session, ICH NGOs will discuss how to contribute to the process of forming discourse regarding ICH safeguarding at the national and international level and the role of NGOs in implementing the Operational Directives.

Participating Organizations: Center for Intangible Culture Studies (CICS), China Folklore Society, Folklore Society of Japan, Aigine, Shejun Agency, Center for Research and Promotion of Cultural Heritage of Vietnam, Memória Imaterial, Homer2000, Vietnam National Institute of Culture and Arts Studies

Keywords: NGO, Forming Discourses, Facilitator, Mediator, etc.

Related SDGs

4.7
By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development

11.4
Strengthen efforts to protect and safeguard the world’s cultural and natural heritage

12.8
By 2030, ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature

17.16
Enhance the global partnership for sustainable development, complemented by multi-stakeholder partnerships that mobilize and share knowledge, expertise, technology and financial resources, to support the achievement of the sustainable development goals in all countries, in particular developing countries
TOPIC 1: NEW HORIZON OF ACADEMIC DISCOURSE

Chair: Dr. Roger L. Janelli (Professor Emeritus, Indiana University)

Panelists: Dr. Bamo Qubumo (China Folklore Society), Dr. Kawamori Hiroshi (The Folklore Society of Japan), Dr. Hanhee Hahm (The Center for Intangible Culture Studies)

Discussants: Dr. Jeong-ah Chang (Professor, Incheon University), Dr. Gyeongtaek Im (Professor, Jeonbuk National University), Dr. Hyeongho Chung (Professor, Chungang University)

1. Dr. Bamo Qubumo (China Folklore Society) introduced the China Folklore Society. It was established in 1983 and has 2,250 members. Its main activities are organizing expert committee meetings, publications, education, training, capacity building, and cooperation activities. One of the four members of this organization is ethnic minority. There are seven expert committees, seven field research groups, and eight research institutes. As digital era developed, the organization shifted its focus on digitization, and recently it developed mobile applications to disseminate ICH information. The organization has also been involved with educational activities, seminars, and other ICH activities targeting governmental organizations as well as private agencies, NGOs, and scholars in addition to various communities. Some of these activities include

- Participating in activities related to policy making and regulation
- Drafting an ICH inventory, since 2003
- Conducting ICH surveys from 2004 to 2008 to identify festivals and legal holidays in China
- Drafting the ICH Act from 2004 to 2011, which was enacted five years ago
- Participating in national and local projects to support research related to ICH.
- Publishing annual reports as booklets
- Developing cooperative partnerships with Japan and the American Folklore Society among others, initiating a China-US cooperation project in 2007
- Participating in various international conferences

2. Dr. Kawamori Hiroshi (The Folklore Society of Japan) shared information about the Japanese cultural heritage safeguarding system, in which categories are set as tangible cultural heritage, intangible cultural heritage, and folk cultural assets. Folk cultural assets are again divided into tangible and intangible. Japanese system believes that it is good to preserve cultural heritage in its original form. For example, in the case of *noh*, traditional Japanese drama, the performers still use the original
script. At the same time, however, Dr. Kawamori said that he rather likes modernized performance of Korea, but emphasized that there is a difference in attitude toward tradition in Korea and Japan. Japanese folklorists do not research stage performances. In Japan, there have been studies on the conflicts between cultural policy and attitudes of local communities and the effect listing has on the daily life of local communities. Are economic interests and pride of local people compatible? It is the question of where to hold the balance of the two. An ideal situation would be on in which a cultural asset is registered as a cultural heritage and used as a tourism resource, but in reality, this is very difficult. Folklorists should mediate the situation between the outside and the local people.

3. Dr. Hanhee Hahm (The Center for Intangible Culture Studies) shared her ideas on the current situation and future direction of ICH research in Korea. She reviewed Korean scholarship related to ICH, mainly books, papers, reports, conference papers, and doctoral dissertations published after 2003 as a way of examining the main interests and focuses of Korean scholars. Many studies have not yet been linked to ICH safeguarding but rather related to policy, transmission, documentation, and promotion because scholars’ interests are focused on the policy and transmission as they relate to the Korean ICH legal system. The Korean ICH legal system was established in 1962 with the Cultural Heritage Protection Act, which differs from the UNESCO system. These differences have been the foundation of debate among local researchers. The Korean legal system was similar to the Japanese system in relation to the principle of preserving the original form of cultural properties. However, a new framework on the relationship between ICH and sustainable development should also be considered.

**Key Discussion Points**

- China has huge population and diverse culture, so ICH management is a big challenge.
- Sustainable development should be considered from various factors, including social, environmental, and economic factors
- Community-based transmission is considered the most appropriate method of transmission, but many ICH communities and individuals still want the government to designate their ICH
- The balance between government and private sectors should be considered
- Communities need to be self-sufficient
II. Presentation Materials – Group Session 1

TOPIC 2: BUILDING-UP SUSTAINABLE RESEARCH ON ICH

Chair: Dr. Janghyeok Im (Professor, Chungang University)

Panelists: Dr. Stephan Kriesel (Homer2000), Dr. Le Thi Minh Ly (Center for Research and Promotion of Cultural Heritage of Vietnam), Dr. Filomena Sousa (Memória Imaterial)

Discussants: Dr. Sanghyun Lee (Professor, Andong University), Dr. Hwanyoung Park (Professor, Chungang University), Dr. Segun Kim (Professor, Kangwon University)

1. Dr. Stephan Kriesel (Homer2000) introduced a project that his organization is conducting to target indigenous people living in small tribal units. These are poor indigenous people who do not belong to mainstream society. He believes that the Homer2000’s projects should be directed to aboriginal people who have a high literacy rate and are unable to document their oral traditions. He plans to upload audio-visual materials online so that indigenous people can use these materials, not as materials for use in mainstream society. What conditions must be met for this ideal to become a reality? Information is provided through things like Wikipedia, but this is too academic. He is considering using a variety of sources to record photographic movies and to provide information. Recently, technologies by Microsoft enables users to take 3D photos using mobile devices, and it is possible to use this technology to record tribal costumes. The general public also can upload their photos on this platform. Many photographers are willing to provide their photos of tribes for free if they have a good platform. It is very important to make the platform attractive. Technical support should also be backed up.

2. Dr. Le Thi Minh Ly (Center for Research and Promotion of Cultural Heritage of Vietnam) introduced her organization’s activities, saying that they focus on developing a new value of ICH through collaborating with communities. They have been conducting short- and long-term ICH projects through observing ICH communities and encouraging the participation of cultural actors, ICH bearers, and various stakeholders since 2004. Through a three-year project (2013-2016), they developed an ICH inventory of twenty-nine cities and rural areas, resulting in identifying 1,793 ICH elements developing and distributing an ICH map indicating ICH locations. Also, they published two ICH inventory books and implemented six pilot projects with six ICH communities. Furthermore, they hosted five education programs and three exhibitions. They also made an inventory of human cultural assets and focused on documenting detailed information such as age, address, and the area of expertise. They worked to manage the data well and emphasized the importance of receiving feedback from communities and human cultural assets. Also, they evaluated and verified the reliability of the identified ICH elements and provided guidelines as communities built their inventory, such as identifying cooperative partners and methods of collecting information and conducting
interviews. They held discussions with the various parties to ensure that ICH inventories should be sustainable. During the education program, the lecturer provided education materials and gave lectures based on concrete and usable information rather than theoretical knowledge. The Center provided inventory forms to the communities and helped the communities make the inventory by referring to the handbook. It also emphasized the importance of ethical principles. The project was very helpful for cultural officials, community members, and researchers to raise awareness about ICH. Through this project, they learned the value of ICH and that it is important to publicize and promote information through the involvement of the local community.

3. Dr. Filomena Sousa (Memória Imaterial) introduced Memória Imaterial, which was accredited by UNESCO in 2004. The organization aims to safeguard ICH and spread ICH knowledge through its website, MEMORIAMEDIA. It also organizes ICH exhibitions, conferences, seminars, and events as well as provides information on other NGOs. It has been conducting projects to promote community involvement. The organization has been conducting surveys while recognizing the importance of sustainable research with various stakeholders, including researchers and NGOs and emphasizing the necessity of strengthening capacity for ICH safeguarding. It is important that all subjects use a common language, which is not always the case. For example, in Europe, the concept of “bottom-up” approaches is mainly used; however, Dr. Sousa thinks terms like “bottom-up” and “top-down” create a hierarchy, which can lead to misunderstandings in the field. How can one explain the bottom-up without having a hierarchy, and why can’t community and citizens be described as the “top”? She emphasized that we need to start research on communities by respecting the participants who create the value on cultural expressions. She also believes that the role of NGOs is to communicate the contents of the Convention to the communities.

**Key Discussion Points**

- NGOs should focus more on their capacity building
- Capacity building for NGOs could be done through cooperating and networking among NGOs, and they should properly understand the 2003 Convention to work in the ICH field.
TOPIC 3: BUILDING-UP SUSTAINABLE ENVIRONMENT FOR ICH

Chair: Dr. Chulin Yu (Professor, Jeju University)

Panelists: Mr. Yeshi Wangchuk (Shejun Agency), Dr. Gulnara Aitpaeva (Aigine Cultural Research Center)

Discussants: Dr. Jungsuk Park (Professor, Mokpo University), Dr. Seungmi Han (Professor, Yeosei University)

1. Mr. Yeshi Wangchuk (Shejun Agency) shared his ideas on the sustainable environment for ICH safeguarding. According to him, the ICH environment can be divided into four aspects: social, political, economic, and research. Ethical awareness is especially important in the research aspect.

   1) Social environment: It is important to make role models that respect professionals who are engaged in culture. One way is to create an environment where cultural experts and performers can participate in policymaking processes. And it is important to promote cultural values.

   2) Political environment: In terms of policy, the role to protect culture is important, and the government of Bhutan also makes efforts to protect their culture. There is an organization for drafting policies related to Gross National Happiness. People should lobby politicians so that the importance of culture can be reflected in policy.

   3) Economic environment: we need to verify the factors that drive economic value. It is important to make culture an important part of modern life. It is also important to ensure that the value cannot be compromised.

   4) Research environment: we must research culture through deep cultural awareness. We need to ensure that the community has copyright when taking their photos. Also, we should try not to interrupt the communities when conducting research and involve people who speak the local language and know the culture. Minimal intervention should be taken, and the output should be minimally edited. Rituals should be documented on the day they are scheduled to take place rather than staged for the camera. In the process, we should also get consent from communities for their legal protection.

2. Dr. Gulnara Aitpaeva (Aigine Cultural Research Center) introduced the activities of Aigine Cultural Research Center. “Aigine” means giving visibility. The center researches in three main areas: temples, namas (epic), and folk music. It created sustainable models on research for more than ten years. Dr. Aitpaeva showed a video of a komuz performance played by 1,000 musicians and introduced the background of the performance. Komuz is a musical instrument and symbol of the nation, and considered by many as the identity of Kyrgyzstan. In 2009, the center located a
famous komuz musician and became his supporter. Then, the center discovered how the performer had been playing the instrument for forty-six years. The performer created his own teaching method for komuz by adopting an apprenticeship method. Using this method, forty teachers were trained nationwide. With the support of the California Fund, he was able to perform nationally from 2010 until his death at age 65 in 2012. Every year, more people learn Komuz by his apprenticeship teaching method. His dream was that 5,000 musicians would play komuz simultaneously. Through the efforts of forty teachers, 1,000 performers were united to play together. Aigine organized the performance. It is a good case showing how ICH in danger of disappearing can be transmitted and promoted.

Key Discussion Points

- It is important to follow the spirit of 2003 Convention when identifying ICH elements.
- Tourism does not always correspond to the spirit of Convention.
- Even though communities can benefit from the tourism industry, it is important to look for ways that do not damage ICH.
- Some of the communities are “creating” ICH for the purpose of promoting tourism. This is why managing ICH is important.
- Transmission should be done by communities, so the self-reliance of communities is important.
The Roles of Non-Governmental Organizations in Safeguarding ICH:
A Case Report of China Folklore Society on Expertise, Practice, and Consensus

Ms. Bamo Qubumo, China Folklore Society

Abstract

The China Folklore Society (CFS) possesses a consultative status to both the public and governments at all levels. Since 2003, a number of CFS senior experts, as deputy directors or active members in the National Expert Committee for Safeguarding ICH, have been commissioned to provide consultation services, formulate safeguarding measures, instruct training workshops, develop projects, programmes and activities, as well as participation in the implantation of the Convention as requested; meanwhile, many CFS scholars have participated in a series of fundamental tasks in cooperation with communities, groups and individuals concerned, as well as other stakeholders. The Secretariat, in conjunction with its 7 Professional Committees, 7 Field Study Bases, and 8 Research Centres, reinforced by the active experts and members, has carried out a series of activities for safeguarding ICH in China and beyond.

The main practices are summarized in the following aspects: (1) participation in developing ICH-related policy, regulations and legislation; (2) playing a visible role in key projects and programmes at local and national levels; (3) carrying out theoretical study and developing methodologies for ICH research; (4) conducting professional practices at regional and international levels; (5) cooperating with communities, groups and practitioners; (6) providing consultation service in preparing nomination files and periodic reports; and (7) benefiting from the opportunities and mechanisms created by the Convention. Through above-mentioned activities, practices and participations in a stable continuity, the CSF experts and scholars deepened their understanding of the Convention with more in-depth grasp of the relevant guidelines, mechanisms, rules, and workflows under the framework of Operational Directives, as well as the roles and ethics of NGOs. In particular, the Society has established an institutionalized working model through multilateral cooperation that enabling the interoperability between local practice and international experience.

In June of 2012, the CFS was accredited by the Fourth General Assembly to provide advisory services to the Committee. In November of 2014, the CFS was appointed as a member of Evaluation Body by the Committee with a term from 2015 to 2017. The two events can be regarded as a sort of progress milestone in CFS's playing its full roles in the safeguarding of ICH.
The Society as a scholarly community in ICH domains and folklore studies has taken a great deal of efforts to enhance its own organizational capacity-building in the international context. All of the collective efforts and individual capabilities have led to a broad consensus in CFS's taking the NGO's responsibilities and obligations in the implementation of the Convention, but there are great challenges.
An Overview of the CFS
Diverse Membership

Among 2130 registered members in CFS (up to the end of June 2016):

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Board Members</td>
<td>14</td>
</tr>
<tr>
<td>Board Members</td>
<td>179</td>
</tr>
<tr>
<td>Diverse membership</td>
<td>About 1 in 4 members comes from ethnic backgrounds</td>
</tr>
</tbody>
</table>
II. Presentation Materials – Group Session 1

Organizational Infrastructure

- Executive Board
- Advisory Group
- Membership Office
- Secretariat
- Professional Committees (7)
- Field Study Bases (7)
- Research Centers (8)
- Editorial Board of China Folklore Network (CFN)
- Volunteers Working Group of China Folklore Network (CFNGroup)

7 Professional Committees

- Committee on Folklore Museum
  - Established in Hebian Folklore Museum of Shanxi in September 1994; moved to Beijing Folklore Museum in 2006
- Committee on Agricultural Folklore
  - Inaugurated on April 25, 2002, located in Beijing
- Committee on the Preservation, Research and Development of Urban Folklore
  - Founded on April 25, 2002, situated in Shanghai
- Committee on Tea Culture and Art Studies
  - Located in Nanchang, this Commission was set up on April 25, 2002
- Committee on Folklore and Education
  - Established on December 10, 2007, situated in Wuhan, Hubei
- Committee on Architectural Folklore
  - Inaugurated on March 9, 2008, situated in Xijiang County, Zhaoqing City, Guangdong
- Committee on Food and Culinary Culture
  - Founded on March 31, 2016, situated in Changzhou, Jiangsu
7 Field Study Bases

- Fanzhuang Folklore Research Base
  - (located in Zhaoxian County, Hebei; founded in March, 1995)
- Educational Base for China Harmony Culture
  - (located in Wanzhuang Village, Linxi County, Hebei; set up on April 26, 2009)
- Field Study Base for China Dragon Boat Festival Culture
  - (situated in Jiaxing, Zhejiang; inaugurated on June 16, 2010)
- Field Study Base for China Chi’You Culture
  - (located in Huaying County, Hunan; established on December 18, 2010)
- Field Study Base for China Xiwangmu Culture
  - (located in Huangyuan County, Qinghai; established on July 19, 2011)
- Fieldwork Base for China Educational Practices in Folklore
  - (located in Bailu Village, Ganxian County, Jiangxi; constructed on May 11, 2012)
- Fieldwork Base for China Kunlun Culture
  - (located in Golmud City, Qinghai; established on August 19, 2013)

8 Research Centers

- Center for Studies in the Legend of the Cowherd and the Weaving Maid
  - (situated in Yiyuan County, Shandong; established on March 1, 2008)
- Center for Studies in the Legend of the Qian Wang
  - (situated in Lin’an City, Zhejiang; founded on December 3, 2011)
- Center for Studies in China Folklore of Ethnic Minority Groups
  - (situated in Hohhot City, Inner Mongolia; founded on September 14, 2013)
- Center for Studies in China Folk Cultural Industry
  - (situated in Xi’an City, Shanxi; founded on November 16, 2013)
- Center for Studies in China Local Folklore and Culture
  - (situated in Mudanjiang City, Heilongjiang; founded on January 12, 2014)
- Center for Studies in China Incense Culture
  - (situated in Congwen District, Beijing; founded on August 27, 2014)
- Center for Chinese Zodiac Culture
  - (situated in Jishan County, Shanxi; founded on January 11, 2015)
- Development and Research Center for Cultural Nostalgia in China
  - (situated in Beijing, Founded on December 27, 2015)
II. Presentation Materials – Group Session 1

CFS in Digital Era

CFS WEBSITE

- ICH Channel

- Thematic articles: 1086
- Pageviews: 2.51 million
- Related articles: 3178
- Pageviews: 1.29 million
II. Presentation Materials – Group Session 1

CFS PLATFORM FOR ICH ONTOLOGY-BASED KNOWLEDGE MANAGEMENT

CF5ICH Working Team

APP FOR MOBILE PHONE

《中国非物质文化遗产保护发展报告（2015）》发布

2015年11月18日上午，由文化部非物质文化遗产司主办的《中国非物质文化遗产保护发展报告（2015）》在北京民族文化宫举行。该报告由中国非物质文化遗产保护研究所和中国非物质文化遗产保护协会共同发布。
II. Presentation Materials – Group Session 1

ICH and Objectives of the CFS
II. Presentation Materials – Group Session 1

Professional Objectives of the CFS

1. To collect and collate folklore materials from multiform literatures and field investigations, and then gradually build up an information resource database for preserving China's folklore and cultural traditions;

2. To stimulate studies on basic theories and conduct specific research projects in folkloristics with an emphasis on encouraging and organizing fieldwork in folklore in all its aspects;

3. To compile and publish folkloristic books, field study reports and periodicals, and at the same time to enhance translations from and reviews of overseas works in folkloristics.

4. To train talents and discover qualified personnel by all the means, such as holding workshops, launching online forums, and carrying out field study practices, as well as facilitating other appropriate channels;

5. To organize and participate in domestic and international conferences in order to reinforce scholarly discourses and academic exchanges;

6. To participate in the safeguarding of intangible cultural heritage with professional spirit and initiative;

7. To strengthen the website construction of the China Folklore Network, keep it up to date and well maintained, and make it become a home for all the folklore fellows and folk culture amateurs.

(under the Article 3 of the Bylaws of CFS, adopted in 2006)

Activities and Experience in Safeguarding ICH


(1) Participating in developing ICH-related policy, regulations and legislation

(2) Playing a visible role in key projects and programmes at national and local levels
Gesar/Geser Epic Tradition

Manas

Inscribed in 2009
Representative List
II. Presentation Materials – Group Session 1

**Hezhen Yimakan Storytelling**

Inscribed year: 2011
Urgent Safeguarding List

**Chinese Zhusuan, knowledge and practices of mathematical calculation through the abacus**

Inscribed year: 2013
Urgent Safeguarding List
(3) Carrying out theoretical study and developing methodologies for ICH research

(4) conducting professional practices at regional and international levels
II. Presentation Materials – Group Session 1

(4) conducting professional practices at regional and international levels – cont.

- Conference 1, Guangzhou, November 2011
- Conference 2, Nashville, April-May 2012
- Conference 3, Wuhan, November 2012
- Conference 4, Washington, DC, May 2013
- Conference 5, Santa Fe, NM, November 2014
- Conference 6, Guiyang, April 2015
- Summer School 1, Inner Mongolia, June 2016
(4) conducting professional practices at regional and international levels – cont.

(5) cooperating with communities, groups and practitioners concerned
(5) cooperating with communities, groups and practitioners concerned – cont.
(5) cooperating with communities, groups and practitioners concerned – cont.

(6) Benefiting from the opportunities and mechanisms created by the convention
the CFS was accredited by the Committee
the 4th General Assembly, 2012

the CFS was appointed as member of Evaluation Body by the Committee
The 9th session of the Committee, 2014
Activities and Experience in Safeguarding ICH

CONCLUSION
Challenges in Forming Discourses as Facilitator and Mediator

1. limited financial resources;
2. the possibility of carrying out joint research is small;
3. most scholars are not quite familiar with the discourse system built in the Convention and its Operational Directives;
4. the lack of experts on sustainable development who can support for the safeguarding ICH while having a good grasp of the Convention and its ODs;
5. standards of professional responsibility or code of ethics for the safeguarding of intangible cultural heritage has not yet developed.

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Email to: chinafolklore@163.com / CFS4ICH@163.com
Website: http://www.chinafolklore.org / http://www.chinesefolklore.org.cn/
Related Links to The CFS

- CFS Website: http://www.chinafolklore.org
- CFS Membership: http://www.chinafolklore.org.cn/member.php
- Experts of CFS and Beyond: http://www.chinafolklore.org/expert/
- CFS Folklore Forum: http://www.chinafolklore.org/forum/
- CFS Folklore Blogs: http://www.chinafolklore.org.cn/blog/
- CFS Webstore: http://weibo.com/chinafolklore
  https://itunes.apple.com/cn/app/id934339014/m=8
- The China-US Folklore and Intangible Cultural Heritage Project:
  http://www.usabnet.org/page=ICH2

THANK YOU ALL!

My gratitude goes to the host, co-organizers, sponsors.
Intangible Cultural Heritage and Japanese Folklore Studies

Mr. Kawamori Hiroshi, The Folklore Society of Japan

To develop the study of intangible cultural heritage from a comparative perspective, we should consider the actual interactions between cultural policy and local people. I discuss here the role of folklore studies by considering the Japanese characteristics of safeguarding intangible cultural heritage. Under the Japanese law on protecting cultural property, folk assets are distinguished from general ones. This law relates to Japanese people’s awareness of their cultural traditions. Japanese people tend to preserve general cultural resources (such as Noh, Kabuki, and Bunraku) as a kind of obsolete form.

In the case of Noh, audiences see a play while reading a script because the actors’ words are too archaic to understand. The tickets are quite expensive, but they often dose off in the middle of the play due to boredom. In this way Japanese people appreciate their authentic traditions, and some performers are venerated with special honor (They are officially recognized as living national treasure). On the other hand, local groups have transmitted the folk performing arts from generation to generation. Japanese folklorists mainly focused on the folk performing arts because their major aim has been to pursue the lives of ordinary people.

However, to examine the present situation, we have to look at both the folk performing arts and the staged traditions. The study of Japanese folklore has tended to view communities as isolated systems, but it is difficult to conduct research this way in contemporary Japan. We have to consider touristic contexts to a greater or lesser extent; hence, exploring intangible cultural heritage in Japanese folklore is important in order to revise our methodology. Thus far, our study of world and intangible cultural heritage has usually centered on the tension between cultural policy and the community involved. The point is to find a balance between economic benefit and local identity. I think that folklorists can play an important role in mediating between the local community and the power of the larger society.
Panel Presentation 3 | Topic 1: New Horizon of Academic Discourse

Expanding Research Fields to Intangible Cultural Heritage for Sustainable Development

Ms. Hanhee Hahm, The Center for Intangible Culture Studies, Korea

Hanhee Hahm
Professor
Chonbuk National University
2016.11.04
II. Presentation Materials – Group Session 1

Table of Contents

1. Introduction
2. Research Focus in Korea
3. Most Interested ICH Genre
4. Challenges to New Research Field

Review of Studies on ICH safeguarding

- Reviewed publications on ICH safeguarding researches in Korea:
  - books, scholarly articles and reports, conference papers, and doctoral theses.
- Subject matters on the concept, practices, and methodologies are focused.
- The distinctive patterns of the current researches carried out by Korean scholars are indicated in the following.
2. Research Focus in Korea

2-1. Subject Matter

<table>
<thead>
<tr>
<th>Research Focus</th>
<th>No. of Ltr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identification</td>
<td>3</td>
</tr>
<tr>
<td>Documentation</td>
<td>5</td>
</tr>
<tr>
<td>Promotion</td>
<td>6</td>
</tr>
<tr>
<td>Transmission</td>
<td>7</td>
</tr>
<tr>
<td>Education</td>
<td>1</td>
</tr>
<tr>
<td>Definition</td>
<td>1</td>
</tr>
<tr>
<td>Policy making</td>
<td>12</td>
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<tr>
<td>Revitalization</td>
<td>0</td>
</tr>
<tr>
<td>Training</td>
<td>0</td>
</tr>
<tr>
<td>Awareness raising</td>
<td>1</td>
</tr>
<tr>
<td>Capacity building</td>
<td>0</td>
</tr>
<tr>
<td>Intangible-tangible inter</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
</tr>
</tbody>
</table>
Analysis of Subject Matter

• The Concentration on the topic of policy making:
  – Korea’s safeguarding policy on ICH is critically reviewed.
  – The current Cultural Property Protection Law (CPPL) was the focal point of criticism.
  – In 1962 the Cultural Properties Protection Law was legislated in Korea.
  – The law aimed to maintain and preserve the original forms of cultural properties. According to the law, such heritages of both tangible and intangible that are selected because of their historical, cultural and artistic values have been protected with priority.
  – The major criteria in the selection process were originality, excellence and superiority in quality.

• This existing approach to the preservation of cultural properties in Korea directly clashes with the 2003 Convention of UNESCO in several aspects.
  – The most distinctive element of ICH, according to the Convention, is a ‘living culture,’ discounting the originality of the ICH.
  – The Convention works to ensure ‘the long-term viability of intangible heritage within communities and groups’ and ‘ICH to be sustainably maintained by the communities, groups or individuals concerned.’ ‘Living’ culture within communities and groups through transmission from generation to generation is considered as the most significant criteria in the inscription of ICH. Article 2.3 of the Convention for the Safeguarding of Intangible Cultural Heritage.
II. Presentation Materials – Group Session 1

- Korea is now facing a shift of the existing system of protection and preservation of cultural heritages.
- Various discussions and debates among Korean researchers have sprouted over the principle of protection, designation system, and financial assistance of Important Intangible Cultural Property.
- Owing to internal and external pressures, the Korean government had just established its new protection law of ICH on the basis of the Convention’s propositions and the new law were enacted in March, 2016.

2-2. Methodology on Safeguarding ICH

- One of the major issues focuses on the question of subject in the process of transmission and documentation.
  - Some are the critics of the top-down approach in safeguarding polices.
  - The rights to make decisions in relation to practices, transmission and revitalization should be recovered by the individual bearers, groups and communities of ICH.
  - However, the central and local governments along with specialists, scholars, and local leaders exercise power and control over those ICH holders and communities.
  - Some researchers draw attention to the fact that ICH is constantly changing as well as transmitted.
  - A new epistemology of ICH and methodology in the Korean context is witnessed.
    - Bottom-up approach is strongly encouraged.
II. Presentation Materials – Group Session 1

3. Most Interested ICH Genre

Distribution numbers of ‘ICH genre’

<table>
<thead>
<tr>
<th>ICH Genre</th>
<th>No. of Lit.</th>
</tr>
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<tbody>
<tr>
<td>Oral tradition</td>
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<td>Performing arts</td>
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<tr>
<td>Social practices</td>
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</tr>
<tr>
<td>Rituals</td>
<td>5</td>
</tr>
<tr>
<td>Festive events</td>
<td></td>
</tr>
<tr>
<td>Ecological knowledge and Practices</td>
<td>1</td>
</tr>
<tr>
<td>Worldview/traditional craftsmanship</td>
<td>0</td>
</tr>
<tr>
<td>Sport</td>
<td>0</td>
</tr>
<tr>
<td>Food culture</td>
<td>1</td>
</tr>
<tr>
<td>Traditional medicine</td>
<td>0</td>
</tr>
<tr>
<td>Others</td>
<td></td>
</tr>
<tr>
<td>ICH in general</td>
<td>20</td>
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<tr>
<td>Total</td>
<td>36</td>
</tr>
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</table>
### Distribution numbers of ‘country’ discussed

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</tr>
</thead>
<tbody>
<tr>
<td>Foreign country</td>
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</tr>
<tr>
<td>Domestic</td>
<td>24</td>
</tr>
<tr>
<td>Not specified</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

#### 4. Challenges to New Research Fields
What are the agenda for sustainable development?

- **The 2030 Agenda for SD**: 17 SD Goals

Sustainable Development Issues

- **Inclusive social development:**
  - Food security, Health care, Quality education, Gender equality, Access to safe water and sanitation
- **Inclusive Economic Development:**
  - Impact of tourism on the safeguarding of ICH, Income generation and sustainable livelihoods, Productive employment and decent work
- **Inclusive Environment Development**
  - Knowledge and practices concerning nature and the universe, ICH can help protect biodiversity, Community-based resilience to natural disasters and climate change
- **Peace and Security:**
  - Social cohesion and equity, Preventing and resolving disputes, Achieving lasting peace and security, Restoring peace and security
New challenges in academia

• New conceptual framework should be carefully examined:
  – collaboration between intangible cultural heritage and sustainable development

• New approach for safeguarding of ICH should be under scrutiny:
  – tensions and conflicts between safeguarding and markets

• New practices are carefully studied and analyzed through participant observation
  – How is the existing way of life affected by new practices of safeguarding and/or sustainable development?
  – What are the community’s code of ethics such as moral economic institutions, customary laws, etc.?
Panel Presentation 1 | Topic 2: Building-up Sustainable Research on ICH

Homer2000: Leveraging new technologies to create a cultural archive for endangered tribes

Mr. Stephan Kriesel, Homer 2000, Thailand
Growing up in Europe, I felt the inspiring force of classical Greek mythology everywhere – even though the classical Greek culture came to an end 2000 years ago.

The continued inspirational force of this “cultural memory” was largely possible through the “innovatechniques” of Homer; he collected and “packaged” the oral traditions of his time using a newly invented technology (Greek alphabet).
Brazil's Kalowa tribe: After a period of cultural crisis with high suicide rates and "cultural exodus" of its youth there is today a resurging interest in the tribe's traditions. But many from the old generation have passed away ... and with them part of the tribe's oral cultural knowledge.

How to build an appealing online system for endangered cultures and tribes to record, share and further develop their cultural knowledge?

EXISTING FORMS OF ONLINE MEMORY

- Text based descriptions; academic analysis (e.g., Wikipedia, Human Relations Area Files)
- Mainly traditional photos. Limited possibility to bring high end audiovisual material.
- Information "about" tribes. Academics and interested outsiders as "target audience"

NEW ELEMENTS

- Intensive use of different formats and sources (Photos, film, audio)
- Add high quality pictures. Experiment with new formats (3D, simulations, drones, virtual reality)
- Attractive format and "open source" so that tribes and different stakeholders wish to contribute
- Information "for" tribes. Technical solution for remote communities to participate and use, e.g. strong focus on mobile phones
II. Presentation Materials – Group Session 1

Existing forms to document and archive their cultural knowledge are not “accessible” for the tribes themselves.

**eHRAF Database**
- Very rich source for available academic information
- Targeted towards researchers
- Ability for cross-cultural comparison
- Text and ‘book’ based

**WIKIPEDIA**
- Excellent platform with global reach
- Based on text mainly
- Difficult to reach contributors on Indigenous knowledge

**Example: The Peoples of the World Foundation**
- Broad overview of tribes
- Only very basic information
- Text based. Some visual material of mixed quality
- No systematic approach
Example: Ethnofolk.eu

- Database to support preservation of popular culture in Central Europe
- Excellent structure and search function
- Visual material of mixed quality, largely historical photos
- No systematic capturing of cultural expressions

Example: ICH Pedia

- What is the experience of ICH Pedia?
II. Presentation Materials – Group Session 1

Example: Jimmy Nelson – Before they pass away

- High quality visual material, using professional photography (fashion, high end portrait)
- Created international buzz with project “Before they pass away”
- Focused on visual aspects only
- “Target customer”: audiences in industrial societies

Project idea

- Develop an online ICH repository attractive for culturally endangered tribes and small communities
- Start with a pilot project with one of the hill tribes in North of Thailand
- Learn from and integrate into existing efforts, e.g., Princess Maha Chakri Sirindhorn Anthropology Centre
- Base on needs and interest of tribes
- Address key technical challenges (e.g. mobile use, participation)
- Get top contributors on board (photography, new visual techniques, etc.)
Panel Presentation 2 | Topic 2: Building-up Sustainable Research on ICH

Basing on the community to build objectives and implement studies in a sustainable manner

Ms. Le Thi Minh Ly
Center for Research and Promotion of Cultural Heritage, Viet Nam

The Center for Research and Promotion of Cultural Heritage (CCH), an affiliated institution of the Cultural Heritage Association of Việt Nam - a non-governmental organization (NGO) accredited by UNESCO in 2011, has officially operated since 2010. In pursuance of study objectives basing on the community and being compatible to the UNESCO’s 2003 Convention for the safeguarding of the intangible cultural heritage, CCH has carried out dozens of ICH projects and study themes during the past 6 years. The key projects include:

- Comprehensive inventory of the intangible cultural heritage of Hà Nội

- A study to provide recommendation for measures of safeguarding and sustainable development toward the Gióng festival in Phù Đổng and Sóc temples in Hà Nội – an inscribed element in the Representative List of the Intangible Cultural Heritage of humanity in 2010.

- Inventory of Xoan singing in Phú Thọ - an ICH element inscribed in the Urgent safeguarding List in 2011.

- A study project for revitalization and safeguarding of the performing art Trồng quân – an ICH element of Hà Nội in need of urgent safeguarding.

- A study for recommendation on the safeguarding of the slang in Đa Châu village, an oral practice of Hà Nội being at risk of disappearing.

- Study and identifying the current shifts and challenges in safeguarding the Âi lao songs and dances, one of the elements of the Gióng festival in Phù Đổng and Sóc temples in Hà Nội – an ICH item inscribed in the Representative List of the intangible cultural heritage of humanity in 2010.

- Study on measures for sustainable development of the herbal medicines production and diseases treatment of the Yao, an ethnic minority people in Ba Vì, Hà Nội.
- Working together with community in identifying methods of safeguarding intangible cultural heritage – the smith-handicraft in Đa Sỹ, Hà Nội in the contexts of industrialization and modernization.

- Study for identifying the values and safeguard the Lưu Xá communal house’s festival in Hà Nội.


- Collaborating with ICHCAP in preparation of a study report on inventorying and collecting information of institutions related to intangible cultural heritage; and in publication of a book on Hà Nội’s intangible cultural heritage (this project is currently under process).

- A consultancy study for production of children’s ICH education programs at the Viet Nam Women’s Museum, the Viet Nam Fine Arts Museum, the Museum of Cultures of Ethnic Minority peoples, the Hội An Museum of Folk Culture and the Temple of Literature, etc.

- A study to provide consultancy to the Hà Nội Department of Culture and Sports in assisting the communities in revitalization and organizing practices of intangible cultural heritage at the village’s culture houses.

- A consultancy study for introducing activities of intangible cultural heritage at the museums, for instance: the Provincial Museum of Lai Châu and Hà Tĩnh.

- Training, as well as dispatching young carders to join the CPI Program of the Korea Cultural Heritage Foundation.

One of the study principles of CCH is to base on the community and never be separated from them. This helped bringing about good achievements and sustainable development in study projects of CCH. Leaders of the Center are Dr. Lê Thị Minh Lý and Associate Professor. Dr. Nguyễn Văn Huy, who are specialists in the field of intangible cultural heritage and used to work for the Minister of Culture, Sports and Tourism and the Museum of Ethnology, involving in the implementation of the 2003 Convention during the past 13 years. The number of projects and programs implemented by CCH each year constantly increased, with new ones. CCH has become a truly useful bridge, linking state management bodies with communities; an organization that always assist communities in safeguarding and promotion of their intangible cultural heritage. CCH is a non-governmental organization, a research center for the communities and basing on the communities.
Basing on the community to build objectives and implement studies in a sustainable manner

Lê Thịnh Lý, Ph.D.
Director, Center for Research & Promotion of Cultural Heritage

Cultural Heritage Association of Việt Nam

- Founded in 2004, the Cultural Heritage Association of Việt Nam has 6,000 memberships, many affiliated institutions including the **Center for Research and Promotion of Cultural Heritage (CCH)**.

- Since 2010, CCH take a lead in studying intangible cultural heritage in Vietnam. We has implemented a dozen of study programs in ICH.

- In all activities, CCH always support the communities. The Center implemented its projects based on communities and ensured the widest communities participation.

- Approach and set up a studying method in a sustainable manner - the case of comprehensive inventory of intangible cultural heritage in Hà Nội.
Some figures:

- Term of inventory: 2013 - 10/2016
- Scope of inventory: 29 urban and rural districts and one town
- Directing body: The Hà Nội city People’s Committee
- Implementing body: The Hà Nội Department of Culture and Sports and CCH
- Other counterparts: The concerned communities and local authorities of 29 districts and one town
Outcomes:

- 1793 ICH items having been identified, 1793 inventory forms of 6 domains having been filled out;
- ICH published 31 maps and 2 inventory books;
- 1 ICH list in need of urgent safeguarding has been set up;
- 1 synthetic report of over one hundred pages has been built;
- 6 pilot ICH safeguarding projects on 6 domains together with 6 community-based films have been completed;
- 5 ICH education programs have been carried out;
- 6 ICH nominations files have been elaborated to submit to the ICH National List;
- 3 sets of exhibitions on the intangible cultural heritage have been set up and displayed;
- 1 ICH education program has been implemented and 2 books on intangible cultural heritage have been published.
- etc.
Some practical experiences:

- "shall draw up one or more inventories of the intangible cultural heritage present in its territory";
- Studying thoroughly various aspects of the intangible cultural heritage;
- In order to ensure the objectiveness of the information on the status of the ICH items, only existing living ICH items should be identified and documented;
- The inheritance and linkage of the results of previous projects were usually considered by the project implementers for the usage of assessment and comparison in order to reidentify and define the viabilities of the intangible cultural heritage;
II. Presentation Materials – Group Session 1
e. Providing detailed guidance and training workshops to the communities on how to do inventory-making;

f. Establishment of inventory groups, maintaining relationships between them and the ICH holders and representatives of concerned communities;

g. The training content having been well prepared. The lectures have been built basing on specific practices and avoiding general theory;

h. Setting up a mechanism for community-based collaboration in the implementation of the inventory and updating information;

i. Fully abiding by the customary practices governing access to specific aspects of the intangible cultural heritage;
j. The process of evaluation and assessment of the filled-inventory forms by localities showed that without participation of the community;

k. The implementation of the project "Comprehensive inventory and safeguarding of the intangible cultural heritage in Hà Nội" was a special opportunity for training, raising awareness of the intangible cultural heritage for staffs of culture managers at department, district, and commune levels, the researchers of inventory groups and local people;

l. Cooperation to strengthen awareness of media agencies so that they could help disseminating regularly and timely with accurate understanding of the research and safeguarding of the intangible cultural heritage to raise common awareness of the society of the importance of safeguarding the intangible cultural heritage of Hà Nội.
II. Presentation Materials – Group Session 1
Conclusion

a. The project “Comprehensive Inventory and Safeguarding of the Intangible Cultural Heritage in Hanoi” was completed and approved by the Department of Culture and Sports and the ICH Inventory of Hanoi. The ICH safeguarding plan to 2025 are submitted to get approve of the Hanoi People’s Committee;  

b. The sustainability of this study project can be found in the factors that it was filled with aspirations of and participated by the communities; the project objectives were both concrete and practical;  

c. This study project encompassed sustainability as the ideas of how to safeguard the intangible cultural heritage of Hanoi and its had been directly suggested and committed to implement by the concerned communities;
Conclusion

d. The sustainability of this study project also lines in that it would be continued by some other specific actions plans until 2025 which will be approved by the Hanoi People’s Committee;

e. Through this project, with its research capacity, CCH has once again confirmed the mission of a non-governmental organization, to be both, the agency/organization to support the community, as well as a bridge to connect communities to state bodies to jointly safeguarding the intangible cultural heritage;

f. CCH’s desire is to be always learning, research capacity building based on the experiences of working with communities and to have more cooperative opportunities.
ICH NGO’s mediating between the discourse and the practice - MEMORIAMEDIA a Portuguese project

Ms. Filomena Sousa, Memoria Imaterial, Portugal

The MEMORIAMEDIA project is hosted by IELT- Institute for Studies of Literature and Tradition - heritage, arts and cultures, from the Faculty of Social Sciences and Humanities of Universidade Nova de Lisboa. Memória Imaterial (Intangible Memory), a Non-Governmental Organization (NGO) accredited to provide advisory services to the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, is responsible for the project’s authorship and management.

The MEMORIAMEDIA project began in 2006 and the main objectives are as follows:

1. The research, inventorying, safeguarding and dissemination in the ethnographic and anthropological domains, such as: arts and crafts "know-how"; celebrations, traditional literature, performing practices and other individual and collective intangible cultural expressions;

2. Editing and publishing videographic, phonographic and written records through hypermedia and multimedia resources, particularly web-video, dvd, cd, cd-rom and books;

3. To organize, create and produce events dedicated to the dissemination of Portuguese and international intangible cultural heritage (ICH), namely exhibitions, visual installations, conferences, colloquiums and seminars;

4. To organize and carry out training activities on ICH.

One of the main premises of the project is the dissemination of knowledge produced by civil society and the scientific community. To this end, the results of its work are disseminated online and free of charge through the site www.memoriamedia.net3.

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3MEMORIAMEDIA’s contents can be freely accessed, free of charge. They can be shared under the Creative Commons system, i.e. as long as the origin of the information and its authorship is referred.
Much of the research carried out by the project involves the active participation of local communities and usually begins with a request for collaboration from local authorities and/or local associations that represent these communities. For this reason, since 2006 MEMORIAMEDIA has established agreements with several institutions and informal groups, such as municipalities (libraries, schools and museums), foundations, local associations, local groups, local development agents and other non-governmental organizations.

One of the difficulties that the team often faces relates to the different interpretations that communities’ representatives make about their ICH but this is, simultaneously, what motivates our work. Throughout the whole process it is necessary to dialogue, listen, collaborate, negotiate and, in an ethical and professional stance, use wisdom and understand the arguments and interests of the communities. On the other hand, it is important to have a constant critical attitude about what one does; beware of misappropriation situations and promote a true recognition, appreciation and empowerment of those that in their villages, towns and cities produce and reproduce intangible culture.

In the context of processes’ democratization, one of the roles allocated to non-governmental organizations working in the field of intangible cultural heritage is the decoding of the Convention Directives for the benefit of social actors. Since the programs and the national and international legal instruments for the safeguarding of ICH were designed by experts, academics and governmental institutions (without discussion or local public participation), NGOs appear in the framework of the Convention's implementation as mediating organizations that strive to explain the academic and legal language to ICH practitioners at the local level. As regards this task, which is not always easy, we feel that the NGO responsible for the project MEMORIAMEDIA – Memória Imaterial (Intangible Memory) – should reflect on these situations as it experiences difficulties or finds inconsistencies between the theoretical or political discourse and the real possibilities of implementing the Convention, and adopt the vocabulary that, in practice, better corresponds to the purpose of promoting and safeguarding ICH.
Research Ethics and Intangible Cultural Heritage

Mr. Yeshi Wangchuck, Shejun Agency, Bhutan

While it is very important to safeguard Intangible Cultural Heritage to make them available to the present and future generations, it is also crucial that we conduct various research and documentation of the cultures with strict ethical standards and cultural sensitivity. Following research ethics not only has the benefit of a sustained relationship with the various stakeholders, it helps produce outputs which are reliable, accurate and fulfills the need of people involved in the research. The following are some features of research ethics we are following in our study and documentation of ICH.

1. Cultural research has generally moved from the exploitative approach of seeing participants as informants to a collaborative approach of seeing them as partners. We adopt this spirit and make sure that the interests of our cultural counterparts are protected. They are viewed as sources of the cultural knowledge, and adequately credited according to the norms of the intellectual rights. For instance, the names of the cultural participants are shown on the title and credit pages of the films we produce. Similarly, although we digitally photograph the ancient archives, the copyright of the digital copy of archives is left to the community where the archive is.

2. We assure that the documentation does not result in unnecessary burden on our cultural counterparts. We financially compensate the cultural expert for his or her time by giving a local wage if we take up their time in the process of documentation.

3. The process of documentation is carried in the most non-intrusive manner to avoid the observer’s paradox. Thus, the researchers who we hire are mostly locals with intimate knowledge of the language, cultural context and power structures.

4. In carrying out the documentation, we do not interrupt, enact or change the course of cultural practice for better filming purposes. We film ICH in its raw form and undertake very little editing to save the footage as original as possible.

5. Throughout our process, we have consent release and bio data forms in order to legally protect the rights and interest of the agency and the resource persons. The terms of use, dissemination and benefit from the items if any are properly laid down in our consent release form, which is presented to every resource persons before
documenting any cultural knowledge from an individual or a group. Our basic terms of use require the cultural participants to allow us to use the footage for educational purposes and publish it online in order to promote the cultural practice.

6. Sensitive documentation is also carried out and accesses to them are regulated as per the wish of the cultural participant.
II. Presentation Materials – Group Session 1

ICH Environment

- Social
- Political
- Economic
- Research

Social Environment: Creating Appreciation for Culture

- Cultural experts as role models
- Making cultural practices fashionable
- Explaining the value of culture for both inside and outside Bhutan
II. Presentation Materials – Group Session 1

Economic environment: Leveraging culture for economic benefit

- Identify cultural practices and products with commercial value
- Making cultures relevant to modern life

Political environment: Ensuring culture in state policies

- Cultural Preservation by the state
- A pillar of GNH
- Lobbying politicians and decision makers to incorporate culture in state development policies
Research Environment: Carrying study with cultural sensitivity

1. Respect the needs

2. Credit and Copyright

Gungdang Tringi Tsamley
From Between the Sky and Cloud: A Song

Kezang Dolma
Changiangkha, Paro
II. Presentation Materials – Group Session 1

4. Non-intrusion

5. Authenticity
II. Presentation Materials – Group Session 1

6. Legally protecting the Rights and Interest of the Agency and Resource Persons

Sample written Consent of Participants

7. Access Control

Recording Outcomes

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Details about access and permission:
Building-up Cultural Sustainability in Kyrgyzstan: from Research to Performance

Ms. Gulnara Aitpaeva, Aigine Cultural Research Center, Kyrgyzstan

Aigine Cultural Research Center
Studying, documenting, safeguarding and promoting the vibrant cultural heritage of the Kyrgyz people in the domains, which accumulate key ICH elements - sacred sites, Kyrgyz heroic epic trilogy Manas, and Kyrgyz folk music.
Searching for models of sustainability

Our systematic approach\methodology to ensure sustainability of projects on ICH is to follow a straightforward cycle, from initial research of contemporary state of an ICH element to its presentation or performance in front of a wide public.

It is always a challenging and variable process
A first step: to identify an element, carrying a core of sustainability, and its bearers.

Komuz: identity, pride, money,

Komuz is made from a single piece of wood and has three strings traditionally made out of gut, and often from fishing line in modern times.
Multidirectional Research

- Aigine CRC: Research of Baksy Bii melodies to revitalize the dance
- Good luck and big success is to meet the Bearer of Wisdom
- Interconnectedness of Individual- communal, top-down- bottom-up
- Masters’ individual research: En Belgi
- Arguments for En Belgi:
  - EB preserves integrity of the art of komuz and ensures an ethnic identity
  - EB is efficient for teaching komuz

Changing the research direction: a participatory textbook

Intangible traditional culture:
- Traditional mentorship and practices,
  - Spirituality
Inclusiveness

Informal education for teachers of the formal system
Performances as the tool to impact and engage new followers

Among apprentices at the concert
The Master’s dream

- A simultaneous performance of 500 his apprentices.
- Making a reality of this dream – 1000 komuz players
- In the memory of the great teacher and musician the ensemble was named after his original teaching system En Belgi.

Why Komuz does work?

- The economical dimension
- Harmonizing spiritual and material needs of human beings
- Nation-building process
Group Session 2 | Education and Awareness-Raising on ICH

**Topic 1 | ICH Education and Transmission**

*Panel 1* | Mr. Kichun Choi, Traditional Arts Association – Moak, Korea
*Panel 2* | Mr. Larry Raigetal, Waa’gey, Yap, Micronesia
*Panel 3* | Mr. Dennis Redeker, Island Ark Project Foundation, U.S.A.
*Panel 4* | Ms. Ming Chee Ang, Georgetown World Heritage Incorporated, Penang, Malaysia

**Topic 2 | Raising Awareness of Public, Especially Youth**

*Panel 1* | Mr. Jungki Kim, Jeonju Korean Paper Forum, Korea
*Panel 2* | Ms. Soo-yeon Park, Tongyeong Education Foundation for Sustainable Development, Korea
*Panel 3* | Ms. Hyun-Sun Bong, World Martial Arts Union, Korea
*Panel 4* | Ms. Odgerel Odonchimed, Arts Council of Mongolia, Mongolia

**Topic 3 | Social Healing through ICH Education**

*Panel 1* | Mr. Seunghan Im, Korea Culture and Art Center, Korea
*Panel 2* | Mr. Song Seng, Cambodian Living Arts, Cambodia
*Panel 3* | Mr. Dong-gwon Yang, Music for One Foundation, Korea
[Summary]

Group Session 2

Topic: Education and Awareness-Raising on ICH

Overview
The 2003 Convention (Article 14) recommends each State Party to endeavor, by all appropriate means, to ensure recognition of, respect for, and enhancement of the ICH in society, in particular through educational, awareness-raising and information programs, aimed at the general public, in particular young people, specific educational and training programs within the communities and groups concerned, capacity-building activities for the ICH safeguarding, and non-formal means of transmitting knowledge. Nowadays, healing programs for youths and marginalized people through ICH, vocational education programs using ICH get positive response from the public. In this session, NGOs will discuss the roles of NGOs in ICH education and awareness raising as well as ICH as a means to teach other subjects.

Participating Organizations: Jeonju Cultural Foundation, Indonesia National Wayang Secretariat, Traditional Arts Association (Moak), Waa’gey, Island Ark Project, George Town World Heritage Incorporated(GTWHI), Jeonju Korean Paper Forum, Tongyeong Education Foundation for Sustainable Development, World Martial Arts Union (WoMAU), The Children are Painting the World, Arts Council of Mongolia, Korea Culture and Art Center, Cambodian Living Arts, Music for One Foundation

Keywords: Formal and non-formal education, ICH transmission, public awareness-raising, youths, vocational training, etc.

Related SDGs

4.5
By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations

4.7
By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development

5.c
Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels
TOPIC 1: ICH EDUCATION AND TRANSMISSION

**Chair:** Mr. Gaura Mancaritadipura (Indonesia National Wayang Secretariat)

**Panelists:** Mr. Kichun Choi (Traditional Arts Association - Moak), Dr. Larry Raigetal (Waa’gey), Mr. Dennis Redeker (Island Ark Project Foundation), Dr. Ming Chee Ang (George Town World Heritage Incorporated)

1. Mr. Kichun Choi (Traditional Arts Association - Moak) shares his activities that are focused on finding how to make Korean folk plays sustainable in the Jeolla region. Introducing the traditional Korean folk play Dragon Flag, he describes how people in agricultural areas used to perform the folk play as a cultural medium to strengthen relations among communities and villages. However, he cites the aging of folk players, the dismantling of the communities where the play is performed, and the rapid industrialization make the transmission challenging. The good news is that it has been revived recently in a few dongs or towns. He points out that the local governments should take the lead in its transmission and safeguarding, and that one effective and reasonable way for this folk play to be transmitted is to designate it as a cultural heritage. This would help the folk play receive reasonable attention and funding. While he expresses sadness at how the folk players are objectified by some sectors to get money from the government, he also cites the recent efforts to revitalize and raise awareness about the importance of the folk play. Moreover, he points out the need for further systematic research by provincial governments on the history and disappearance of the folk play and its current status, and the need to establish conditions for the folk play to become a part of the villagers’ daily life again. This way they can work on the sustainable transmission of the folk play. He recommends that folk plays like the Dragon Flag should be embedded in the educational curriculum of schools. Finally he states that the only way for the folk play to be truly transmitted is through the strong will of the villagers who perform it.

2. Dr. Larry Raigetal (Waa’gey) shares his views and personal experiences on the informal transmission of intangible cultural practices through his daily life as an individual and as a founding member of Waa’gey. He starts his presentation with a chant, which he explains was composed by a mother after his son fixed their canoe that broke down while they were on a voyage. This story humbly reminds him not to fail the 10-year old boy again. He narrates that a lot of their traditional skills and knowledge are transmitted orally, passed on by practicing as these are their actual way of life. Acknowledging the need to discuss the role of NGOs in raising ICH awareness through the healing programs for youth and the marginalized, he relates that his view is different. He explains that while he helps his community retain its culture and identity, he doesn’t feel that they are marginalized. They do their own traditional practices for their own living. He further reveals that the participants in
Waa’gey programs are volunteers, acting as teachers and learners simultaneously. He states that the transmission and safeguarding of ICH may be difficult to do in a formal setting, unlike in an informal setting where one is an actual hands-on participant. This, he shares, is the most effective way of transmitting ICH according to his experience. Finally, Asia Pacific continually being a culturally rich region, he states that we should keep our identity, find the practical in our traditional practices and apply it in our daily lives.

3. Mr. Dennis Redeker (Island Ark Project Foundation) introduces that Island Ark Project is run by a dozen volunteers from across the globe consisting of graduate students and web engineers among others, and in partnership with various organizations. In this paper, he presents the role of digital media in safeguarding ICH and focuses on the work of the Island Ark Project with the Republic of Palau. He explains that their project started with an observation of the increasing out-migration in the island state and the need for a conversation about ICH of the communities. In response to the threat of losing their intangible cultural practices due to emigration, his team has been developing an online platform for cultural heritage protection, which functions as an inventory of cultural practices. The digital nature of the platform will allow access to immaterial heritage despite the physical location of the current and future generations. The team believes that this platform will empower the islanders to preserve their intangible culture, and keep it “alive.” He further shares that a sophisticated and user-friendly mechanism for granting access to “secret” or sacred community practices will safeguard the intellectual properties of the users. To ensure the success of the project, they are developing programs that that will improve the technical and computer literacy skills of islanders in the less-connected and rural areas.

4. Dr. Ming Chee Ang (George Town World Heritage Incorporated) draws from their experiences with the three existing programs of George Town World Heritage Incorporated in sharing practices for the transmission of intangible cultural heritages to the younger generation. First, she highlights the three universal values that make the organization unique – 1) trading pot, 2) multicultural, and 3) unique architecture, culture, and townscape. She acknowledges that heritage, particularly the intangible culture, is not part of formal educational curriculum in Malaysia, thus safeguarding and transmission becomes a challenge. With this in mind, they developed three nonformal programs that prepares them to incorporate gathered data and information in the formal settings in the future. The programs include 1) research, data collection and documentation, 2) community education and outreach, and 3) sustainable apprenticeship and transmission. The data they collect are packaged into forms that can be distributed like brochures, flyers, books, websites, etc. They urgently do interviews before it is too late, as many of the master artisans in the site are aging. They then turn their research interview data into videos and audio
 documentary clips that can be used as marketing materials to reach the public further. They carry out apprenticeship programs after the documentations. They work with the communities and come up with publications in various languages spoken in the country. They also hold George Town Heritage Celebration, focusing on various themes that highlight intangible cultural practices like “Come and Play.” The materials created from the research data are distributed to the communities, so they may be used during the communities’ respective activities. Fun in activities is highlighted as an important factor in transmitting information about the ICH.

### Key Discussion Points

- Although the role of education and the inclusion of ICH in formal education is stressed, it should not lose its informal character.
- Formal education is difficult in engaging people; it is vital to inform them of the benefits of participating in ICH-related activities.
- As learning English for 10 years in formal education, teaching ICH to our children in the formal context might not help them learn the intangible culture. It is imperative to make ICH a part of their daily lives.
- Funding is an important foundation of the transmission of the intangible cultural resources. Government provides funding for ICH-related activities, so it is crucial to align written proposals for ICH programs with government goals.
- Conventions like this should be played as catalysts to move governments and organizations to provide funding for ICH activities that safeguard and transmit ICH.
- Activities for ICH transmission should be made interesting to encourage the youth to participate. Furthermore, it is important to emphasize to them that “they can go anywhere in the world, and so as long as you know from where you came, you will be fine.”
- It should be pointed out to people that the heritages belong to them, and that the organizations are only a platform. This way they might realize their role and responsibility in safeguarding and transmitting ICH.
- It is essential to involve the young people, for without them, ICH will soon perish.
II. Presentation Materials – Group Session 2

TOPIC 2: RAISING AWARENESS OF PUBLIC, ESPECIALLY YOUTH

Chair: Antoine Gauthier

Panelists: Mr. Jungki Kim (Jeonju Korean Paper Forum), Ms. Soo-yeon Park (Tongyeong Education Foundation for Sustainable Development), Mr. Hyun-Sun Bong (World Martial Arts Union), Ms. Moldir Bekzhan (The Children are Painting the World), Ms. Odgerel Odonchimed (Arts Council of Mongolia)

1. Mr. Jungki Kim (Jeonju Korean Paper Forum) talks about the Jeonju Korean Paper Forum. He reveals that it was established to introduce Hanji or the Korean traditional paper and to share their occupational talents with others. The forum, started by 22 individuals of varying professional backgrounds, has more than a hundred members at present. He claims that it is the only one cultural NGO in Korea. It has five key projects including seminars and discussions about Hanji, Hanji Tour to enhance the understanding of the traditional paper, publication of the magazine Hanji and Me, the Hanji Festival, and hosting the first International Hanji Festival here in Korea. The forum has hosted Hanji Cultural Festivals in various countries. In November this year, it goes to Rome to host Hanji Cultural Festival and introduce a traditional version of printing to the people working in archives in Vatican and conduct a workshop to Fine Arts students in the city. This linkages has somehow raised the awareness of the excellent quality of the traditional Korean paper, and connected Korean youth to the rest of the world.

2. Ms. Soo-yeon Park (Tongyeong Education Foundation for Sustainable Development) emphasizes the importance of embedding ICH in education including formal education. She shares how the Tongyeong Education Foundation for Sustainable Development connected ICH to the youth of the city by engaging them through projects and regional intangible cultural experiences locally and abroad. She reveals that the project linking the youth with the master artisans was first met with opposition by the artisans themselves, but later on were persuaded when the center explained the importance of letting the youth know and experience the value of the masters’ skills and crafts. She explains that the youth are the future buyers of their products in the first place. The projects students engage in are related to their traditions, making the cultural heritages part of the students’ daily lives; thus, empowering them to identify their own issues and finding solutions as well. Examples of traditional skills they learned in the process were the use of quilting, traditional methods of cooking, and lacquer varnishing techniques. Students’ exposure to these traditional practices showed them the practical application of the intangible heritage. Ms. Park also shares that the Regional Center for Expertise (RCE) on Education for Sustainable Development in Tongyeong, as a training center for UNESCO, also trains children, youth and foreigners in various skills on a regular
basis. Materials on sustainable development can be accessed by interested individuals in our center.

3. Hyun Sung Bong (World Martial Arts (WoMAU)) introduces the organization World Martial Arts (WoMAU) and how their unique approach to Martial Arts from the perspective of culture has helped them safeguard national Martial Arts as an important ICH, and promote peace through various related activities. Founded on October 2, 2002, the WoMAU has 61 member organizations representing their respective Martial Arts. She believes that by promoting martial arts as an intangible culture, they are able to safeguard and conserve this heritage effectively. She shares that, since then, Korean ambassadors to other countries have actively promoted our martial arts as an ICH. At the same time, she feels that the organization is positively contributing to peace and justice through the systematic collection and exchanges of materials and information related to traditional martial arts from various countries. As an official partner of UNESCO, she mentions that they use the UNESCO logo in promoting their festivals and youth camps. This privilege is part of the organization's achievement in fighting for the inclusion of traditional martial arts as an important ICH. She adds that they hold competitions as well as trainings for the youth and teachers alike, highlighting the big influence teachers have on the youth. In all their activities, they emphasize the value of martial arts as a significant part of ICH.

4. Ms. Odgerel Odonchimed (Arts Council of Mongolia) talks about the challenges of raising awareness of ICH to the public, and the importance of understanding the way lifestyles of people if organizations were to engage them in ICH-related activities. She argues that without understanding the lifestyle and landscape of the Mongolians, one cannot talk about formal and informal transmission of ICH. Citing the nomadic characteristics of the 20% of Mongolia's population, she expresses concerns that the nomadic families' lifestyle will soon be lost, if not safeguarded. She argues that the family, including all its activities as it moves from place to place, is an intangible cultural heritage itself. But with their children sent to the city to study, she states that the children, who usually stay in the dormitory, lose the chance to learn the nomadic practices of the family, and eventually would not want to come back to the nomadic lifestyle. She poses the question of how to keep tradition, but stay modern. Furthermore, she states that finding the balance is the most important question to answer, no matter what format of education we choose to use for the ICH transmission. Contrasting the Mongolian as nomads with other more stable communities, she expresses difficulty in finding a community to work with because they are too spread out. She also cites the challenge of transmitting ICH through formal education as methods used by teachers tend to be not creative enough and boring. She also shares the difficulty of working with governments in implementing informal ways of transmitting, and hopes to work with other organizations in implementing programs for raising awareness of ICH to the youth.
Key Discussion Points

- Feedback from youth regarding their ICH-related projects were varied. Some students complained that their grades went lower. Some complained that there were many arguments that ensued in the pursuing the projects.
- Students’ feedback after the ICH-related projects can be divided into “life before the project,” and “life after the project.” It was life-changing for many of them. They went through the process of conflict resolution. They learn to reconcile and listen to the opinions of others.
- Parents’ prime concern was the grades of the students because the kids had to stay awake at night to work on their projects.
- There seems to be a positive change in the behavior of students. They became more tolerant and patient because they had to deal and interact with the master artisans and even strangers.
- As a result of the ICT-related projects and activities, some participants said they want to major in fashion design and other majors that are related to the traditional skills they have learned.
- Feedback from those who participated in formal education contexts depends on teachers. Teachers’ method of transmission was important. It is important that the class is fun and creative. But training of teachers takes too long.
- Feedback from informal education was very good. Professionals like artists and photographers working with youth yielded very positive responses from the participants.
II. Presentation Materials – Group Session 2

TOPIC 3: SOCIAL HEALING THROUGH ICH EDUCATION

Chair: Dr. Jung-deok Lee (Professor, Jeonbuk National University)

Panelists: Mr. Seunghan Im (Korea Culture and Art Center), Mr. Song Seng (Cambodian Living Arts), Mr. Donggwon Yang (Music for One Foundation)

1. Mr. Seunghan Im (Korea Culture and Art Center) shares his experiences in helping the handicapped and underprivileged individuals enhance their artistic skills through ICH-related activities facilitated through the Korea Culture and Art Center. The center, he relates, was established as a union with five original members who advocated intangible cultural practices to the residents in the area. The first project they worked on aimed at regional intangible cultural education targeting handicapped individuals as they have the least exposure to ICH. The center collaborated with other institutions to provide the opportunity for the target individuals. Around 230 hours of education and training were devoted for this project for two years. Volunteers assisted them in experiencing the sessions. They observed that the handicapped individuals enhanced their self-esteem and self-confidence as a result. They also changed in their perceptions of ICH. He observed that the trainings they received reflected on their daily lives. The project eventually expanded to include the underprivileged children. While the speaker does not see ICH as a specific subject and that it should be a part of daily life he recognizes the need for a viable curriculum for ICH. Moreover, he explains that funds from government or agencies could help in designing programs for students. Finally he states the need to create more platforms that link organizations and artists.

2. Mr. Song Seng (Cambodian Living Arts) discusses the importance of arts and culture in building a vital society. His organization, Cambodian Living Arts, envisions arts and cultural expression as essential for the future of the country. He believes that ICH education can bring healing and hope, highlighting his organization’s inclusive approach in creating job opportunities, teaching skills, and making meaningful memories for all. In collaboration with UNESCO, his organization has come up with a proposal to the government for a pilot study. They call this the Cambodian Model for Arts and Culture Education in Public Schools. ICH activities, calling them “Cluster Arts Center.” Serving multiple schools with formal and nonformal education through public-private partnerships, his organization aims to serve the whole student community covering as many interests in the arts and culture.

3. Mr. Donggwon Yang (Music for One Project) introduces his performance arts-based humanitarian organization’s activities with children and their communities through music and music education. They have created an international model using music and innovation to promote peace, culture and understanding.
II. Presentation Materials – Group Session 2

Key Discussion Points

- The handicapped and underprivileged enhance their self-esteem while healing through ICH activities.
- There is a need for stronger network between NGOs and artist, and for stronger platforms.
- Culture and Arts are essential factors in creating a viable society in Cambodia.
- International model, uses music to reach out to partner countries, promoting peace and understanding in those countries.
- The more success you have with ICH experience, the healthier that you become. A few achieve those three pillars, is it a healthy development?
- People can relate more to people who provide ICH support or ICH-related activities that share their emotions and experiences.
- Relationship between the trainers and the receivers is important. Providing orientation is a helpful requisite before they receive the training. Modalities of education will be case to case basis. For example, for the handicapped, selection of training locations should be done carefully. Simulations to make sure that education provided will be relevant to the handicapped.
- The more thorough we prepare, the better. As we provide the trainings, nobody thought that one is inferior or superior to the other. We are all active earners all together.
- Teamwork done by the entire group of volunteers proves the success of the support.
Tasks for the Continued Transmission and Education of Jeonju Yongginori (Gijeopnori)

Mr. Kichun Choi, Traditional Arts Association – Moak, Korea

1. About Jeonju Yongginori (Gijeopnori)

Jeonju Yongginori is a folk game that was played until the 1940s in what is now Pyeonghwa-dong and Samcheon-dong (formerly Ujeon-myeon) in Jeonju. After the liberation of Korea from Imperial Japan in 1945, the residents from twelve villages in Nanjeon-myeon (currently Pyeonghwa-dong) is said to have played Yongginori on July 7 of the lunar calendar (also called Sulmegi or Hapgut) and on Buddhist All Soul’s Day (July 15 of the lunar calendar). Yongginori was last played in Jungpyeong Village in 1956 for the sixtieth birthday of the village agricultural flag (called nonggi in Korean), in which eleven neighboring villages participated for a week. It is said that around one thousand people from greater Jeonju and the neighboring city of Gimje came to view the game. The tradition was discontinued after, until its revival in 1997 in Gyeryong-ri, Samcheon-dong, but with much difficulty.

In traditional communities that were formed around farming villages, each town possessed a yonggi, or dragon flag, which served as the divine flag symbolizing their community. This flag, along with durepungmul (agricultural percussion performance), was featured every time the members of the community engaged in group activities. Jeonju Yongginori begins with each village gathering in respective groups around their yonggi, continuing with dispatching a messenger, paying respects to the group with each village flag, relay yonggi race, Yongginori, yonggi fight, and hapgut.

2. Status of Jeonju Yongginori

- The aging population in farming villages and the deconstruction of village communities prevent the transmission of Yongginori and durepungmul.

- The villagers are largely excluded from Yongginori event conducted once a year on the Buddhist All Soul’s Day, with only a small number of people in attendance.

- Yongginori executed today maintains less of cultural function, that is, the role of cultural medium for forming and maintaining the village community, and more of a performance function, which lowers the participation of the villagers.

- Yongginori is conducted as an event, in order to be legally registered as a cultural heritage.
This fixes the content of the game and degrades its diversity.

- The collectivity of the content is misused for political purposes, and the game is privatized for the possession of the few. This monopolization of the cultural heritage deepens the conflict between regions and residents.

3. Tasks for Continued Cultural Transmission

- Local governments must conduct data research for all regions with the tradition to draft a report, with which an integrated system for carrying on the culture can be established.

- Execute educational programs for the local residents in each village to continue executing the tradition.

- Provide a support system to allow the residents to connect Yongginori with the regular life cycle and events in their respective villages, such as First Full Moon Festival, Buddhist All Souls’ Day, Lunar July 7, and Chuseok Festival.

- Connect the tradition with the educational curriculum, teaching the students about Yongginori in local social studies or culture classes, in order to allow the youths and the next generation to learn and enjoy their traditional cultures.

- Foster small sub-communities in the region or villages for Yongginori, rather than providing support to a small group of organizations, in order to allow the tradition to be practiced in a more stable manner.
Panel Presentation 2 | Topic 1: ICH Education and Transmission

Community Based ICH Education and Transmission

Mr. Larry Raigetal, Waa’gye, Yap, Micronesia

The central Caroline Islands covers over 2000 miles of waters in the northwestern Pacific. The dotted islands on a map are homes to the people known as “Reimethau” (people of the ocean). They are part of what is now known as the Federated States of Micronesia (FSM). These small remote outer islands comprises a population of not more than 20,000 people. They are mostly farmers and hunters. Their survival depends entirely on the limited resources they have and their ability to voyage the Pacific Ocean in search of lands and other resources. They continue to live life at its simplest and core to their practices and way of life is the cultural values, skills and knowledge that have been passed down for many centuries.

While these remote island are indeed isolated, they are by no means, without the influence of the ever changing world including globalization. Today, there is a steady yet increasing movement of people from this islands to the bigger island centers. Thus, this migration is also causing some changes to their culture and values. Most of them are migrating to the center in search of opportunities including participating in the cash economy, seeking medical benefits in technology advancements, and seeking educational opportunities. This is the primary reason for these people to move from their small islands.

However, in the not too distance future, these islands will face the biggest threat, that will force them to move; that of climate change and sea level rise. This environment phenomena is already taking its toll on these islands as salt water continues to destroy their limited water supplies, and frequent typhoons of unprecedented strength continues to rampage their shores.

As this movement of our people continues to escalate, we are beginning to see the impact of this on our culture both tangible and intangible. A new generation is now being born on the main islands whose parents and their cultural heritage are very much different from those in the centers. Our culture is now at a high risk of being forever lost. New language and behaviors are coming up that are completely different from those we practice in the remote islands. Because of these changes, I left my job in the government to create a non-government group (Waa’gye) to work with our new communities in the center to promote the cultures we come from and allow the younger generations who have never been to our small islands to learn and appreciate what we have.
Today, Waa'gey is a known organization that works with these new settlements of outer island people in Yap by engaging the knowledgeable elders to pass on their skills in canoe carving, traditional navigation, fishing methods, weaving to name a few, to the younger generation. The organization strongly believes that in order for us to move forward, we must know from where we came. By these, we need to educate the young people both in a formal and non-formal setting to know their culture and most importantly the knowledge and skills that have survive the test of time. These are the cultural values that have made us survive on our remote islands for many generation.

Waa'gey ensures that our young people pair with the elders and learn both the theories of valuable cultural skills and more importantly, put those skills into practice. Most recently, Waa'gey apprentices were able to put their skills into test by carving a voyaging canoe, and sailed using traditional wayfinding systems over 1,000 miles to Guam and participate in the Pacific Art Festival where they were the highlight of the event.

As the founder and also cultural practitioner of Waa'gey, I will be sharing with the conference participants how we are able to face the ever more pressing challenge of globalization to not only protect but continue to put into use our cultural practices and values that have proven to be the best way for us to live on these islands. These challenges have not been easy as we also face our own internal challenges with the government and new forces of the modern influences that at times do not see the benefit in what we do as an NGO.
Panel Presentation 3 | Topic 1: ICH Education and Transmission

The Role of the Internet in Safeguarding Intangible Cultural Heritage

Mr. Dennis Redeker, Island Ark Project Foundation, U.S.A.

The presentation on the role of digital media in safeguarding ICH focuses on the work of the Island Ark Project, with a particular emphasis on the initial case study that is currently underway in the Republic of Palau. The Island Ark Project’s starting point is an observation of increasing out-migration of the population of island states and the necessity to continue to be in a conversation about the ICH of the communities.

In island states around the world, living culture is under threat. A myriad of factors, including man-made climate change, environmental degradation, extreme weather events, globalization, small and scattered populations, and lack of resources exacerbate the challenges to cultural continuity. In order to properly address these issues and preserve intangible cultural practices, careful preparation is needed on the part of governments, civil society and the international community. In response to these problems, the Island Ark Project team is in the process of developing an online platform for cultural heritage protection. This web platform will function as an inventory where cultural practices collected by local islanders can be safeguarded for current islanders and transmitted to future generations. The digital nature of the platform will enable communities to continue to access information about immaterial heritage even if individual members lose their physical connection to the community. With this, the Island Ark Project team is focusing on the intersection of ICH safeguarding and education. In an effort to empower islanders to preserve their intangible culture while creating educational opportunities through development and practice of ICT skills.

It is absolutely important to state that the network of cultural entries on the web platform will be more than a simple documentation effort. Instead, families and communities will be able to discuss and contextualize their cultural practices on a secure and accessible site, which will keep culture “alive” as users explore and evaluate shared cultural practices together. In line with the conference goal “ICH and ethics”, our aim is to strengthen ICH without commercialization and de-contextualization. Consequently, a sophisticated and user-friendly system of permissions designed to protect the intellectual property of users will help to realize this; moreover, a safeguarding mechanism will be built into the platform so that only authorized users will be able to access “secret” or private community practices. Naturally, the final platform will be able to host many different types of media, including pictures, videos, text, and audio files.

Another important aspect of online cultural preservation centers on harnessing the skills of
the younger generation. Our project will support intergenerational collaboration between technically skilled youth and older generations in order to make traditional knowledge about intangible cultural practices available for all members of the community. Furthermore, since education and technical literacy are vital to the success of the project, we are developing programs to improve technical skills in rural or less-connected areas. These trainings and workshops on basic computer and Internet skills will be provided to island communities started successfully by means of a pilot study in Palau in early 2016.

More information about the project at https://islandarkproject.org/
Safeguarding Intangible Cultural Heritage of George Town

Ms. Ming Chee Ang  
Georgetown World Heritage Incorporated(GTWHI)  
Penang, Malaysia

George Town World Heritage Site consists of a physical area of about 259 hectares with about 5,013 of tangible cultural heritage such as buildings, sites and monuments. It is not a huge site but it is a unique place with three Outstanding Universal Values, namely Criterion 2, 3 and 4. The unique townscape of George Town has been the backdrop of the multicultural living interactions for the people. While efforts have been conducted for the past few years in the protection and management of the tangible heritage, it remains challenging in safekeeping and safeguarding the memories, knowledge and ideas of the past.

My presentation will focuses on three level of ongoing programmes conducted by George Town World Heritage Incorporated.  
1) Research, Data Collection and Documentation  
2) Community Education and Outreach: George Town Heritage Celebrations  
3) Sustainable Apprenticeship and Transmission

Through these programmes, we aim to identify and enhance the collective identity of George Town, which consists of community from diverse religious, ethnicity, linguistic and social background. Such identity is very important for us to engage the involvement of younger generations, as they are the caretaker of intangible cultural heritage in the future.
Education on Intangible Heritage, Raising Awareness, and the Role of NGOs

Mr. Jungki Kim, Jeonju Korean Paper Forum, Korea

Cheonnyeon Jeonju Hanji Forum was founded in October 2004 by twenty-two professionals including professors, doctors, lawyers, journalists, government employees, and writers who love Jeonju Hanji, the traditional Korean paper. There are one hundred ten registered members currently, with forty-five ardent members who participate in bimonthly meetings held in Seoul, Daejeon, and Gangwon, in addition to the central location of Jeonju and Jeonbuk.

The mission of this forum is to protect and promote Jeonju Hanji, the most superior traditional paper in the world, and to share and educate the professional talents and experiences of individual members.

The forum’s major products include: 1) hosting seminars and discussions on Jeonju Hanji; 2) putting together Hanji excursions to enhance the members’ understanding of paper; 3) publishing “Hanji and I,” the only journal on traditional Korean paper in Korea; 4) participating in family programs at Jeonju Hanji Culture Festival; 5) hosting the first overseas Hanji cultural festival.

In particular, Overseas Hanji Culture Festival, which began in 2007 in Shanghai, China, was held in twelve cities in eleven countries including Russia, Germany, the Czech Republic, Turkey, Morocco, Canada, Australia, India, and Japan. This year’s festival is hosted in Rome, Italy. Twenty-two members will depart from Korea on the 19th to offer programs such as Jeonju Hanji Crafts Exhibition, Hanji Fashion Show, Hanji Market, and Hanji Activities Workshop in Rome for four days to promote the superior quality and diversity of Jeonju Hanji to the Italian people. In addition, the group plans to introduce Jeonju’s Wanpanbon wooden prints, published printed materials, and copied materials to Italian ancient document professionals. In addition, the members have prepared five Hanji Workshop lectures for students at the renowned Rome University of Fine Arts.

Our achievements in the past include the Hanji Festival hosted in St. Petersburg in Russia, which promoted the versatility of Hanji handicrafts from Korea to the youths and college students in Russia, who associated paper handicraft only with Japanese paper art of origami.
1. The group is proud of its identity as the only cultural NGO in Korea that shares the talents of the members.

2. The group participates in Jeonju Hanji Cultural Festival to emphasize that the event is not only for adults, but also for the whole family. Our group hosted booths at the festival, giving out Hanji fans, making balloon arts, and conducting flash mobs.

3. The group offered Hanji lectures and workshops to youths in New Deli, India, Rabat and Marrakesh in Morocco, and St. Petersburg in Russia, which largely raised the awareness of Hanji in those countries. In particular, the group hosted Hanji exhibitions, activities, and shows in celebration of the tenth anniversary of BC Textile Association, which helped us expand exchanges between youths and adults, Korea and foreign countries, and generations.

We are also planning to execute overnight K-Paper School and school field trips, which are part of our effort to promote the connection between family members.
Panel Presentation 2 | Topic 2: Raising Awareness of Public, Especially Youth

Youths: Learning Locally and Having Fun Locally

Ms. Soo-yeon Park
Tongyeong Education Foundation for Sustainable Development, Korea

I. About Tongyeong Education Foundation for Sustainable Development

RCEs are hub cities for sustainable development education, designated by the United Nations University-Institute of Advanced Studies (UNU-IAS) to execute the Decade of Education for Sustainable Development (DESD). Tongyeong is the eighth RCE in the world. An independent foundation was established in 2011 in the city, which opened an Education for Sustainable Development (ESD) hub center for the Asia-Pacific region, and established Sejahtera Forest RCE Tongyeong, which was designated as a part of UNESCO Global Action Programme (GAP). As of 2016, there are one hundred forty-nine RCEs in the world, fifty-six of which are in the Asia-Pacific.

II. Cases of Intangible Heritage Education for Youths in Local Communities

1. Bridge to the World, a Youth Project for Sustainable Tongyeong

   □ Program Overview

   Bridge to the world, which began in 2008, was participated by seven hundred forty-eight youths from Tongyeong up until 2016, with each team executing projects under various themes to make the city sustainable. After the teams completed their research activities in Tongyeong and Korea, three or four teams were selected every year for a field trip to an Asia-Pacific RCE. Upon their return, the teams executed action items to make changes in their homes through this youth-led research and study program.

2. P’cademy (People + Academy), Where Youths Learn Local Traditions

   □ About the Program

   P’cademy is a compound word composed of people and academy, in which traditions that are often considered to be anachronistic are combined with the creativity of the youths in order to recover the relationship between tradition and modernity. The goal of the program is to raise awareness and enhance interest in the local traditional contents represented by
Tongjeyeong Naval Base and Twelve Gongbang (handicraft workshop), and to help the youths network with experts to find their own career paths and design their future, which in turn will foster dreams about sustainable growth of their homes and themselves. The program offered “Super Nubi Star” to learn Tongyeong Nubi, or traditional quilt, in 2011 and 2012, and “Super Lacquerware Star” in 2013. In addition, the quilt program is provided every weekend at the Sehjatera Forest.
Panel Presentation 3 | Topic 2: Raising Awareness of Public, Especially Youth

Ms. Hyun-Sun Bong, World Martial Arts Union, Korea

World Martial Arts Union

WoMAU aims to provide world martial arts community with an institutional center to contribute to the world peace by promoting friendship between peoples through martial arts and by spreading worldwide underlying values of peace and justice of martial arts. In addition, WoMAU aims to effectively preserve, protect and promote traditional martial arts in association with UNESCO, expanding advanced awareness on martial arts and Korea.
II. Presentation Materials – Group Session 2

- Contents -

1. Outline of WoMAU
2. Objectives
3. WoMAU & UNESCO
4. WoMAU & Chungju
5. Major Businesses

01. Outline of WoMAU

- Name: World Martial Arts Union (WoMAU)
- Foundation: 2 Oct., 2002
- Membership: 61 Member Organizations from 40 States
- Status: Non-profit association incorporated
- Location: Chungju-si, Chungcheongbuk-do, Korea
- President: Amb. Chung Wha Tae (Ret.)
- Executives: Chairperson of GM & 6 Vice-Chairperson
- Secretariat: Secretary-General Amb. Donghwan Choi (Ret.) and 4 staffs
- Website: www.womau.org

Members: 50 Organizations from 40 Countries
II. Presentation Materials – Group Session 2

☐ Purpose and Objectives

–Article 2 (Purposes)
The Union aims to contribute positively to world peace through the exchange of personnel, materials and information in terms of martial arts from various countries and formulating the values of peace and justice through systematically collecting, exchanging and disseminating materials relating to traditional martial arts.

02. WoMAU & UNESCO

Achievement 1.

→ played a decisive role in including martial arts in the ICH of UNESCO

※ Taekkyeon was inscribed on the Representative List of UNESCO in 2011

6th ICH intergovernmental Committee’s meeting (Nov. 28, 2011)
02. WoMAU & UNESCO

**Achievement 2**

Events hosted or organized by WoMAU such as Chungju Martial Arts Festival, the General Meeting and others events are eligible for being held under the patronage of UNESCO by the status of Official partnership.

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02. WoMAU & UNESCO

**Achievement 3**

Brought about UNESCO Category 2 Institute (International Martial Arts Centre)

→ UNESCO had specific consultation making WoMAU a platform of TSG

* UNESCO approved it in 2012 on the premise of involvement of WoMAU.

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| Meeting about Feasibility study with UNESCO (17/09/17) | Meeting in Korean national commission for UNESCO |
02. WoMAU & UNESCO

- WoMAU Website is linked to UNESCO Website
- Major partners of UNESCO Website: JOC, WADA, FC Barcelona, etc.

02. WoMAU & Chungju

- WoMAU is funded by Chungju for the operation of the secretariat and business
- WoMAU organizes martial arts events a major event of Chungju World Martial Arts Festival hosted by Chungju
03. Major Businesses

- Annual General Meeting
- Chungju World Martial Arts Festival
- Academic Conference
- Youth Development
  - Martial Arts Camp
  - Teacher’s Martial Arts training
- Governmental Sponsored Program
  - Cultural Partnership Initiative of the Ministry of Culture, Sport and Tourism
  - Korea Foundation of the Ministry of Foreign Affairs
- Exchanges with Member Organizations
- Museum
- Public Awareness

Chungju Martial Arts Festival, AGM & Academic Conference

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<th>Festival closing Ceremony</th>
<th>Festival program</th>
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<td><img src="image1" alt="Festival closing Ceremony" /></td>
<td><img src="image2" alt="Festival program" /></td>
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<td>AGM</td>
<td>AGM</td>
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II. Presentation Materials – Group Session 2

04. Major Businesses : Youth Development

- Youth Martial Arts Camp

- Teachers’ Training Program

04. Major Businesses : Government Sponsored Program

- Cultural Partnership Initiative (CPI) of the Ministry of Culture, Sport and Tourism

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- Korea Foundation of the Ministry of Foreign Affairs

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<th>Greece</th>
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04. Major Businesses : Exchanges with Members

- **Federation S-Petersburg Sambo (2009, 2010)**
  - exchanged martial arts with Moscow and Vladivostok, Russia
- **World Hellenic Pangration Federation (2011)**
  - exchanged martial arts to mark the 50th anniversary of diplomatic relation with Greece
- **World Horseback Archery Championship (since 2011)**
  - supported World Horseback Archery Championship by WoMAU patronage

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04. Major Businesses : Exchanges with Members

- **Vietnam Vovinam Federation (2012, 2016)**
  - exchanged martial arts to mark the 20th anniversary of diplomatic relation with Vietnam (Hanoi)
  - supported Ho Chi Minh City International Martial Arts Festival 2016 (HCMC IMAF 2016) by the patronage of WoMAU and WoMAU members’ attendance.

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04. Major Businesses : Public Awareness

- WoMAU Website : www.womau.org
- WoMAU News (published twice a year)
- Press release
  - TV, Radio, Daily Newspaper, specialized Newspaper, etc.
Raising Youth Public Awareness through ICH Projects

Ms. Odgerel Odonchimed, Arts Council of Mongolia, Mongolia

This presentation will start with short information about Mongolia, its people in general and youth of Mongolia, so audience could understand in which circumstances we lived in the past and living now. It will focus on today’s government approaches on safeguarding intangible cultural heritage and some projects government has completed in the past and continuing to carry on. The second part of the presentation will start with introduction of Arts Council of Mongolia (ACM) and its programs and after this it will share with ACM youth education programs on safeguarding intangible cultural heritage and then in the end will talk about challenges we face in Mongolia.
Social Healing through Education on Intangible Heritage

Mr. Seunghan Im, Korea Culture and Art Center, Korea

The city of Jeonju in Jeollabuk-do continues to offer education based on intangible cultural heritage. I would like to discuss the social healing achieved through education on intangible cultural heritage of paper fan, and talk about my personal experience and know-how, linking them with the cases studies of Jeonju Crafts Exhibition Hall, Jeonju Fan Culture Center, and Han Culture Center.

I provided local specialty culture and arts education for disabled people from 2011 to 2012, through which I strived to help the handicapped to understand the high value of intangible cultural heritage and contribute to the establishment of Jeonju as a city focused on traditional culture. The classes went on for two hundred seventy hours, in a total of thirty sessions in a year. Moreover, my traditional craftwork culture activities offered to public employees allowed them to make fans, participate in traditional percussion performance, experience natural dye, and create metal craftwork, and I invited students at Pungnam Elementary School to participate in Saturday Ggumdarak Culture and Arts Education. Currently, I am continuing to host culture and arts educational programs for the local general public, youths, and children, along with lessons on intangible cultural heritages. My goal is to improve appreciation for traditional culture, and highlight the value and awareness for the concept and practice.

I provided eighteen hundred hours of education on intangible cultural heritage for disabled people in sixty sessions over a two-year period. The program helped many participants to understand the value and the importance of intangible cultural heritage and improve their awareness of local cultural heritages. In particular, the program offered invaluable opportunities to experience cultural pride by taking on the challenge of engaging in activities related to intangible cultural heritages. For youths and children who came into contact with intangible cultural heritages they cannot easily experience in classroom settings, the educational program gave them a change to understand the importance of the local culture and develop various opinions about culture of different regions. Despite such achievements, the program stopped short of understanding the importance and value of intangible cultural heritages. Although their value was recognized through information, activities, experience, and awareness-raising, it was truly difficult to find the will to learn and develop various cultural heritages. This is because many culture and arts education
programs were dragged behind by many limitations such as the restriction in time, subject, budget, and space, in turn degrading into one-time projects.

Then, we must now ask ourselves what is the relationship of education on intangible cultural heritage and social healing. Regardless of whether one has disabilities, or of his or her age and sex, education on intangible cultural heritages is crucial because it can form the bedrock of our cultural existence; indeed, intangible culture is the most basic and foundational element of life. In spite of such facts, the evolution of modern material culture and the information technology rendered intangible cultural heritages as a subject of interest by some privileged classes or interested individuals. Because of this, there is a need to provoke multilateral efforts to raise awareness about intangible cultural heritages through policy and administrative support. In particular, the authorities must break away from intangible cultural heritage education solely focused on traditional music (in the national music educational curriculum), in order to develop, test, and use various educational contents on a wider range of subjects on intangible heritage. Furthermore, an expert institution for education and development of intangible cultural heritage is required.
Social Inclusion and Healing through ICH Education

Mr. Song Seng, Cambodian Living Arts, Cambodia
II. Presentation Materials – Group Session 2

We believe arts are at the heart of a vital society.

We envision the arts and cultural expression as essential to a thriving future for Cambodia.

Cambodian Living Arts’ mission is to be a catalyst in a vibrant arts sector, inspiring new generations.
## The CLA Model of Arts for Transformation
1998 – 2020 and beyond

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<td>Emerging artists and managers</td>
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<td>INNOVATION</td>
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### Revival through transmission
II. Presentation Materials – Group Session 2

Identity, healing, inclusion

A new generation
Communication and Peace through Music

Mr. Dong-gwon Yang, Music for One Foundation, Korea

Since its foundation in 2005, the Music for One Foundation has imagined and practiced everything possible through music through various projects based on the belief that everyone can be one in music. The foundation will give the power to overcome difficulties for those who are in extreme situations such as poverty and conflict, and let them live a pleasant life beyond the fierce reality. For musicians, it hopes to have a communication and sharing opportunity, a model of a 'good musician', a music that is not simply rhythm and melody, but a power that breaks down all the walls and unite them. It is our vision to pursue 'One' as a spiritual being.

In Korea, Harmonination Orchestra education developed by professional educational engineering technique is used to develop human mental, physical and social ability and to educate mature citizenship. Harmonious orchestra education is being steadily carried out in various centers throughout the country. Particularly, we focus on low-income children, North Korean defectors and children from multicultural families, and strive to have opportunities for the underprivileged to come into contact with culture and arts.

By applying these educational methods overseas, the importance of culture and arts, especially music in the regional development through the cooperation of culture and arts development, is noticed not only in one-time cultural arts performances but also steadily cultivating music professionals to create jobs, and to develop a positive system that contributes to local development. Overseas projects started in 2011 and 2012 in Tanzania and Cambodia, respectively, are working with local NGOs, educational institutions and governmental organizations to ensure sustainable music education for music majors and local residents in overseas marginalized regions.

As a project for local development through music, Gift for Music, a music service activity that is conducted as part of a regional survey and a short-term project, a musical instructor dispatch activity that is most desperately needed in a local music education field, and a scholarship support project, the foundation wants to activate local communities and cultivate professionals.

But most of all, the moment when the power of music shows the greatest is the moment when we communicate with the public through the show. The Music Foundation for One is
conducting a variety of concerts every year to share social awareness on environmental issue and peaceful pursuit with the public, and pursue integration through music. The foundation conducted various projects such as a green concert to disseminate messages on environmental and ecological issues, a peaceful prayer concert with a message of peace, a one-Korea festival, and a group that invites members from various countries in Asia to pursue harmony in ASEAN, Asian Youth Choir for One chorus performance and 'Music for Peace' concert with the UN orchestra in celebration of the 70th UN Day.
Group Session 3 | Urban Renewal, Community Development and ICH

**Topic 1 | ICH and Inclusive Economic Development**

Panel 1 | Ms. Ananya Bhattacharya, Banglanatak.com, India
Panel 2 | Mr. Al Modesto M. Valenciano, Balay ni Atong, Philippines
Panel 3 | Ms. Hee-kyung Choi, International Women & Family Foundation, Korea
Panel 4 | Ms. Seungmi Lee, Nambu Market Global Masterpiece Enterprise Organization, Korea
Panel 5 | Mr. Sang-woo Yu, Sulocity, Korea

**Topic 2 | ICH and Community Vitalization**

Panel 1 | Mr. Lokesh Paliwal, Merijanmbhumi, India
Panel 2 | Mr. Sahebrao Ramrao Khandare, Indian Institute of Social Sciences and Folklore Research – Parbhani, India
Panel 3 | Mr. Jihun Kim, Adda Creative Arts Association
Panel 4 | Mr. Yeongsam Kim, Ulsan Ong-gi Festival Organizing Committee

**Topic 3 | ICH and Social Inclusion**

Panel 1 | Mr. Saifur Rashid, Nagorik Uddyog
Panel 2 | Mr. Seungjin Yu, Wanju Chang-po Village, Korea
Panel 3 | Mr. Seokje Lee, Inter-City Intangible Cultural Cooperation Network
Panel 4 | Mr. Heajin Jeon, Jeollabuk-do Art Association for the Disabled, Korea
[Summary]

Group Session 3

Topic: Urban Renewal, Community Development and ICH

Overview
ICH is very important asset of community and can be the driving force for the community development. Vitalizing ICH strengthen the community identity and self-respect, that lead to the social cohesion. In this process, community can develop their foundation acting as social and political agents. In other words, vitalizing ICH contribute to the economic and social well-being of communities. ICH is related to sustainable cities and community development. It is included as one of the targets under SGD Goal 11, ‘Make Cities and Human Settlements Inclusive, Safe, Resilient and Sustainable.’ Furthermore, the New Urban Agenda to be adopted at the Habitat III Conference in October 2016 also encourages states to better take culture into account, including intangible cultural heritage, in urban development. In this session, NGOs will share their experiences and cases in regard to the urban renewal and community development through vitalizing intangible cultural heritage.

Participating Organizations: Jeonju Social Economy & Urban Regeneration Center, ICLEI (Local Governments for Sustainability), Banglanatak.com, Balay ni Atong, Nambu Market Global Masterpiece Enterprise Organization, Sulocity, International Women and Family Foundation (IWFF), Merijanambhumi, Indian Institute of Social Sciences and Folklore Research, Parbhani, Adda Creative Arts Association, Ulsan Ong-gi Festival Organizing Committee, Nagorik Uddyog, Jeollabuk-do Art Association for the Disabled, Wanju Chang-po Village, Inter-City Intangible Cultural Cooperation Network (ICCN)

Keywords: Community restoration, community renewal, community well-being, community development, etc.

Related SDGs

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<td>9.1</td>
<td>Develop quality, reliable, sustainable and resilient infrastructure, including regional and transborder infrastructure, to support economic development and human well-being, with a focus on affordable and equitable access for all</td>
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<td>10.2</td>
<td>By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status</td>
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<tr>
<td>11.3</td>
<td>By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries</td>
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<tr>
<td>11.7</td>
<td>By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities</td>
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TOPIC 1: ICH AND INCLUSIVE ECONOMIC DEVELOPMENT

Chair: Ms. Bong-hee Son, ICLEI East Asia Secretariat

Panelists: Ms. Ananya Bhattacharya (Banglanatak.com), Mr. Al Modesto M. Valenciano (Balay ni Atong), Ms. Seungmi Lee (Numbu Market Global Masterpiece Enterprise Organization), Mr. Sangmu Yu (Sulocity), Dr. Hee-kyung Choi (International Women & Family Foundation)

1. Ms. Ananya Bhattacharya
   The presenter explained the social enterprise banglanatak.com and how it is improving, recognizing, safeguarding ICH as well as promoting, economic, gender empowerment, inclusion and engaging all members of a community. The presenter also emphasized how locals and artisans are raising revenue by infusing the principles of ICH into the arts, crafts, music and folklore traditions. These efforts are creating and sustaining a tourism market that strengthens the community economically, socially and culturally.

2. Mr. Al Modesto M. Valenciano
   This presentation focused on the North Pilipino textile Inabel. Inabel has been recognized for its beauty, durability and simplicity. Balay ni Atong, a social enterprise, is aiming to revitalize the vanishing skill set needed for the production of quality products that are accentuated with modern influences. The patterns used in Inabel are symbolic and represent different factions of the community. Balay ni Atong is involved in the documentation, preservation, production, as well as focusing on improved wages for the artists, promoting the visibility of the products via museum exhibitions and presentations. Emphasis has been placed on the studying and documentation of the authentic traditional dyes that have been replaced with lesser quality dyes.

3. Ms. Seungmi Lee
   The presenter focused on how Nambu market can capitalize on the principles of ICH as well as influencing the market practices on a global scale. Traditional markets have been a stronghold for local politics, economics and social outlets. While traditional markets can’t compete with modern malls, the gap has been bridged by incorporating youth mall, traditional arts and cultural activities that attract about 6 million tourists a year. These markets have to be self-reliant and conserve their existing functions while attracting both local customers and tourists on a regular basis. Young Korean entrepreneurs are now being incorporated into the traditional markets to attract and engage the younger generation’s interest in the traditional markets. Traditional ways that are time consuming are now being revised to attract professionals who are limited on time e.g. reducing the times needed for cooking traditional food to attract business professional that are limited on time. The
perception of markets accommodating older folks and being inconvenient are in the process of being changed.

4. Mr. Sangmu Yu
This presentation focused on the role of liquor in Korean culture, myths and stories. These myths are not exclusive to Korea but deeply rooted in cultures of the World. Liquor has always had a connection to farming and without it; liquor has no cultural relevance but simply a product. The presented elaborated on the social connections related to liquor (different classes favor different liquors). Due to the poverty of Korea, Koreans could not afford imported drinks. This led to Koreans to copy foreign style of brewing. Korea now boasts a rich culture of traditional drinks and the world is taking notice

5. Dr. Hee-kyung Choi
This presentation focused on IWFF, an organization dedicated to the advancement of gender economic empowerment. The medium-term strategy for UNESCO focuses on gender equality in Africa. Promoting gender equality influences the principles of ICH: improved wages, entrepreneurship, management and marketing skills as well as raising gender awareness. Through these initiatives, women in Vietnam and Laos have become more vocal, participated in politics, increased wages, jobs and leadership. The success of these initiatives is a testament to how gender equality contributes to the sustainability of the ICH principles. The ICH principles are best developed via gender equality in the community, education, and gender sensitive issues
Key Discussion Points

- Banglanatak.com focuses on revitalization of traditional culture which emphasizes gender empowerment, inclusion, cultural exchange collaboration amongst locals and at the national level, generating and sustaining high wages through local cultural activities.

- The need for economic recognition of the community members that are upholding the traditional cultures, respect, education and improving wages above and beyond minimum wages while providing a comprehension of how the global markets operate. Community centers are dedicated to the above measures.

- Promoting skill transmission, education to marginalized groups in rural settings, particularly women who are heavily involved in traditional values as well as providing marginalized groups a sense of inclusion. Events such as festivals have become a powerful medium for accomplishing these feats as well as raising revenues for artists and communities. Festivals have become a means of inclusion, engagement, employment opportunities, community recognition and collaboration.

- Young people have to be engaged in a revival of traditional arts by bridging any gaps that separate the younger generation from the older generation (religious differences, caste and class systems). This strengthens cultural skills and collaboration amongst the diverse community members.

- Raising the focus on gender equality.

- Education, gender equality in the community, raising gender awareness, and increased wages are all aligned with promoting the ICH principles, and improving communities in the world.
II. Presentation Materials – Group Session 3

TOPIC 2: ICH AND COMMUNITY VITALIZATION

Chair: Ms. Ananya Bhattacharya, Banglanatak.com

Panelists: Mr. Lokesh Paliwal (Merijanmbhumi), Dr. Sahebrao Ramrao Khandare (Indian Institute of Social Sciences and Folklore Research - Parbhani), Mr. Jihun Kim (Adda Creative Arts Association), Mr. Yeongsam Kim (Ulsan Ong-gi Festival Organizing Committee)

1. Mr. Lokesh Paliwal
   The presentation focused on bridging rural and urban India. Merijanmbhumi, which translates into ‘Our native land’ examines the emotional and cultural bonds between people. It is a social network that aims to strengthen, widen the resource pool, and connect people for the best practices and resources. All of these efforts transfer into the preservation, exposure, and promoting traditional arts and crafts of India on both local and national levels. This network has provided ownership and generated sustained interest at all levels (rural and national) while promoting aspects of India culture that have become rare. As a result, these rare cultural resurrections are contributing to the recognition of rural areas, their revitalization, and a platform to create and sustain employment opportunities in the tourist markets. The network helps the local artisans in the marketing, branding and the publicity they deserve.

2. Dr. Sahebrao Ramrao Khandare
   This paper high-lighted the contributions of the NGOs utilizing the principles of ICH to increase community empowerment, generating wealth for the poor and marginalized groups.

3. Mr. Jihun Kim
   This presentation focuses on the role of youth in the process of revitalization. Education, culture and support projects engage young artists in living culture and both cultural and urban regeneration. Including the influence of artist drastically raises awareness. Youth tend to exhibit knowledge of local areas and their engagement is significant. Young artists are now visiting rural areas and educating the rural residents on how to improve their livelihood through performances. Incorporating life experiences of people into plays and performances, tends to be more attractive and actively engages and raises the awareness of the audience

4. Mr. Yeongsam Kim
   The presentation focused on the Onggi festival of Ulsan, which highlights the craftsmanship of onggi earthenware. Though the festival lacked any support of the government, recent contributions (funds) from the government have helped revitalized Onggi as a powerful Korean tradition as well as re-connecting Koreans to a part of their culture.
Key Discussion Points

- Focusing the principles of ICH on the rural areas of India, educating locals through their arts and culture, thereby increasing sustained growth, empowerment and improved communities through traditional practices.

- It is imperative to engage and involve the youth in any form of cultural revitalization in our communities. The youth are knowledgeable in local culture and their inclusion bridges generational gaps.

- Do not undermine the efforts of small communities to energize, revitalize and promote essential aspects of traditional cultures into nationally recognized cultural icons.
TOPIC 3: ICH AND SOCIAL INCLUSION

Chair: Mr. Changhwan Kim (Jeonju Social Economy & Urban Regeneration Center)

Panelists: Dr. Saifur Rashid (Nagorik Uddyog), Mr. Haejin Jeon (Jeollabuk-do Art Association for the Disabled), Mr. Seungjin Yu (Wanju Chang-po Village), Mr. Seokje Lee (Inter-City Intangible Cultural Cooperation Network)

1. Dr. Saifur Rashid
   This presentation focused on the marginalized, disenfranchised, economically and politically vulnerable people of Bangladesh (minorities) and how the NGOs are protecting, safeguarding and promoting ICH in Bangladesh. Minority groups are engaged in raising cultural awareness within different cultural sects through folklore, arts, crafts and performances. The awareness efforts are aimed at improving the lives of rural women and artisans who are disadvantaged by raising employment rates, increasing self-reliance in the economic markets, increasing educational standards and supporting the minority groups in their efforts to better their lives while fighting human rights violations.

2. Mr. Haejin Jeon
   This presentation focused on the distinction of disabled cultural arts and education. In recent years, locals as well as national governments have embraced this distinction and are more supportive of the disabled. Due to social prejudices, some disabled people are excluded from society, lack the potential to be self-reliant, and create a situation of despair. This disrupts the harmony of society. A community center that is supportive, inclusive and promotes the awareness of the disabled persons in society has been established in Jeonju.

3. Mr. Seungjin Yu
   This presenter focused on three generations of families living together: grandparents, parents and children. For families to be happy, projects that involve traditional activities such as clothing pounding, first moon celebrations, and character development projects, to mention a few, are encouraged. Traditional Cultural activities that have become rare were introduced, and inclusion was emphasized (the elderly, youth and children). These rare cultural activities were well received by all and several other projects followed suit. These activities have attracted participation by the locals, increased engagement, and ownership of all residents. The principles of ICH have invigorated and energized a once disappearing town.

4. Mr. Seokje Lee
   The presenter spoke about the ICCN, an inter-city tangible cultural Network. The goal of the network is to safeguard, and promote the principles of ICH at the local and state level emphasizing traditional ways of life, a shared belief and a community
that upholds these beliefs. Without community, ICH cannot exist. It isn’t enough for government agencies to encourage the principles of ICH, instead, communities should be at the forefront of ICH innovations.

**Key Discussion Points**

- NGOs are raising social, cultural, political and economic awareness amongst the traditionally disadvantaged, excluded, marginalized minorities that are vulnerable to human rights violations. The NGOs are supportive organizationally while the locals execute the traditional activities (arts, performances, and folklore) intended for socio-cultural and political awareness. Locals are also educated to recognize subtle forms of exploitations.

- The principles of ICH can be implemented at the grass roots levels and does not have to depend on subsidy from the government. Communities are their own best resources.

- The principles of ICH are now at a crisis. These developments can be attributed to urbanization, and the ease of transportation. Communities are beginning to collapse and lose their shared beliefs. We no longer live in communities but in selfish personal space without anything to bind us together. To remedy this situation, government agencies need to promote and educate communities about ICH. Start regeneration at the grass roots, have the community be the main body and the ICH principles should be embraced, owned and executed by the community not experts.
Panel Presentation 1 | Topic 1: ICH and Inclusive Economic Development

Culture, Happiness, Inclusion, Development

Ms. Ananya Bhattacharya, Banglanatak.com, India

Banglanatak dot com is a social enterprise working across India for inclusive development using culture based approaches. The organisation’s flagship initiative for safeguarding intangible cultural heritage - Art for Life (AFL) aims at revitalizing traditional skills in performing arts for augmenting sustainable livelihood options and fostering social inclusion. Since 2005 AFL has led to revival and revitalization of 15+ art and craft forms and fostered socio economic empowerment of 10,000+ folk artists and crafts persons in eastern India. Key strategies used are:

- Revitalisation of skill transmission mechanisms
- Multicultural exchange and collaboration
- Heritage education and promotion
- Development of community folk art centres
- Rebranding of villages as cultural destinations.

From our experience, safeguarding of ICH is a shared resource which contributes to inclusion and development of the traditional bearers and practitioners in the following ways:

- Culture → Skill → Enterprise → Resource generation → Sharing
- Culture → Recognition → Social Inclusion → Owning development charters → Impact on developmental goals (SDGs)

Inclusion and empowerment happens through

a) Addressing of social exclusion and marginalization by strengthening of community identity, recognition and pride: Recognition as an artist and appreciation of traditional heritage leads to improved social status and social inclusion. Excluded groups disenchanted by poverty and hardships of life do not own developmental charters. Strengthening of community identity, exposure and recognition both local and beyond the region leads to greater interest in owning development charters. For example in areas where we worked there was improvement in coverage of sanitation and school education among children. Communities have also overcome barriers of class and caste and are working together to promote their heritage.
II. Presentation Materials – Group Session 3

b) Fostering gender empowerment and exclusion: Women are traditional bearers of ICH. The revitalization process empowers them with improved self-esteem and confidence, decision making skills, ability to make informed choices, greater mobility and income from increased opportunities of performance and production. Outcomes are improved education, reduction in child marriage and domestic violence as they can negotiate their rights and have greater say in family and community.

c) Augmenting income opportunities: Development of cultural heritage based enterprise and community based cultural tourism with the local community as a key stakeholder strengthens the community economically, socially and culturally. It is important to note that ICH can truly empower economically if the artists become creative entrepreneurs engaged in learning and promotion of their ICH and not remain mere wage based producers at the bottom of the supply chain or performers in one off shows. Capacity building for heritage management is critical for inclusive economic development.

The average income of 3,200 folk artists with whom banglanatak started working in 2005 was less than 10 USD per month. Subsistence was mostly from daily labor. Today, art is a primary livelihood for one third of these artists who earn more than 150 USD per month from performances alone. In 2013, banglanatak dot com replicated the AFL model with 3,000 traditional crafts persons with average income of 50-60 USD. Craft was a secondary and seasonal source of income and market linkage was through intermediaries. In 2016, monthly income has risen to 150-200 USD with men and women leading micro enterprises instead of wage based workers. With poverty alleviation and increased income, the interest in traditional legacies has been revived among the youth. This has in turn reversed the trends of migration. Women artists are empowered with improved social and economic status and have stepped beyond the confines of their village. The folk artist communities are now able to meet their needs, build their assets, respond to contingencies in future, improve quality of living and have greater self-esteem and community pride.

While the above section illustrates the impact of ICH safeguarding on inclusive economic development of the traditional bearers, ICH also plays a significant role in urban renewal and inclusive economic development in a larger context of society. It may be pointed out that there has been a paradigm shift in approaches for economic development. Increasing GDP is no longer the only targeted milestone. The carrying capacity of our planet is but limited. Today happiness is considered to be a key indicator of inclusive economic development. Happiness has many facets like values, social and work conditions, generosity etc. other than income. The role of ICH in urban renewal may be understood in this context. Key strategies used by banglanatak dot com are engaging young people and promoting cultural diversity and pluralism. Our urban cultural space Akhra operational since 2011 in a heritage building has emerged as a space for collaboration and showcasing by young artists. Musicians from 20 countries have performed in our international peace music festival Sur Jahan since 2011. Our initiative Musi Cal promotes music entrepreneurship. For us festival is
not only about showcasing performance but pays a key role in connecting local talents to global cultural networks. Our initiative Cam Era encourages young photographers to document their heritage and this is showcased in public space photography exhibitions thus making the larger community aware. Students of art and design are regularly engaged in workshops with traditional artists. A key impact of our endeavors has been self-employment and start-up business ventures offering ranges of culture-based products and activities like heritage tourism, cultural events, integration of ICH in festival decoration, design studios etc. Outcomes thus range from deeper appreciation of the other, promotion of peace and harmony to recognition of role of culture in increasing community vitality, building of new aspirations and creation of new opportunities of creative and social enterprise and entrepreneurship. ICH is thus indeed a wellspring for vitalizing human well-being.
Panel Presentation 2 | Topic 1: ICH and Inclusive Economic Development

Mr. Al Modesto M. Valenciano, Balay ni Atong, Philippines

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<tr>
<th>SLIDE 1</th>
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| **Inabel**
PHILIPPINE TEXTILE FROM THE ILOCOS REGION

Inclusive Economic Development through ICH Safeguarding |

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<tr>
<td><strong>Inabel</strong> is the precise term for woven cloth produced on the Ilocano loom and embodies the characteristic attributes of an Ilocano Abel, which is made of cotton, well-woven and with straight-neat edges. The Inabel is distinguished from all other Philippine and even Asian textiles for its sturdiness in construction, stark simplicity of design, and practicality in function.</td>
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<th>SLIDE 3</th>
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<td>Spindle whorls of earthenware, used to weigh down threads as these were spun from fibers have been found in pre-Hispanic burial sites in Calanunuan, Sinait.</td>
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History records that cotton-loom woven textiles called *inabel* were rooted traditions at the time the Spanish colonized the Ilocos Region in 1572. This has only recently been given solid evidence through archaeology. Spindle whorls of earthenware, used to weigh down threads as these were spun from fibers have been found in pre-Hispanic burial sites in Calanunuan, Sinait.
From the early years of Spanish colonization of the Ilocos, Llocos cotton and cotton textiles were already regarded for their premier quality so that part of the tribute was collected in cloth and the other part in gold.

It has been noted that the military uniforms of the colonial government from 1826 to 1827 came from the looms of Ilocos. Inabel production was so robust that in 1847 the number of looms in the Ilocos roughly totaled to 20,000.

Under the colonial government, the Spaniards began to take interest in the Ilocano woven canvas *manta* which was known for its durability and strength, and was endorsed as excellent material for sails of galleons in the same manner that it was utilized locally as sails for boats, *barangay*, *viray* and other local sea-faring vessels.
Inabel of the Ilocos provinces has always had a good market, from the time of Spanish colonization when there was great demand for this sturdy fabric for use as sails in the great ships of the era, to the early 20th century when it was used for blankets handed down through generations. Many of the lowland weaves were bartered for upland gold and minerals, with the textile finished by the Itneg with their distinctive embroidery and joinery into intricate ritual textiles and blankets. Recognized as outward signs of wealth and prestige, these precious heirlooms were brought out only for special occasions.

Handmade and based on traditional designs and patterns, Inabel is a strong brand and presence, but cheap industrial textiles made significant inroads into its market in the years following World War II. While small pockets of loyal followers remain, the weaving of Inabel has become more and more scarce over the years. Time was when practically every household had its own weaving loom, with the menfolk engaged in growing cotton and sourcing the dyes and colorants, while the women took care of ginning, spinning and dyeing the threads, and weaving the fabric. For years now, no one has been growing cotton in Ilocos, except for small experimental research farms. Ginning and spinning facilities expect tons of material, instead of the modest volumes required for home-based weaving.

These days, pre-colored polycotton yarns are the main materials available, making the end products much less desirable. In the markets of the Ilocos (Norte and Sur, La Union and Pangasinan, with Abra which is technically part of the Cordillera Administrative Region), we can still find handwoven textiles, mainly blankets, pillow covers, napkins, and runners, but contemporary production pales when compared to the all-cotton products fashioned before World War II.
| SLIDE 10 | Lack of market acceptance has led to cheaper prices for Inabel – a major disincentive to continue production, and inter-generational transfer of weaving skills. Sadly, there are now very few areas of Inabel weaving, most of which are centered on aging women in small cities, scattered in the wide expanse of the Ilocos provinces. Most of the weaving is done seasonally, as part-time work between the planting and harvest seasons. |
| SLIDE 11 | Today, there are less than 300 active weavers in the region, some weaving traditions have died with the weavers and some weaving communities have vanished. |
| SLIDE 12 | As a social entrepreneur and artist, I took advantage of my latent interest in Inabel, my linkages with weaving communities, and artist's eye for innovation and design, in establishing Balay ni Atong (literally House of Atong). While our operations are centered in my residence at the Pindangan Church Ruins in San Fernando, La Union, the weaving is done in a number of communities, with dyeing and other finishing activities in small sites found in Abra. We strongly oppose uprooting of weavers from their own communities because doing so would kill the weaving traditions in the community. |
II. Presentation Materials – Group Session 3

| SLIDE 13 | What we have done in Balay ni Atong is to innovate traditional designs and color ways, create standards and a system for production and finishing, and a bridge to market the finished products in the Philippines and abroad. Traditionally, the Inabel color palette is rather limited: indigo, red, yellow, green, black, gray against the natural color of cotton yarn. Patterns are more varied: flowers and leaves, fruits, trees, animals, stars, whirlpools, rivers, sky, and the other elements of the natural environment. |
| SLIDE 14 | Perhaps the best known is the binakol with kusikus or whirlpool patterns, often described as op art due to the modern graphic elements that seem to “palpitate” and come alive. Followers of the artist Victor Vasarely would be very familiar with these patterns and colors. The repeating patterns of binakol are identified with Inabel, although there are a few examples observed in at least one other weaving tradition—that of Iloilo in the Visayas. |
| SLIDE 15 | What we have done is to play with the scale of the kusikus elements, introduce new colors, and isolate elements such as the lines that link the round kusikus patterns in traditional binakol to be used as independent patterns in themselves. |
II. Presentation Materials – Group Session 3

| SLIDE 16 | A similar attempt was done with the insukit patterns of leaves, flowers, stars, grapes, animals including the two-headed eagle, symbol of the Augustinian Order, and pet of the mythical Ilocano Lam-ang. The pinilian patterns were given similar treatment. |
| SLIDE 17 | In addition, we adopted the traditional Itneg joinery to connect the individual panels of Inabel. In some cases, the joinery patterns, typically of frogs, rice stalks, fingernails, centipedes, and spiders, are utilized as decorative patterns in the finished blankets, shawls, pillow covers, runners, napkins, and other products. |
| SLIDE 18 | This high market acceptance of Inabel fabrics as artisanal textiles has enabled weavers to sustain their livelihood, and participate in experiments that make their products better and more acceptable to increasingly discerning markets. |
Balay ni Atong focuses on working with at least 10 weaving communities found in the Ilocos region by .....

1. Reintroducing the traditional weaves and patterns found in the study collection.

2. Improving material inputs of the weavers.
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<th>SLIDE 22</th>
<th>3. Improving the quality of output through close monitoring of the weaving communities.</th>
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<td>SLIDE 23</td>
<td>4. Educating the weavers to use modern communication mediums and banking systems for transactions to facilitate orders.</td>
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<tr>
<td>SLIDE 24</td>
<td>5. Providing a higher pay for good quality of work produced. Make sure that weavers are paid the minimum wage if not more than required by the law.</td>
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II. Presentation Materials – Group Session 3

SLIDE 25
6. Training younger weavers to take over the craft in the future. It is the centers policy not to take out weavers and relocate them to factories because doing so would kill the weaving tradition in the communities.

SLIDE 26
7. Joining local and international shows to market Inabel as an artisanal craft.

SLIDE 27
In order to sustain the viability of our products, we established the Study Center for Traditional Hand Woven Textiles of the Northern Philippines, now housed at the Balay ni Atong in Pindangan Ruins, San Fernando, La Union. The center constantly works on the following:
| SLIDE 28 | 1. Preservation and conservation of more than 200 textiles in the study collection dating from the late 1800's to the mid-1900's. |
| SLIDE 29 | 2. Documentation and study of the traditional weaving patterns found in the study collection by reproducing them and recording the process. |
| SLIDE 30 | 3. Study and record the traditional dyes and materials used. |
| SLIDE 31 | 4. Documentation of the various weaving traditions in the region. |
| SLIDE 32 | 5. Dissemination of information about Inabel through talks and exhibits in museums. |
| SLIDE 33 | 6. Selecting and training young weavers to apprentice with more senior weavers—to ensure continuity of the craft and profession. |
Researchers on Inabel will find a rich source of information and materials on the weaving traditions of the Northern Philippines at the Center.

We have learned enough about Inabel to love the textile and the people who create it. We hope that the time will come when Filipinos will not only recognize Inabel as a beautiful textile, but also value it as a modern and practical expression of our national identity. Only then will we be assured that the Ilocano craft of hand looming will survive the ravages of modern commerce.
Panel Presentation 3 | Topic 1: ICH and Inclusive Economic Development

Enhancing Women’s Economic Power and Achieving Gender Equality through Intangible Cultural Heritages

Ms. Hee-kyung Choi, International Women & Family Foundation, Korea

The International Women & Family Foundation (IWFF) is an NGO established to improve the quality of life of women and families worldwide. The foundation focuses on the strengthening of economic capacity of developing countries, enhancing the health of mothers and children, and the expansion of gender mainstreaming in particular. Major activities include support for Women’s Job Training Center program in Vietnam and Laos, policy training for job capability development for women in developing countries, policy training for gender mainstreaming, and international conferences for enhancing the health of mothers and children, which are funded by official development assistance (ODA). IWFF was recognized for its efforts to enhance women’s capabilities and gender equality, obtaining approval as an advising NGO for the UN ECOSOC. The activities of the IWFF are under international attention because increasing women’s economic capability is directly related to gender equality, and eleven of seventeen Sustainable Development Goals (SDGs) are related to gender equality, in turn.

As such, there is a need to recognize the importance of gender equality, which is the basis of the SDGs, in the field of intangible cultural heritage. Gender equality is an important issue in the UNESCO as well; two top priorities emphasized in UNESCO Medium-Term Strategy 2014-2021 are “Africa” and “Gender Equality.” As a strategy for gender equality, UNESCO promotes a gender-sensitive program plans focusing on boosting social, political, and economic capabilities of women and men. Article 181, Chapter 6 of the Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage also discusses gender equality.

As such, I would like to analyze how the strengthening of women’s economic power through intangible cultural heritage can bring about improved gender equality. An example is the project titled “Taking a Value Chain Approach towards Local Economic Development and Women's Economic Empowerment,” in which many institutions and individuals participated, including Hoa Tien Textile Cooperative (composed of Thai minority women), the International Labor Organization (ILO), Food and Agricultural Organization (FAO), other UN institutions, and Vietnam Handicrafts Exporters Association. By supporting silkworm farming activities, this project set a goal of improving the quality of life for local residents in Hoa Tien, Vietnam. One major program in the project is the empowerment of a
cooperative composed of village women. Although silkworm farming is transmitted from a mother to a daughter, the exodus of young women to big cities endangered the silkworm farming techniques. As such, the members of the women's cooperative were educated on management and marketing techniques, entrepreneurship, gender equality, and other subjects for vitalizing their business. In addition, the foundation provided gender sensitivity education for local government employees and workers at related institutions to teach them about the situation that these women silkworm farmers face, such as their low level of education, restrictive mobility, and work-life balance problems. Such efforts provided specific help to the activities of the local women, and the foundation began to document the silkworm farming techniques in order to protect the cultural heritage of this Thai minority group.

Such activities gave confidence to women, who began voicing their opinions in the local community more actively. With a female city council member, women's political influence also increased. The generation of good jobs and increase in income also positively affected the enhancement of female leadership. This case shows that the intangible cultural heritage in the form of silkworm farming can improve women's economic capabilities, which in turn brings gender equality. Ultimately, gender equality can be the foundation of sustainable local development.

What, then, is the role of NGOs in economic development and gender equality through intangible cultural heritage? I would like to make two suggestions to the Korean government in this matter. First is to expand or diversify intangible cultural heritage ODA in terms of size and content. In particular, there is a need to develop more projects for local residents for the local development of beneficiary countries. Second is to recognize that the agents that can best execute local-level projects are NGOs working on the issue of intangible cultural heritage. As such, the participation of NGOs in the Asia-Pacific region in intangible cultural heritage projects will contribute to the sustainable development of local economies.
Panel Presentation 4 | Topic 1: ICH and Inclusive Economic Development

Approaching the Value of Intangible Cultural Heritage to Establish World-Class Tourist Markets

Ms. Seungmi Lee
Nambu Market Global Masterpiece Enterprise Organization, Korea

Traditional Markets in Jeollabuk-do (From “Jeollabuk-do Traditional Market Vitalization Research,” 2011)

- Number: 72 markets in Jeollabuk-do (5 in Jeonju / 1,550 nationwide)
- Average age of the merchants: 52.5
- Business types: Clothing/shoes: 17.5%, agricultural produce: 17.1%, seafood: 14.2%, other retail: 12.5%
- Average monthly profit: KRW1,418,000
- Intention to give business to child: 13.6%
- Reasons for customer preference: Ample selection of fresh produce 48%, inexpensive prices: 24%, emotional familiarity: 12%

Traditional markets of the past distributed most of the daily necessities, executing not only economic function, but also cultural function of information sharing and emotional exchanges. In today's world, however, the diversification of distribution structure including warehouse stores and online shopping reduce the role of traditional markets. While traditional markets have advantage in primary products, but even this is being pushed to competition with larger distribution companies. In consideration of the current average sales and merchant age in traditional markets, a breakthrough point must be found, or the markets will continue to decline.

A Study of Visitors to Jeonju Nambu Market

- Number of stores: Approximately 500 (285 pre-existing stores/ 33 in the youth mall/ 45 in the night market/ 150 street stalls
- Business types: Retail 37.3%, restaurants 30.7%, wholesale: 19.3%, manufacturing 7%
- Visitor demographics: General public (high rate of women, married, over 50, and office workers), tourists (high rate of women, unmarried, 20-30s, college students), foreigners (high rate of women, Asians and North Americans, 20s)
- Differentiation projects: Youth mall project was installed in 2011 and night market in 2013 to develop the market into a tourist market in connection with the Hanok Village
- Reasons for visiting: General public (shopping 72.7%, eating 40.1%, sightseeing 12.5), tourists (eating 70%, sightseeing 39.4%, shopping 2.9%), foreigners (sightseeing 60%, eating 38.1%, shopping 25.7%)
Similar to other traditional markets, Nambu Market also has merchants who are mostly over fifty years old, but the beginning of youth mall project in 2011 started the change of merchant demographics. The addition of night market project in 2013 transformed the market in connection with Hanok Village, being lauded as a model case of market vitalization project.

However, retail and wholesale merchants who play a more traditional role of previous markets became more discontented, as the new projects cater towards tourist products and food items. There is a need to find a solution for wholesalers and retailers who make up a high proportion of Nambu Market, in order for it to become a world-class tourist market.

Nambu Market Master Store Nurturing Project

Master Store Nurturing Project, subordinate to the Global High-Quality Market Project, coordinates with traditional Korean clothing (hanbok) stores in order to expand the function of four buildings where tailors and clothing repair stores are concentrated. The market features high-quality, small-scale handicraft manufacturers as well. Although the function has declined, in line with the fact that traditional markets of the past featured sellers who were also makers, the new development strategy views the professionalism of merchants on the products they sell and their ability to directly communicate with the customers has their competitive edge. In addition, Master Stores will process the primary products from other stores in the market, or deliver the manufacturers’ products to other markets, thereby strengthening the communal bond between the merchants.

Five Master Stores are set to be fostered by early 2017, in the textile areas including Hanbok making and custom design bags. The authorities are developing educational programs in cooperation with existing tailors in the market, in order to draw a bigger picture for the future.
Panel Presentation 5 | Topic 1: ICH and Inclusive Economic Development

Mr. Sang-woo Yu, Sulocity, Korea
Panel Presentation 1 | Topic 2: ICH and Community Vitalize

Merijanmbhumi for Cultural Renewal
An Innovative Approach to Preservation and Sustainable Development of Mewar’s Intangible Cultural Heritage

Mr. Lokesh Paliwal, Merijanmbhumi, India

1. Introduction

Merijanmbhumi means “Our Native Land” and is a project to use internet, SMS and cell phone tech to bridge the growing social, cultural and economic gaps between India’s urban and rural worlds. It connects villagers with each other and their migrant members to lessen disparities, strengthen communities and accelerate meaningful development.

PHASE I: PROTOTYPE TESTING (SUCCESSFULLY COMPLETED) After two years of work, our Five Merijanmbhumi sites now link a thousand rural households with urban migrant villagers who still care for their native communities and the friends and family they’ve left behind. As our YouTube gallery demonstrates, this network has already had important personal and social impacts, and as it spreads it can have profound economic and
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democratizing effects as well.

**Objectives of Merijanmbhumi:** Guided by its mission of lessening disparities, strengthening communities and accelerating meaningful development through rural/urban networking, Merijanmbhumi’s objectives are as follows.

1. To establish, operate and maintain **Merijanmbhumi Village Centers** that are each equipped with computers, internet connections, their own sub-domains, Web/SMS interactivity, and webmaster/moderators to widen our networks of villagers and NRVs (Non-Resident Villagers).

2. To increase the active interaction of various communities, groups and individuals and raise awareness through exchange of information of social importance.

3. To identify, promote and conserve Intangible Cultural Heritage assets in connected regions with archival digitization, database compilation, and the promotion of ICH public events.

4. To explore global market opportunities for local sustainable community development.

5. To cultivate NRV networks as regional development resource pools.

6. To explore, design and implement innovative programs like “Shakti Sunday” and “Merijanmbhumi Rural Tourism” to enhance awareness and protection of regional ICH.

7. To encourage local/state/central government agencies, NGOs, groups and individuals to use our novel technologies to more efficiently monitor and manage their development programs.

2. Merijanmbhumi in the cultural realm:

**Two focal domains:** (i) Performing arts, (ii) Traditional Craftsmanship

In rural India, where most people subsist on less than a dollar a day, finding outside markets for their traditional products or arts would be an incredible godsend. Once fully developed the Merijanmbhumi network could offer a global/local *fair trade* platform to untold thousands for such commerce and change their lives dramatically. Many local products such as unique crafts, ethnic arts, organic foodstuffs, and medicinal plants are languishing because they lack proper marketing, branding and publicity. Merijanmbhumi websites is trying to offer these products the necessary visibility to develop demand, increase tourist flow, and provide many new creative work opportunities.

**Current areas of Merijanmbhumi involvement in cultural realm:** MJB is now focusing on two domains in this arena: “Gavari” an electrifying performance art of Mewar’s tribal
people, and the “Terracotta Art Traditions of Molela.”

**GAVARI** - Gavari is an annual itinerant 40-day folk opera featuring dance, chants and skits from myths, history and current politics. Merijanjmbhumi hopes to bring wider attention to the profound indigenous messages of this tradition as well as its imaginative virtuosity.

**Terracotta Art Traditions of Molela** – This ancient craft centre produces unique pottery, idols, statues and decorative friezes with skills that are centuries old. Their divine idols in particular have been ritual necessities in many local temples and tribal shrines. MJB is trying to bring more national/international exposure to this marvelous craft, which is languishing due to modern globalized tastes and dwindling urban demand.

3. Strategic practices of Merijanjmbhumi in cultural realm:

   a. Identification and documentation of ICH assets & treasures

   **Identification and research** – Merijanjmbhumi village networks with their SMS-web tech help in conducting field surveys and attitude analyses to identify current knowledge or opinions regarding a wide variety of subjects. This helps foster more inclusive and informed approaches in many problem-solving arenas and invites more active participation by residents in development decisions and implementation scenarios.

   **Documentation, digitization, database creation** – Merijanjmbhumi is primarily a
grassroots technology project to foster and implement activities that sustain/develop different aspects of rural society and culture. We thus can also offer low cost digitization/documentation of important ICH as well. Merijanmbhumi’s different village centers, webmasters, members, associated groups and allies all can help us collect/compile important data, documents, photographs, recordings, etc.

Recent Specific ICH-related Activities – help in the development/promotion of:

**Gavari** - Mewar’s electrifying tribal dance-drama: An Illustrated Introduction

A lushly illustrated English booklet available online at Amazon.in

“A brief illustrated introduction to the spectacular, centuries-old but still "undiscovered” Gavari dance-drama, the Bhil tribe’s 40-day folk opera in India’s princely state of Mewar. Gavari ceremonies offer a stunning swirl of enchanting dance, mythic history, biting satire and religious ecstasy. Participants go shoeless, celibate and strictly vegan for the entire 40-day cycle, and offer 6- to 7-hour performances in a different village every day.”

Allies: 1) Mr. W. David Kubiak, Director, Big Medicine Charitable Trust, Udaipur 2) Mr. Harish Agneya, Director, Tuneer Films, Udaipur

**Terracotta Art of Molela**

Merijanmbhumi is currently assisting local clay artists of Molela to expose this marvelous art to the world and helping them prepare inventories of their creations as well as with product photography, logistic management, and marketing.

Creating a dedicated e-commerce portal for Terracotta Art of Molela

Allies: Mr. Jamna lal Kumhar, Molela Terracotta Artist, Rajsamand

**Visual Documentation** Merijanmbhumi helps with video documentation of our region’s intangible cultural heritage traditions. We are also collaborating with local technology experts to produce high resolution videos for a variety of educational/promotional purposes. We are currently working on dramatic documentation of the ancient Bhil rite of Gavari and its unique songs, dances and theatrical art. Given the rich multi-sensational aspects of most ICH traditions, nothing surpasses skillful video as an archival, descriptive and promotional medium.

**Latest project:** Production of first English HD documentary on GAVARI, Length – 55
Minutes, Status – finished with pre-production and primary videography.

Allies: 1) Mr. W.David Kubiak, Director, Big Medicine Charitable Trust, 2) Mr. Harish Agneya, Director, Tuneer Films

* For a quick glimpse of our documentation footage, see: https://www.youtube.com/watch?v=n5p2N861Zbk

b. Planning and implementation of outreach activities, publicity campaigns, etc.

MJB keeps generating new innovative ideas to heighten public interest in and awareness of our activities.

**Udaipur Shakti Sundays** - Biweekly Udaipur eco-festivals to introduce & promote Mewar’s unique performance energy, crafts, native foods, healing arts & environmental initiatives. The 14 bi-weekly program runs for 5 to 6 hours, featured local artists, performance groups and articulate activists & eco-social NGOs who attracted and sensitized many thousands of Udaipur citizens. MJB brought rural organic products and Molela Terracotta Art to exhibit and explore new market opportunities.

Exhibition space for Molela  craft Pre-launch of GAVARI Book  Shakti-Sunday lovers

MMCF & UNESCO’s World Living Heritage Festival, 2016
Merijanmbhumi was invited to represent its inspiring work in the social entrepreneurship workshop and share its experiences with an international audience

Left: Describing MJB project
Right: Presenting Gavari book to conference host, Sri-ji Arvind Singh Mewar at City Palace.
molela-art.merijanmbhumi.com

Merijanjmbhumi is now developing an e-commerce website to explore possible national and international markets for native arts & crafts. The beta version will feature artisan introductions, craft tradition histories, quality controlled craft inventories, and information on craft-related festivals and events.

Merijanjmbhumi – Rural Tourism

To give outsiders a closer look at the treasures of rural India, Merijanjmbhumi has designed its own rural tourism program which we will be field testing this year. Our initial forays have yielded encouraging responses from foreign friends & village stakeholders who have enriched our planning with fresh ideas.

c. Publicization of Merijanjmbhumi activities to the world

Creating networks of concerned people to extend our reach and resources—Using Merijanjmbhumi’s web-SMS technology and social media to disseminate the MJB concept and enlist kindred allies. We also participate in a wide variety of different meetings, seminars and events to gain feedback, critiques and suggestions from experts in different fields. Most recent activities include:

- Distributing several hundred Gavari books and listing it online
- Pitching MJB’s mission and methodologies at several professional seminars
- Adapting MJB tech to facilitate development activities for public agencies and NGOs.
- Submitting photos and media products illustrating our work to various shows and competitions.
4. Challenges and Opportunities

The Major Challenges: Based on our last two years’ experience, MJB has recognized the following major challenges and opportunities involved in implementing its model in different areas.

a. Technical competency of an area: Merijanmbhumi is a technical solution that runs on Internet and SMS technology thus identification of areas/villages that have electricity and mobile or internet connectivity is the primary criteria for adoption.

- Thanks to the government’s Digital India Project, we’re anticipating a rapid increase in infra-ready sites to replicate this model.

b. Primary information collection and database creation: Adoption and sustained use of our model and services depend heavily on the enduring emotional ties between departed villagers and their home communities. Consequently collecting and compiling contact information for each village’s residents and NRVs is a key and challenging requirement.

- Our village webmaster/moderators are now acquiring this information with personal visits to each village home and then compiling it in a database – a laborious, but one-time operation.

c. Expanding to self-sustaining scale (where we are now): To become financially self-sustaining and begin to spread virally, we need to expand the program to at least 30 more villages in the region which should bring us to critical mass. At this point the system could develop enough membership and visibility to generate serious market potential. These thirty linked websites and associated PR activities would have sufficient viewership to attract advertising revenues to sustain operations and a wide enough array of unique products to support non-profit regional centers for order
fulfillment and quality control.
- We have identified and listed 30 villages in Rajasthan’s Rajsamand district, to extend the project to the next level and self-sustaining scale.

d. Infrastructure funding: From our five prototype sites we discovered the Merijanmbhumi model costs approximately 3,000 USD per year per village to maintain, including technical fees, office space, and the cost of a local news aggregating moderator/webmaster. Although we have found a few local supporters to contribute token amounts to demonstrate its advertising potential, local experts advise us we will not be a cost-effective target for serious advertising until we have at least 10,000 members.

**Total Infrastructure funding requirements for scale up**

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MJB Center – expenses directly related to carrying out MJB Implementation</td>
<td>90</td>
</tr>
<tr>
<td>2. Administrative Expenses</td>
<td>65</td>
</tr>
<tr>
<td>Overall Operations and Management including Human Resources, Centralized</td>
<td></td>
</tr>
<tr>
<td>Services, Legal Services, Accounting, Insurance, PR Activities, Planning,</td>
<td></td>
</tr>
<tr>
<td>Organizing events, Office Management &amp; Maintenance, and Support</td>
<td></td>
</tr>
<tr>
<td>3. Capital Expenses</td>
<td>32</td>
</tr>
<tr>
<td>including computers, printers, mobiles, cameras, laptops, networking devices, etc.</td>
<td></td>
</tr>
<tr>
<td>4. Contingencies @ 10% of project cost</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>205</strong></td>
</tr>
</tbody>
</table>

We're now seeking philanthropic fund matching organizations or partners that could offer us such resources to pioneer a new self-sustaining model of cyber-assisted grassroots empowerment.

5. Opportunities

Widening the resource bottle-neck to foster development: Unlike most other development paradigms which depend on philanthropic or government funding, Merijanmbhumi aims to widen the available resource pool by attracting and involving concerned non-resident community members directly in development programs. Merijanmbhumi's expanding network and interchange of information brings attentive citizens closer to each other, focuses them on their home villages' immediate & long-term needs, and personally involves them in problem-solving efforts.

This model can be replicated in many of the world’s rural areas that have experienced urban migration and lead to more knowledgeable and appropriate development responses on the ground.

6. Impacts of Merijanmbhumi

- Social and cultural bridges between migrant NRVs and their home communities.
- Improved education, work and business opportunities for villages & their children.
- More visibility for rural needs & values so they don’t drop out of consciousness.
- More extensive audiences and markets for village arts, crafts and products.
- Wider networks for discovering and disseminating useful village innovations.
- Enhanced transparency, accountability and grassroots political power.
- Widening sources of real time data for statistical study and analysis.
- A proven methodology to empower other social uplift campaigns, development projects, etc.
- Increased and unaccustomed status for village youth who are usually the most skilled and comfortable with social media. This will give them increased respect, gainful involvement in their communities and a greater incentive to remain.

References Project websites
- www.koshiwara.merijanmbhumi.com
- www.jhalokimadar.merijanmbhumi.com
- www.gaonguda.merijanmbhumi.com
- www.shishoda.merijanmbhumi.com
- www.machind.merijanmbhumi.com

Face book page
- www.facebook.com/merijanmbhumi
- www.facebook.com/shaktisundays

Youtube Channel
- www.youtube.com/merijanmbhumi
- Activist's Voice
- Artist's Voice
- Local Biz's Voice
- NRV's (Non-resident Villagers) Voice
- Villager's Voice
Community Empowerment and Income Generation through Intangible Culture Heritage

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ABSTRACT

This paper highlights the NGO’s activities in the field of intangible cultural heritage (ICH) and sustainable development. This paper also evaluates the nature, scope and methods of intangible cultural heritage for community empowerment as well as work for the income generation as a tool. The collection of ICH and study with the proper methodology is unavoidable for the community empowerment and income generation. The collection of original forms is the basic need and requirement, which is done by the NGO, BSVLSS. Coding and scientific classification were used for analysis of the collection.

Taking into consideration of need, nature and scope of the community empowerment and income generation, the paper indicates the analysis and plan for the work through ICH.

Central India has an own cultural identity with the fulfillment of folkloric aspect, many of the communities have own ICH and it is related to the folk life of the communities. Due to the cultural change and impact of globalization, the aspects of ICH are likely to vanish. So, lots of problems come to existence through the cultural gap. The paper search out problems of day-to-day life and try to give the solution. The institute has lots of success stories about community development and income generation through ICH, the paper indicates some of them.

Intangible cultural heritage has own scientific values and natural ethics, but it is unseen. The paper required to inculcate the scientific approach of intangible cultural heritage in the modern society and also give the interdisciplinary vision to intangible cultural heritage study and safeguarding as well.

Keywords: Intangible Cultural Heritage, Sustainable Development, Community Empowerment, Interdisciplinary Study, Scientific Approach.
The Importance of Young Artists in the Age of Value Sharing

Mr. Jihun Kim, Adda Creative Arts Association

An Age in which Culture is Calculated as Economic Value

- Cultural heritage is the result of human cultural activities, whose cultural values are acknowledged
- Cultural heritage can be utilized to share values and connect to local economic development

Expansion of the Area of Culture and Arts

- Media are required to share values and induce sympathy
- Media: Performances, festivals, tourism, and promotion utilizing cultural heritages
- Korean Artists Welfare Foundation is currently conducting facilitator and artist dispatch support project. Through this project, artists are dispatched to corporations or organizations to develop various product designs taking artistic essence and values as collateral, in the fields of community culture, marketing, resource regeneration, resource space, and local specialization. This is a good example showing that artists can play a broader role in our society.

Young Artists at the Center of Cultural Mediation,

- In order to expand values through the understanding and experience of culture, there must be a support mechanism for young artists to be active in various environments and areas.
- Rather than unilateral planning and promotional marketing scheme, support projects must help young artists to be creative in various areas including living culture, cultural
regeneration, and urban regeneration, in which they can understand the value of culture by connecting their artistic inspiration with creative activities.

- This is a time in which cultural mediators who can give and share artistic value to works in the public area, rather than purely artistic area.

- Example) Hanok busking project, play that gives thought to the farming village and youth problems, cultural space in alleyways

- Experience is important to understand the value of culture.

- A medium is required to share the value of traditional music and induce sympathy

- The age of sharing the value of cultural heritages

- The value of cultural heritages must be shared, and win sympathy of the consumers.

- In order to share values, artists can develop promotional marketing project or plan a performance that meets the popular trend by integrating genres.

- We must pay attention to the activities of young artists.

- Experiences must be had to understand values.

- Jeonju, a city of traditional culture, is a region of songs. Songs are intangible, and the people who sing traditional songs are called sorikkun or changja in Korean. While many people like pansori songs in Jeonju, not everyone does.

- Traditional music is taxidermied in museums. Some new artists' creation can also be popular, but because the teachers who instruct songs and the traditional culture itself is taxidermied, most performers try not to escape from the broad frame that exists.

- For example, an artist singing traditional pansori in the streets will be criticized for bringing down the level of this art by not performing on a proper stage.

- Telling young artists studying traditional music to keep the tradition even when they go hungry, rather than adapting to the changing world is like telling people to be satisfied with watching cultural heritages that are fenced in.

- Media are required to share the value of traditional music and induce sympathy.

- One example may be developing various promotional marketing or planning performances that meet the popular trend by integrating different genres.
The Onggi Festival, hosted in Oegosan Mountain in Ulju-gun, began in 2000. The event began with the volition of onggi earthenware master craftsmen and people who were dedicated to the protection and succession of onggi culture. The following is the background information on the culture.

Onggi, which was the choice of storage container until the 1970s in Korea, stepped into an era of decline in the 1980s with the change of residential environment to apartments and the distribution of electronic household appliances such as kimchi refrigerator. Oegosan Onggi Village, which enjoyed its heyday when it produced more than half of all onggi produced in Korea, began seeing manufacturers closing down due to the rapidly decreasing demand and found it difficult to continue the tradition of making onggi. Responding to the situation, Master Craftsman Sin Il-seong and his friends began planning the festival to promote the benefits of onggi and distribute the earthenware.

Although the first iteration of the festival was very small, without support from the local government, it acted as a catalyst for promoting the importance of continuing the tradition that was forgotten briefly. The attention overflowed from the local community to the local and national government, which stimulated the government project to lift up the project in 2002, three years after the beginning, with a total of twenty-four billion Korean won in funding from the national and local budget injected into the effort until 2009, which renovated the Onggi Village.

Beginning with the Village Information Center, the project built the Onggi Museum, Onggi Academy, traditional onggi kiln, and traditional craft workshop. In addition, the power lines at the Onggi Village were buried underground to enhance the traditional atmosphere.

Along with the project, Ulsan Metropolitan City designated Onggi Master Craftsmen as Ulsan Intangible Cultural Heritage No. 4 in 2009, which allows the city to provide yearly instruction stipend and other support measures to carry on the onggi culture.

The opening of World Onggi Culture Expo in 2010 made the Oegosan Onggi Village into an onggi culture tourist attraction that represents Korea.
The Onggi Festival is currently held for four days every May, with various programs promoting the benefits of traditional onggi, as well as those seeking to distribute more onggi in place. The festival in 2016 was designated as a Promising Cultural Tourism Content by the Ministry of Sports, Culture, and Tourism, which makes the festival to dream of new revival.
Introduction

The ICH of Bangladesh includes the oral traditions, expressions and language, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship practices (potteries, artifacts, dresses, painting, cuisine, fine art and creative works, earth and woodworks, and handicrafts), folk music, folk art, folk drama, folk dance and others. All the properties of ICHs are very much associated with the economic, social, ethnic and ecological conditions of the country, and it is the reflection of simplicity and artistic mind of the rural and ethnic people of the country. Most of the ICHs embrace the natural, happy and lively spirit of the local people and reflects the creative and imaginative nature of its communities. But over the passage of time, due to the impact of globalization, and the changing life style of both urban and rural people, the ICHs of Bangladesh have been facing various threats. For example, the pottery heritage of Bangladesh, which is famous for its diverse design and indispensability in households as utensils, has been weakening gradually as a result of the change in culture and the people’s inclination to glass and metal utensils. Very few pottery products are now made in the rural areas to meet the rural poor’s demands, and occasionally for Bengali festivals such as: Pahela Baishakh (Bengali New Year). Lack of raw materials and inadequate patronization are also responsible for the sustainability of this pottery. Many of the traditional potter families are losing their interest to keep their children involved in their traditional occupation because of such lack of the demands, and many of such families are also shifting to other professions for their livelihoods.

The NGOs in Bangladesh: An Overview

Bangladesh has been regarded as a land of NGOs (Non-Government Organizations). There is hearsay that the country has hundreds of thousands of NGOs and they have been growing like mushrooms. Such growth of the non-governmental organizations (NGOs) owes to the gap between the developmental needs and aspirations of the citizens on the one hand and the limited performance of the government on the other (See, Zaman 2003). In Bangladesh,
NGOs started emerging soon after the liberation war in 1971. Among the first generation local NGOs in Bangladesh, Gono Shasthyo Kendra, Rangpur Dinajpur Rural Services (RDRS), and Bangladesh Rural Advancement Committee (BRAC), and Swanirvar Bangladesh are the pioneers.

Regarding the number of NGOs in Bangladesh (including the local and international), there are some guess estimates, which varies from 25,000 to 100,000. The number of NGOs receiving foreign funds (about US$600 million in 2015) is about 2600 (2598) as of 2016 according to the NGO Affairs’ Bureau (NGOAB). They include both local and international NGOs. Among these, the number of international NGOs is about 200 (218/225). The reason behind the problem of determining the exact number of NGOs in Bangladesh is that ‘different types of NGOs are working with different Ministries and there is hardly any inter-ministries coordination’. Beside the registered ones, there are also many other clubs, societies, and associations at the local and regional levels which are not yet registered or are in the process of registration with different bodies.

NGOs are usually registered with different government agencies such as the NGO Affairs Bureau (NGOAB), Ministry of Youth and Sports, Ministry of Women and Children Affairs, Directorate of Cooperative, Registrar of Joint Stock Companies, Directorate of Social Services, Department of Social Welfare and others. All NGOs are not affiliated with the ADAB (Association of Development Agencies in Bangladesh) as there is much duplication in membership. Some NGOs which are member of ADAB are also member of other NGO networks such as, Voluntary Health Service Society (VHSS), NGO Forum for Water and Sanitation etc.

The majors areas in which NGOs are presently involved include relief and rehabilitation; rural development; education; health and family planning; micro-credit; environment protection and infrastructure development; fisheries, agriculture and rural crafts, and research and communication. Most of the big NGOs in Bangladesh are engaged in group-formation and provide financial services to their group members. Some are also engaged in providing social services-health, education, water and sanitation, training and skill development and awareness building. Beside these, there are also some other organizations which are engaged as economic agents, such as through providing marketing support to the rural people or, as provider of wage employment.

Generally, NGOs are outside the direct control of government or semi-government agencies (or autonomous bodies); and are engaged in providing services (financial or non-financial) to the community. In the specific context of Bangladesh, the distinction between NGOs and MFIs (micro-finance institutions) therefore often gets blurred. The micro-credit organizations (MCOS) quite often engage themselves as agents in the NGO sector as well.

**The Role of ICH NGOs in Protecting, Safeguarding and Promoting ICHs in Bangladesh**

The importance of NGOs in ICH safeguarding has been emphasized in the 2003 Convention
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NGOs play an integral role in networking and implementing various ICHs related projects by bridging ICH communities and the government. A number of national, regional and local level NGOs of Bangladesh are now working to safeguard ICHs in Bangladesh through income generation, productive employment, and community empowerment. ICH protecting and safeguarding activities of NGOs in Bangladesh can be broadly categorized into three following groups:

1. NGOs working for protecting, safeguarding and promoting traditional craftsmanship (textiles and clothing, artworks, paintings, woodworks, cane and bamboo works, earth works, hand stitch works, handcrafted designed jewelries made from copper, silver and metal etc. by rural artisans)

2. NGOs working for protecting, safeguarding and promoting various ethnic and minority religions, occupational and language diversities, rituals, beliefs and practices, and

3. NGOs working for protecting, safeguarding and promoting various indigenous/traditional/ folk music, drama, dance and tales, literature, festivals and other ICHs and raising awareness among different section of people through various cultural activities so that people with traditional musical wisdom can be empowered through employment and income generation.

Among hundreds of NGOs, there are only a few have been working for protecting and safeguarding ICH in Bangladesh. Of those, the activities of Aarong, TMSS, Nagorik Uddyog, Rupantar, Ubinig (Narigrantha Prabartana), Thanapara Swallows Development Society, Jagorani Chakra Foundation, Friendship, Heed Bangladesh, Sharee, DALIT, CARE Bangladesh, and Banchte Shekha (BS) are most mentionable.

Sharing of success stories of some of the above organizations in promoting and protecting various intangible cultural heritages has now become very important for ICH practitioners, cultural anthropologists, folklorists and various non-government organizations who are involved in various community development programs related to ICH. Key activities of these local ICH NGOs in Bangladesh include: 1) research, information and knowledge management, 2) promotion and raising awareness, 3) cooperation, partnership, institutional arrangement and policy, 4) skill development program, training and capacity building, 6) resource mobilization and financial assistance, and 6) income generation, employment and empowerment.

**Aarong**

Aarong (a subsidiary of BRAC, the world’s largest development organization originated in Bangladesh) is dedicated to bring about positive changes in the lives of disadvantaged artisans and underprivileged rural women with protecting the traditional craftsmanship. Aarong, one of the Bangladesh’s most popular lifestyle retail chains began in 1978 as a
humble means to empower rural artisans to rise above poverty. Reaching out to weavers, potters, brass workers, jewelers, jute workers, basket weavers, wood carvers, leather workers and more, Aarong embraces and nurtures a diverse representation of 65,000 artisans, 85% of whom are women and has carved out a unique market segment for handicrafts, reviving Bangladesh’s rich cultural heritage and impacting the lives of more than 325,000 people through 850 small entrepreneurs. Its growing presence outside of Bangladesh – through fair-trade networks and the online shop continues to broaden the market for Bangladeshi crafts globally, creating more opportunities for artisans to protect their age-old art and livelihoods.

Thengamara Mohila Sabuj Sanga (TMSS)

TMSS established in 1964 as Thengamara Mohila Sangha is now one of the biggest national women organizations in Bangladesh. TMSS is engaged in uplifting the living condition of the most distressed poor people particularly women and children of both urban and rural areas. Since 1984 TMSS Handicrafts has been working with poor and ultra-poor women to support themselves and their families through improvement of their skills and capabilities on handicrafts. Over the last 27 years it has created employment for about 13125 disadvantage women of 51 villages of 10 Upazilla of Bogra District. The main objectives of TMSS Handicraft project include:

• To improve socio-economic conditions of poor and ultra-poor women of the society.
• To make the disadvantage women self-reliant.
• To produce quality handicraft and cotton product and marketing these at a reasonable price.
• To provide training for the poor and ultra-poor women who does not have scope for earning.
• To provide financial assistance to the rural women through micro-credit programs to make them more self-reliant.
• To earn foreign currency through exporting handicrafts and cotton products.
• To develop more small scale cottage industries in rural Bangladesh.

Micro finance, job creation, employment and empowerment of rural women specially the disadvantaged women folks are main purposes of TMSS Handicraft projects. In last 20 years, TMSS Handicraft has employed more than 13000 rural poor and ultra-poor women and others. TMSS Handicrafts works on two ways 50% of total production marketed by its own out-let and the rest are for the buyer. TMSS Handicraft has 4(four) outlets and 14(fourteen) local and international buyers. TMSS provides training for making different types of handicraft products. They include: Panjabi, Fatua, Trouser, Tupi, Shirt etc. for men, Three Piece, Sharee, Taga, Shawls etc. for women, different types of Nakshi Katha (wall mats, bed covers, cushions, table cloth, napkin etc.), baby dresses, toys, dolls etc. for children, different types of bag (hand bag, lunch bag, mobile bag, coin parse, money bag etc), cushion, cushion covers and dolls, jute, bamboo, cane and wood products and others.
Nagorik Uddyog

The Nagorik Uddyog (NU) works for the protection of rights, dignity and heritage of dalit and excluded communities of Bangladesh. It includes the protection and safeguarding of languages, folk music, drama and dances, heritage dress and food, traditional knowledge, beliefs and rituals, traditional means of livelihoods (handicrafts, potteries, wood, bamboo and cane products and others), folk tales and literature, arts and festivals etc. It is primarily engaged in raising awareness about human rights among the subaltern groups of Bangladesh through various popular cultural activities like local folk musical programs, dance and drama shows. It involves in facilitating and strengthening cultural teams (Baul team and Theatre group) incorporating local cultural heritage, does advocacy to protect and promotes cultural heritage of dalits (the subaltern groups), tea community, linguistic minority, and the indigenous peoples of both plain lands and hill areas. It also works for dispute resolution using popular cultural media at the local level (Shalish or village mediation) and provides litigation support against violence, atrocity or attack on social, economic and cultural heritage of marginalized and vulnerable groups. NU is supporting the community to be re-organized and revive their social structure so that they can protect their culture with their pride and heritage. NU is supporting to revive the cultural heritage of these indigenous communities through raising awareness through meetings, training and as well as organizing community sharing meetings to uphold their rights, dignity and heritage.

One of the NU’s endeavors is to empower community people through popular cultural activities. To do this, NU works to raise awareness among a wide range of social, cultural and ethnic communities; also, it strives to promote local cultural heritage like popular folk songs, folk tales, folk languages, folk medical practices etc. For example, the Baul team delivers human rights education in rural areas by arranging some lyrical dialogues or folk musical programs. The cultural performances are normally arranged in local hat-bazar (rural market places) or other convenient places where people usually gather. Sometimes it is also arranged in the Uthan (Yard) of villagers to adequately reach the female audience.

The folk song of Bangladesh represents an emotional expression of our simple and rural masses. Songs like Bhatiali, Gazir gaan, Bhaoiya, Shari, Jari, Baul, Murshidi, Punthi, Palagaan and others are the most popular folk songs of Bangladesh. Bangla ballads which are called Gatha or Geetika are the earliest varieties of folk songs. Mymensingh Geetika, is one of the collections of folk ballads from the region of Mymensingh. Behula Lakhinder and Yusuf Zulekha are also very famous ballads of Bangladesh. The Manasamangal Kavya is one of the oldest Mangal Kavya, where Manasa is believed as one the most powerful goddesses worshipped by Hindus living throughout Bengal for her control over snakes.

Kabigaans (Music with poems) are another type of songs written and composed by Kobials (folk poets). Kabials create popular verses in front of their audience. The mystical Baulgaan with beats of dhool (drum), and ektara (single string guiter) expressed the emotions, feelings,
II. Presentation Materials – Group Session 3

dreams and philosophy of Bauls. Bauls are also famous for their nomadic lifestyle and melodic songs. Besides the belief and practices of the Baul, another old Bangla folk music genre is known as Gazir Gaan, and they are practiced in different parts of Bangladesh in different names. It is an excellent form of representation of tolerance and social equality among the members of different rural communities in the form of wisdom and tradition. Another musical tradition of the Northern region of Bangladesh is the Bhawaiya. Bhawaiya is sung by the bullock cart drivers of the North Bengal while carrying people or goods in the cart.

The Bhatialis (music of fishermen and boatmen), another type of folk song, are sung by the boatmen/ fishermen of Bangladesh while rowing boats on big rivers or catching fish. Like Bhatiali, Sari (or Shaeri) songs are sung during the boat races in monsoon months. There are also Bichhedi gaan (the song of separation), generally speaks of the sorrows and stresses of separating from one’s lover, while there are numerous songs composed for various rituals and occasions of marriage, called “Biyer gaan”. Different districts have different types of ‘Biyer gaan’ and they are very popular in the countryside. Murshidi (influenced by the Sufi philosophy of Islamic tradition), Jarigaan (the Kabial tradition: both Hindu and Muslim), Harikeertan (involving incessant chanting of names of Lord Krishna and Lord Rama’s round the clock), and Keertan (song offerings to Sri Krishna and Sri Chaitanya) are the other forms of music related to different religious beliefs and practices. In the northern region of Bangladesh, there are two entertaining folk forms of theatre with music called ‘Gambhira’ and ‘Alkap’. Besides these, Jatra, another form of indigenous folk theatre has been here for centuries in the form of storytelling. The term ‘Jatra’ means ‘journey’ and it is mesmerizing to trace the journey and evolution of jatra from original Hindu mythology to its present form of theatre such as historical Palas (plays) of Mughal e Azam to fictional Laili Mojnu. The ‘Jatra’, usually deals with various social, romantic and family issues.

For hundreds of years, these traditional music, dance or drama groups (Jatra, Naach or Gaaner Dal) have been entertaining the rural people of Bangladesh. Many of them have different names in different regions. They used to move in a group from one district/sub-district to another district/ sub-district to stage drama (jatra), to hold folk musical debates/ fights (pala gaan), to sing different type of rural songs related to seasons (jari, Sari, Bhawaiya, Polligeeti) or related various social or religious festivals. They used to perform for whole night in the village using haricane or hajack light (old fashion kerosene oil burn light).

Endangered Cultural Tradition, Folk Cultural Groups and Social Exclusion

All the above mentioned folk musical and traditional cultural groups had huge demands from the rural communities and were paid enough for their performance in the past. But now a day, many of these folk musical traditions are either extinct or endangered. In many places, folk musical traditions and their practitioners (mostly bauls) are being attacked by many fanatic religious groups or fundamentalists and are often physically assaulted. The political upheavals and changes of power among political parties with different ideology
have also some impacts on the fate of these various spiritual and traditional heritage based cultural and musical groups, the folk singers, and folk drama and dance performers. Many of these rural folk cultural groups are now socially excluded, politically stigmatized, culturally neglected and economically vulnerable. Due to the increasing physical repression on them, influence of western music and culture and changing social values, lack of support from the government many of the rural/ folk cultural practitioners are now facing serious problems in maintaining their livelihoods depending on their traditional professions. Some of them have already left their age old traditional profession, while many others are under pressure. Among these, the spiritual baul tradition (a cultural expression) has been inscribed as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005.

ICH Endangered Communities, Social Inclusion and Sustainable Development

There are very few NGOs which have any direct development intervention programmes for the endangered cultural, religious, ethnic and language groups. Though there are thousands of NGOs working for the development of rural communities through environment protection, relief and rehabilitation, education, health and sanitation, micro-credit, employment, agriculture, fisheries and livestock, information and technology, rural infrastructure and others. NU is one of those few NGOs, which has been working for protecting, safeguarding and promoting ICHs in Bangladesh. NU has been working among different religious, cultural, ethnic and language communities in different places of Bangladesh. Establishing human rights of these subaltern groups (socially, politically and economically vulnerable) has been the major concern Nagorik Uddyog. NU has been working for last 20 years to help the minority traditional cultural folk (Bauls, Jatra, Pala, dance, Jari/Sari, Bhawaiya), traditional professional folk (jele, beday, napit, kumar, dhopa, tanner, sweeper and others), traditional/indigenous language groups (Santali, Garo, Orao, Chakma, Marma, Pankhua and others), traditional artisan and craftsmen (weaver, painter, jewelry workers, artist, folk designer, handicraftsmen, earth workers, wood workers, ceramic and stone workers, traditional clothe/ dress makers and others). NU has a number of action programs among different communities. These programs include skill development for different traditional occupational groups, doing movement for ensuring access to justice, access to social services, and policy advocacy for different underprivileged groups, promoting their musical tradition by opening up schools and trying to revitalize the folk music, jatra, drama, dance, musical debate, recitation and others.

NU is also trying to involve these rural cultural bands in different social and cultural activities at local, regional and national level. Integrating the local cultural tradition into the changing mainstream culture has become a big challenge for NU. To face such challenge, NU has already engaged different traditional cultural groups in various social movements including campaigning against women exploitation, environmental pollution, child sex abuse, and child labour, eve teasing of girls, dowry, suicide, religious extremism, human rights violation, ethnic conflicts, and others. All these activities have some appealing impacts.
on both rural and urban communities. Collection of documents on endangered language, occupational groups, music, tales, rituals and festivals, religions, ethnic groups is now one of the priorities of NU. Creating a data base on ICHs of Bangladesh has been considered as one of the most important future tasks for the organization. NU has started working with different local and international organizations to protect, safeguard and promote ICHs in Bangladesh.

Conclusion

Protection of various intangible cultural heritages is important for sustaining the value, meaning, and significance of various cultural resources and transmission of such resources from the past, for the use of the present generation and for the inspiration of future generations. Such protection is also required for showcasing the beauty and diversity of one country to other regional and global cultures. Government agencies, civil society organizations, NGOs, corporate institutions, international agencies and academic institutions need to be brought under a common operational framework to work together for sharing the ICH NGOs' success stories and learning from each other.

Seeking cooperation and collaboration from various international organizations are required for large-scale funding to address the various issues of risks and threats in the protection and promotion of various intangible cultural heritages. Development of an integrated ICH management plan at the national and regional level is also important for generating ICH data, creating a strong national level template, sharing data with different partner organizations and to work in a body to protect and promote various ICH resources.

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Arshinagar: A Platform for Folk Singers

Rural women are organized into groups and given micro-credit to make Nakshi Kantha (hand stitched quilt)
II. Presentation Materials – Group Session 3

Rural women organized by a local NGO to produce different types of show piece and toy by wastage fabric

Different types of Show piece made by rural women supported by NGO
Folk Musical Rally in a District Town Carrying Different Types of Ethnic Artifacts

Celebrating Bangla New Years by Local NGOs
Women Doing Butik (boutique) Work at Home for selling in local NGO outlet

Underprivileged and destitute women are given loan for self-employment and income generation
II. Presentation Materials – Group Session 3

Folk song presentation by (Baul team) for creating awareness on human rights, land rights, as well as legal awareness through popular local folk song

Traditional Pala Gaan (debate through music) performance in remote rural area
II. Presentation Materials – Group Session 3

Promoting culture of Indigenous people in the plain land of Bangladesh

Folk dances are regularly organized by Nagorik Uddyog
II. Presentation Materials – Group Session 3

A Musical Campaign for Establishing Land Rights of the Indigenous Community by Nagorik Uddyog

A group of Dalits Girls (socially stigmatized) are performing a flower dance
II. Presentation Materials – Group Session 3

Raising awareness about the right and giving motivation to fight against exploitation by staging folk drama among the rural folk

Supporting indigenous economic activities of Dalit community by NU
Children are engaged in making earthen utensils

Promoting traditional bamboo and cane works in the rural areas of Bangladesh
II. Presentation Materials – Group Session 3

Promoting Rural Handicraft by organizing trade fair in the rural areas

Raising Awareness among the rural people by promoting Baul Song
Introduction and Activities of Wanju Changpo Village

Mr. Seungjin Yu, Wanju Chang-po Village, Korea

1. Village Characteristics

1) Location: Near Daajeosu-ro, Gosan-myeon, Wanju-gun, Jeollabuk-do

2) Characteristics

- Introducing Three Treasures of Changpo Village:
  • Treasure No. 1: Dadeumi Grandma Performers, the oldest performing group in Korea
  • Treasure No. 2: Mulnamul Bibimbap, made with fourteen herbs produced in the village. A natural dish mixed with natural ingredients
  • Treasure No. 3: The largest traditional sweet flag cultivation in Korea

- The village is located in resource-rich area with Daea Reservoir, traditional cultural space, and freshwater fish testing site. It boasts wonderful scenery, located to the northeast of Wanju County Office, with beautiful Mangyeonggang River and Unamsan Mountain

- Although the demographics are aged, the villagers have a stronger sense of community, and the high level of motivation leads the residents to work and help each other to develop the village.

2. Mid-to-Long-Term Development Plan

1) Vision: Changpo Village-A Happy Community where Generations Live in Harmony

2) Theme: Exciting noises and life-The Best Welfare is Work! The Best Culture is an Exciting Life!

3) Development Plan

A. Close-knit Village Community-Support community activities

- Support village communities, cultural activities for the villagers, expand a caring culture for the elderly
B. Living for a confident life-Club acclivity support
   - Provide spaces for Dadeumi Grandma Performers, Changpo Village “Dudeurim” Percussion Club, Unamsan Band Club, Wood and Hammer Carpenters’ Club; develop constructive performances and provide support

C. Improve cultural welfare conditions: Improving cultural welfare environment
   - Repairing infrastructure, cultural welfare education, healthcare education

3. Achievements (up to 2015)

1) Comparison of Before and After the Village-making Activities

A. Before the Activities
   - Began village club activities based on the base plan
   - Coordinated club concepts with the villagers to engage in unique club activities
   - Established Dadeumi Grandma Performers Group
   - Began promoting the village through TV appearances, concerts, and various activities

B. Achievements
   - Three more clubs other than Dadeumi Grandma Performers established and began performing
   - Participate in village festivals and other local festivals
   - Other villagers not in the clubs began volunteering support for the clubs
   - Villagers are proud of the clubs, and are providing mental and material support
   - The village is working to participate in government projects to form new clubs and obtain support for existing ones, and to search for other support mechanisms

C. Enhancing Unique Elements and Efforts to Strengthen Human Capabilities
   - Dadeumi Grandma Performers Activities
   - TV appearances and other activities elevated the group to national fame
   - Other regions and villages are visiting Changpo Village to benchmark the project and engage in exchanges
   - Dadeumi Specialized Project Group Established: Group regulations and project plan established
   - Established education plan for Dadeumi Performances (First and second classes formed)
Dadeumi Performance development plan with Pianist Lim Dong-chains established and executed

D. Establishing a Village Community

- Regional Integrated Maintenance Project Corporation established in collaboration with the village council
- Election of Village executives and the chief, and continued monthly meetings to discuss development plans and activities
- Storage of village meeting minutes (video recording and minutes), in order to enhance accountability
- Introduced external audits on the village corporation to obtain objectivity

2) Continuity of Project Achievements

- Although the Regional Integrated Maintenance Project completes in 2015, additional projects were ordered
- The efforts of the villagers made it possible to continue the performances
- Application for new clubs to meet the villagers’ demands and establishment of development plan
- Seek sustainable development by forming project groups to promote nationally recognized club activities
- Establish distribution plans for the performance profits to return the benefits to the villagers

3) Club Activities

A. Dadeumi Grandma

- 2006 Foundation
- 2007 Five performances and activities for village visitors and elementary school students
- 2008 Featured on KBS TV network and ten performances for village visitors and invitational performances
- 2009 Featured on SBS TV network, and thirty-four performances including Ministry of Labor concert
- 2010 Twelve performances including the 16th Anseong Animal Husbandry Arts Festival, featured on Arirang TV network, and National Library invitational performance
- 2011 Thirty-four performances including the 8th Local Government Competition; Dadeumi Grandma Performers Group is the only intangible cultural heritage out of
II. Presentation Materials – Group Session 3

25 participants in the Ministry of Security and Public Administration Project for Commercialization of Local Resources
- 2013 Sixty performances including the first performance of Wanju Arirang, a music theater performance; founded Dadeumi Specialized Project Group with pianist Lim Dong-chang
- 2014 Won an award at Jeonbuk Folk Art Competition, performed twenty-five times including in Farming and Fishing Village Summer Vacation Festival
- 2015 Participated in Jeonbuk Folk Arts Competition representing Wanju, and won an award; performed fifty-five times including in Yeonghonam Harmony Exchange Event, Lim Dong-chang Festival Performance; Won the Jeonbuk Happy Village Award in Culture/Welfare in the 2nd Happy Village Contest

* Dadeumi Grandma Performers Group:
  - Total Profit: KRW68,393,215

C. Band Club (Unamsan Band)
  - 2012 Founded with 12 villagers
  - 2013 Performed in Changpo Village Music Concert
  - 2013-2015 Performed five times, including Mangyeonggang Moonlight Festival in Changpo

D. Percussion Club (Dudeurim)
  - 2012 Founded with 6 women members
  - 2013 Expanded to 8 members, performed in Changpo Village Music Concert
  - 2013-2015 Performed six times, including in Mangyeonggang Moonlight Festival and Gosan-myeon festival

E. Carpenters’ Club (Wood and Hammer)
  - September 25, 2015 Founded with 12 members
  - November 2015 Sign Ceremony for Wood and Hammer
  - Monthly 1 work per 1 person program: Menu for Herb Plate Restaurant donated

4. Upcoming Plan (2016)

1) Expand Club Support
   - Provide financial support for clubs from village project profits: KRW90,000,000
   - Develop new clubs and continue to support existing clubs and record the fact
II. Presentation Materials – Group Session 3

2) Promotion for Club and Community Activities

- Promotion for club and community activities (webpage, social media, blog, and TV) to improve the village image and expand village income from non-farming sources

3) Expansive Cultural Welfare Activities for Obtaining Village Projects

- First village to be selected for a project sponsored by the Ministry of Sports, Culture, and Tourism and hosted by Korea Traditional Culture Center; five seasonal customs events were executed from 2015 to March 2016 to harmonize the villagers and bring in 6,130 visitors and KRW 56,863,000 in profits.

- Urakburak Camp Season 10 by Jeonbuk Culture and Arts Education Support Center was held in Changpo for seven days with the villagers. The event provided memories and understanding of the importance of farming villages, and the villagers obtained the opportunity to enjoy culture and a profit of KRW 17,000,000.

- The village was selected as an operator for local resident-artist cooperation project, executed by Wanju County, allowing the village to integrate all clubs to create something on a different level.

- In addition to the current village projects, the village is applying to other county, province, agriculture ministry, and culture ministry projects to form a foundation to become a happy cultural welfare village.

- Improvement in villagers’ quality of life through cultural welfare education using projects and village funds

- Execute talent donation and volunteer service programs, which can be transformed into social enterprises that create sustainable jobs
Urban Regeneration Development of Local Communities and Intangible Cultural Heritage NGO (ICH and Social Unity)

Mr. Seokje Lee
Inter-City Intangible Cultural Cooperation Network (ICCN)

A general overview of urbanization features the development of commercialization and the evolution of transportation and communication technologies, which, when advanced, gradually erases unique traditional cultures, especially intangible cultural heritage. Put in another way, regions with intangible cultural heritages are distanced away from industrialization and urbanization, causing severe economic poverty and population decline emptying such areas out, ultimately stopping the cultural heritages.

Culture has the benefit of strengthening the identity of communities, increasing the pride of the residents, and alleviating social conflicts, thereby bringing social unity. In addition, culture is under the limelight as a new growth engine that can improve income levels and achieve sustainable local development through intangible cultural heritages. Through culture, social functions can be achieved, by establishing local identities and improving resident satisfaction and their quality of life. In addition, the heritages can be transformed into cultural tourism contents that work to develop regions that previously fell behind. I would like to look at the possibility of these cultural assets as an economic element.

Under the traditional perspective of the past, local development and culture were at odds with each other, but in the contemporary world, the relationship between the two elements are redefined as being able to coexist. One example is the variety of activities and urban regeneration projects taking place in small farming and mountain villages and emptied inner city areas.

In this conference, the ICCN plans to study the cases of Ifugao in the Philippines, Algemesi in Spain, and Gangneung in Korea, to discuss how local communities are using their representative intangible cultural heritages to achieve social unity and sustainable local development in social and economic terms.
Coexistence of disabled and non-disabled people through art - social integration

Mr. Haejin Jeon
Jeollabuk-do Art Association for the Disabled, Korea

1. Introduction of Jeollabuk-do Art Association for the Disabled

Jeollabuk-do Art Association for the Disabled was approved as a non-profit corporation by the Ministry of Culture and Tourism on February 22, 2010 and currently has 325 members for the Association and 55 members participating in the Hana Art Classroom.

The disabled people, who have no cultural and economic benefits, are harmonized with and non-disabled people through art, and they can understand and communicate with each other so that non-disabled people become to understand the disabled people more. Disabled people also have become more stable and to adjust to the society.

2. Purpose and Intention of Hana Art Classroom

There are many disabled people who are living in an isolated society due to various constraints of social prejudice. The cultural event that can be done together by the disabled and non-disabled people are still insufficient, and this unfavorable environment is a great barrier for the disabled to adapt to the society. In addition to the lack of self-confidence in social activities with non-disabled people, non-disabled people also have a misunderstanding and prejudice against people with disabilities, which hinders the social integration of people with disabilities and non-disabled people, and creates other social obstacles.

The 'Hana Art Classroom' promotes understanding of the physical discomfort and problems caused by the disability through the art class shared by the disabled and the non-disabled, and aims to integrate society by improving the social awareness on the people with disabilities. Through this program, non-disabled people can improve the awareness of the fact that if the society is good for the disabled, it is also good to the pregnant women, the elders and others who are marginalized in the society as a whole.

Therefore, community-based culture and arts activities and integrated education for disabled and non-disabled people can provide disabled people with opportunities to
improve sociality and self-esteem, and a foundation for living together in the community.

3. Hana Art Creation Center

1) Address: 9-3, Pyeong-hwa 3 gil, Wansan-gu, Jeonju

2) Purpose of establishment: The purpose of Jeollabuk-do Art Association for the Disabled is to create opportunities to support the activities of arts and cultural activities for people with disabilities in the shadow of cultural alienation and exclusion, to contribute to the development of cultural welfare. It is Jeonbuk Province’s first place for the disabled people’s art creation.

3) Until the Hana Art Creation Center is opened: Since 2008, a small art room has been created in the old provincial government building for an educational program, recognizing the need for people with disabilities to have cultural needs in accordance with the social changes. As the news came, people who have not been given cultural opportunities have become more involved, and more space is needed more urgently. Also, disabled people who are in wheelchairs had to have more space than non-disabled people. Also, there was lots of difficulty because they had to vacate the old art gallery in the old building and empty it someday due to the Jeolla Gamyoung Restoration Project. Then, with the support of Jeonju City, a cultural center was finally created in seven years. (Established on May 29, 2015)

4) Philosophy: Approach the art education that fits the personality of each person, and as a way of expressing the instinctive and primitive world of art that a person has.

5) Status: 50 members, among which 70% disabled and 30% non-disabled. The art classroom is a combination of theoretical and hands-on classes and collaborates with each other to create self-expression. Painting, pottery programs, music, video media classes are ongoing from 10 am to 5 pm three times a week.

4. Future expectation: Many works are created through works of art. Hana Art Creation Center want to lend this work where the paintings are needed and create a small income for people with disabilities who do not have income. There are few places where people with disabilities collaborate with non-disabled people nationwide. I hope the places like this will be increased more and more.
Group Session 4 | Cultural Industry, Sustainable Tourism and ICH

Topic 1 | ICH and Cultural Industry
Panel 1 | Mr. Jaewoo Park, Korean Society of Interior Architects-Designers, Korea
Panel 2 | Ms. Yoonhee Park, Hanok Village Global Forum, Korea
Panel 3 | Mr. Steven Percioal, Tiapapata Art Centre, Samoa

Topic 2 | ICH and the Sustainable Tourism
Panel 1 | Ms. Kyungmi Kim, Jeonbuk Culture and Tourism Foundation, Korea
Panel 2 | Mr. Byeongjin Yoon, World Mask Arts & Culture Organization, Korea
Panel 3 | Ms. Dinara Chochunbaeva, Central Asia Crafts Support Association’s Resource Center in Kyrgyzstan
Panel 4 | Ms. Shrabana Datta, AJIYER Fair Trade Limited, Bangladesh

Topic 3 | Commercialization Issues in Safeguarding ICH
Panel 1 | Mr. Seung-gon Lee, Haneumsai, Korea
Panel 2 | Mr. Bhum-hwan Jeon, Korea Cultural Heritage Foundation, Korea
Panel 3 | Mr. Yeongbae Shim, Jeonju Gijub-nori Preservation Association, Korea
Panel 4 | Mr. Akbar Sultanov, National Commission of Uzbekistan for UNESCO, Uzbekistan
Panel 5 | Ms. Novera Mayang Sari, Taman Mini Indonesia Indah, Indonesia
[Summary]

Group Session 4

Topic: Cultural Industry, Sustainable Tourism and ICH

Overview
According to the Operational Directives for the 2003 Convention (paragraph 116), commercial activities that can emerge from certain forms of ICH and trade in cultural goods and services related to ICH can raise awareness about the importance of such heritage and generate income for its practitioners. However, it says that these activities and trade should not threaten the viability of the ICH, and all appropriate measures should be taken to ensure that the communities concerned are their primary beneficiaries. Those ethical principles in the process of safeguarding ICH were reaffirmed in the ‘Ethical Principles for Safeguarding Intangible Cultural Heritage,’ which was adopted at the tenth Intergovernmental Committee in 2015. In this session, NGOs will discuss the roles of NGOs in the process of the commercial activities related to ICH such as the cultural industry, tourism, and ethical principles.

Participating Organizations: Korea Traditional Culture Center, Korean Society of Interior Architects/Designers, Hanok Village Global Forum, Tiapapata Art Centre, Jeonbuk Traditional Culture Research Institute, IMACO, OIMO, AJIYER Fair Trade Limited, Haneumsai, Korea Cultural Heritage Foundation (CHF), Jeonju Gijub-nori Preservation Association, Mahaghuthi Craft with Conscience

Keywords: Traditional craftsmanship, design, marketing, creative industry, performing arts, tourism, commercialization, code of ethics, etc.

Related SDGs

8.9
By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products

12.b
Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products
II. Presentation Materials – Group Session 4

TOPIC 1: ICH AND CULTURAL INDUSTRY

Chair: Dr. Jedeka Choi (Korea Traditional Culture Center)

Panelists: Mr. Jaewoo Park (Korean Society of Interior Architects/Designers), Ms. Yoonhee Park (Hanok Village Global Forum), Mr. Steven Percival (Tiapapata Art Centre), Seok-Ran Kim (Wanpanbon Cultural Center)

1. Mr. Jaewoo Park explored the topic of the cultural industry and sustainable tourism by first observing that advanced cultures tend to perceive traditional culture as a resource for economic growth and the growing importance of soft power for enhancing national competitiveness and promoting national image. After discussing the value of the crafts industry and national attitudes toward it, he discussed the need of expanding customers’ needs for craft products while also looking to discover a convergence between the traditional and modern and the need for designing a space for the work of artisans. In discussing his points, he provided many craft design examples from his professional portfolio. His primary takeaway was the importance of participation. The three key words he keeps in mind while designing spaces for artisans’ work are uniqueness, inheritance, and harmony.

2. Ms. Yoonhee Park talked about the cultural industry in relation to her experience teaching pansori. She sees the cultural industry’s aim for production as a premise for consumption, but also acknowledges that this consumption also drives additional production. She believes that this relationship between cultural production and consumption ultimately helps preserve culture. For example, in the past, pansori performers’ income was limited to being hired for special events. However, increasing education and information for audiences and making accessibility more convenient, allows visitors to explore more traditional culture and appreciate the value of it, which then drove demand for more cultural programs. She says that her ten years at Hanok Village has allowed her to see the positive aspects of the increasing people’s desires for culture and cultural products.

3. Mr. Steven Percival introduced the activities of the Tiapapata Art Centre, Inc. through a lens that highlighted Samoan cultural traditions, which cover the five domains of the Convention. Many of these traditions are tied with the ecology in which Samoans live, but many of these traditions, such as sennit making and traditional house building techniques, are facing challenges as Samoan communities become increasingly more globalized. With the support of the US Ambassador’s Fund for Cultural Preservation, the Tiapapata Art Centre, Inc. is publicizing traditional crafts and ICH through documentary films, museum exhibitions, and other forms of publicizing. The Centre also works in association with a number of local NGOs to promote ICH and community-based sustainable development and the preservation of craftsmanship knowledge and expertise. He closed by going over two
Samoan terms, Sosoga and mou, the former is the spirit of inquiry which led to a lot of innovation of the potential for learning and the latter is a case of practicing but with no advancement.

4. Seok-Ran Kim reviewed the different kinds of woodblock printing that took place during the Joseon dynasty, highlighting the differences based on origins of the woodblocks. In Jeonju, for example, books were referred to as Wan Pan Bon, which is derived from the old name of the city. She compared numerous examples of the different regional forms of woodblock printing as well as examples of hand drawn calligraphy that have been adapted to digital font designs. Using both traditional techniques of printing of the Wan Pan Bon, her organization is able to do print modern works. These works and others demonstrate how ICH can be a part of culture as an industry.

Key Discussion Points

- There are examples of activating cultural heritage to achieve the sustainable development goals through a cultural design platform with designers collaborating with craftsmen. But more needs to be done as there are gaps in the methods. Particularly, when comparing small-scale operations with large-scale mass production. Jaewoo Park’s work aims to develop a platform to bridge that gap, but he admits that collaboration with others is essential for finding solutions.
- Another example of moving from mou back to sosoga is in the additional research going into revitalizing stone axes, which are no longer in production. Part of this work involves making them in miniature as jewelry. It is a way of taking traditional heritage and adapting it in a new cultural product.
- The aim of recreating ancient books leads to developing copies recreations that can be exhibited in museums and other cultural venues. The processes involved in creating the books rely on restoring Hanji.
TOPIC 2: ICH AND THE SUSTAINABLE TOURISM

Chair: Dr. Seong-Yong Park (ICHCAP)

Panelists: Ms. Kyungmi Kim (Jeonbuk Culture and Tourism Foundation), Mr. Byeongjin Yoon (World Mask Arts & Culture Organization), Ms. Dinara Chochunbaeva (Oimo), Ms. Shrabana Datta (AJIYER Fair Trade Limited)

1. Ms. Kyungmi Kim began by reviewing the concept of a cultural meme as a non-genetic element that includes historical traditions, social commonality, and cultural individuality in a cultural area that explain acquisition, imitation and transformation of cultural properties. From this starting point, she naturally leapt to understanding transmission of ICH as a form of human assets and the related work of the Jeonbuk Culture and Tourism Foundation (JITC). The work of the JITC includes organizing sightseeing tourism programs, such as the UNESCO Creative City Jeonju Sightseeing and additional programs through the Ministry of Culture, Sports, and Tourism. The basis for the many programs is the promotion of special interest tourism against the background of traditional culture through edutainment. At the same time, however, she also cautions about approaching cultural tourism with too much concentration on thoughtless commercialization.

2. Mr. Byeongjin Yoon talked about promoting sustainable tourism between Andong City and World Mask Arts and Culture Organization. Andong is a city of living cultural heritage and has been so recognized as such internationally. In terms of mask culture, which is an eight-hundred-year tradition, the International Mask Dance Festival was launched twenty years ago, and since inception, the number of tourists has grown to a cumulative twenty million visitors, and the festival has been honored for its efforts for six years running as one of the best festivals in Korea and has been promoted globally for the past three years. The mask dance is an example of how a traditional cultural heritage element can create a sustainable tourism product on the global stage. Based on its success the World Mask Arts and Culture Organization was established in 2006 and now has 138 member organizations worldwide and is serving on the advisory board for UNESCO.

3. Ms. Dinara Chochunbaeva introduced the work of Oimo, an annual international festival of traditional crafts and culture that was established by CACSARC-kg in 2006. As one of the most enduring cultural products in the Central Asian tourism market, Oimo works to promote Central Asian ICH, develop dialogue among peoples of the region, develop markets for regional handicrafts, and promote Kyrgyzstan as a country of eco-cultural tourism. With the participation of artisans from Europe, Asia, and North America, the festival attracts tourists to visit Central Asia and, consequently, contributes to economic growth and sustainability of the craft and tourism businesses and communities in the region while promoting peace and
tolerance.

4. Ms. Shrabana Datta spoke about the work of Ajiyer Fair Trade, Ltd., a social business enterprise that promotes Bangladeshi culture, crafts, and biodiversity to tourists through community-based tourism. The organization aims to enhance the livelihood of the rural community, artisans, and craftspeople and to revive traditional culture and practices as activities to achieve a sustainable future. Community-based tourism contributes to poverty reduction, honors and enriches culture and skills, and offers new tourism experiences to visitors. Operating in three locations around Bangladesh, the organization places the local community in decision-making positions to minimize any negative economic, environmental, and social effects that could arise from tourism activities. The communities use their major essence and unique ICH to promote tourism, which can include food, performances, and crafts as well as the natural environments in which the communities exist. Tourists can participate in local livelihood and traditions. However, there are some concerns in relation to community-based tourism. It is a new concept so there is limited managerial capacity, limited community infrastructure, and no policy or training modules. Furthermore, there is a possibility of exploiting communities why may be unable to maximize their benefits from this form of tourism.
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Key Discussion Points

- Across the region, one of the primary challenges in relation to sustainable tourism seems to be state support. When it comes to performances or traditional festivals, it is easy to package culture as tourism products; however, with other areas such as handicrafts, it is more difficult because one needs to understand the historical and cultural backgrounds. But to promote such crafts within the context of proper understanding, permanent programs and year-round facilities are needed, but this requires additional financial support. In addition, the use of traditional crafts needs to be maintained with their roots. One shameful example of misusing traditional crafts is to use incense burners that were once used in rituals to honor our ancestors. Those designs were later adapted as decorative artifacts and were used as designs for public trash cans.

- Another issue comes from promoting and branding different kinds of tourism, such as eco-tourism, as community-based tourism even when it isn’t. As a result, communities are not involved with tourism and thus are unable to yield any benefits. To properly deal with this, we need to develop appropriate government policy and standards.

- Culture is recognized as something for joy or a privilege of the elite. From a political point of view, it is also a form of national identity. But as of today, culture is not necessarily recognized in terms of economy, but there are no suitable measurements for assessing the economic factor of culture. And this is one of the main issues because there are no numbers to report to the government, and therefore, the cultural sphere isn’t taken seriously and there is little to no support.

- Bearers face many challenges in transmitting their knowledge, but many of these challenges go unnoticed. Therefore, one of the more pressing issues is to have governments conduct in-depth surveys to better understand bears’ needs to continue transmission, especially in terms of finding young practitioners. With additional support, heritage can be more widely disseminated.
TOPIC 3: COMMERCIALIZATION ISSUES IN SAFEGUARDING ICH

Chair: Dr. Amareswar Galla (International Institute for the Inclusive Museum)

Panelists: Dr. Seung-gon Lee (Haneumsai), Mr. Bhum-hwan Jeon (Korea Cultural Heritage Foundation), Mr. Yeongbae Shim (Jeonju Gijub-nori Preservation Association), Akbar Sultanov (National Commission of Uzbekistan for UNESCO), Novera Mayang Sari (Taman Mini Indonesia Indah)

1. Dr. Seung-gon Lee emphasized that the modern audience for urban culture has shifted to become more generalized than in the past when urban culture was limited to upper classes of society. Focusing on music and performance, he explained that this shift has also brought commercialization. This is a reflection of the public’s seemingly insatiable taste for cultural entertainment, but it also detracts from the aesthetic value of the performances, which increases the possibility of misusing culture for the sake of profits. As a result, we have a situation dividing non-profit organizations between managing for commercialization and preservation. For-profit organizations base their performances on crossover genres that incorporate popular aesthetics with traditional heritage to appeal to the masses who consume urban culture. In other words, organizations must transform arts for greater appeal, and this is a danger of commercialization. One example of this is pansori being performed with modern western instruments. In terms of safeguarding, laws have not kept up with trends in media and Internet. Policy is still too passive when it comes to commercialization issues. For vibrant policy to work, policymakers need to have more knowledge of the heritage elements they are safeguarding so they can incorporate this knowledge in the policies they create.

2. Mr. Akbar Sultanov described the ICH safeguarding system in Uzbekistan by emphasizing the primary and secondary actors as well as the three ICH inventories with the national list of fifty-three elements being the most important. He also highlighted the Uzbek government’s efforts of enacting legal measures and laws on ICH as well as efforts to provide awards, provisions for supporting bearers, and support for the revival of traditional schools. One case of support takes the form of the Hunarmand Association, which unites 20,000 members in activities and events (workshops, training, etc.). They also promote ICH through its website (www.hunarmand.uz) and social media. On the other hand, there are cases that involve the relationship between travel agencies and bearers. Such cooperation is relatively recent and occasional, and there is a lack of a unifying vision. Furthermore, there are few travel agencies involved and there is a preference for craft-based traditions. Sultanov raised the point that commodification of ICH can have both positive and negative effects, that the level of commodification is low, and that only certain elements can be commodified. In sum, there are eight challenges in
commodification of ICH—namely, violation of established traditions, complete disappearance, selectivity, superficial creativity, material interests, preference for less labor-intensive activities, more concentration on marketing, changes in transfer of knowledge and skills. For example when peddling traditional products to tourists, practitioners prefer to make products with less labor involved as these products are more profitable. This means that more labor-intensive skills are forgone for the sake of increasing production for other products.

3. Ms. Novera Mayang Sari highlighted the work of Beautiful Indonesia in Miniature Park (TMII), which operates under the motto “Unity in Diversity.” The park celebrates cultural diversity by representing the wide range of Indonesian ethnic groups spread throughout the country. As a culture-based tourism park, TMII is a cultural space for ICH education, safeguarding, and development. TMII has over fifty education and training centers and annually holds events and activities related to the five ICH domains defined by UNESCO. For the past forty-one years, TMII has been working to safeguard and promote Indonesian ICH to the general public and transmit the value ICH to younger generations.

4. Mr. Bhum-hwan Jeon VOICE 4 talked about the commercialization issues involved with ICH safeguarding and explained the projects in which the Korea Cultural Heritage Foundation is involved. International society, he explained has long expressed concerns about commercialization because of the negative connotations associated with the term. However, commercialization does not have to mean that person cannot earn a living from ICH. In fact, the tenth session of the Intergovernmental Committee adopted twelve ethical principles for safeguarding ICH. Article 7 in particular emphasizes that communities, groups, and individuals who create ICH should benefit the material interests that results from such heritage. And the sixth session of the General Assembly adopted agenda 7, chapter vi, 185b, which ensures that communities, groups, and individuals are the primary beneficiaries of income generated as a result of their own ICH. Essentially, this means the international community also recognizes the positive effects of commercialization. In this regard, the Korea Cultural Heritage Foundation is involved in programs at the main palaces in Korea and other rituals for transmission under the long-term goal of creating a sustainable network for the future and the exhibitions and sales revenues from these endeavors will be transferred to practitioners. In relation to this are the ODA projects the foundation is conducting in Laos and Cambodia. The former is related to creating workshops for khao khop and the latter with bokato, a form of martial arts. The latter case is a good example of how commercializing ICH can benefit the practitioners who need better training areas for transmission. Concerns about commercialization tend to be related to the deterioration that could result from over-commercialization, but even UNESCO deems changes that come from the ICH communities a positive because ICH is a living heritage that continues to change and
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evolve. At the end of the day, UNESCO emphasizes communities and bearers as the center of transmission. He closed by mentioning that first ICH fair in Korea will be held from 11 to 13 November in Gintek and will provide opportunities to learn more about ways of safeguarding ICH.

5. Mr. Yeongbae Shim shared his personal experience in safeguarding ICH as a practitioner. He first talked about Jeonju Gijeop Nori, a form of heritage and mass folk games to promote village unity, and the eighteen years that have been dedicated to safeguard it as a form of culture that can be appreciated in modern life. He also emphasized that community spirit is very much alive in the dances, marches, and other performance activities. This community spirit is the social aspect whereas the dances and marches are the artistic aspects of it. The social values in the heritage are an opportunity for villagers to learn about this spirit of community, and this spirit has provided the motivation for safeguarding efforts. In terms of the commercialization of ICH, he emphasized the need for money, which can have both positive and negative effects. In the process of growing and maintaining the Jeonju Gijub-nori Preservation Association, we needed to generate income, but from a policy standpoint, we are still suffering from those effects. There were issues and disputes related to money. When money becomes a priority, then we avoid inconveniences and less-profitable activities, and because the organization was going for the quick money, they ended up destroying some of the original prototypes that we were supposed to be safeguarding. It was a period of agony. And so, we went back to the basics and our original intent of safeguarding. We were registered a non-profit organization. But to achieve our objectives we still needed to generate income but needed to avoid over commercialization. We took a two-tracked approach by appealing to both the social and artistic sides of the heritage with the social aspects being used to generate income. Admittedly, the association cannot sustain this approach forever, but as a temporary solution, it is allowing us to make headway as we continue our approaches for safeguarding ICH.

Key Discussion Points

- The roles of NGOs in assisting intergenerational transmission must be defined and clarified, and NGOs must ensure that they and the people they work with center their efforts
- NGOs must be encouraged to develop commercialization protocols within a market context, and these protocols must be aligned to the ethical code adopted in Namibia.
- Research is important as resource material for NGOs to operate in an informed and proper way
- NGOs must endeavor to diversify their resource base in safeguarding ICH because it is important for sustainable development within the framework of the protocols.
- NGOs must ensure that they are legally incorporated, mission driven, and founded on ensuring good governance.
Cultural Industry & Sustainable Tourism and Intangible Heritage NGO

Mr. Jaewoo Park
Korean Society of Interior Architects/Designers, Korea

Introduction
The major advanced countries in the world perceive the traditional cultures as resources for economic growth, and they are contributing to the rise in national competitiveness creating new added value utilizing their own traditional cultures for diverse industries. At present, the importance of soft power, which is a vital means of ‘Culture’ and ‘Attraction’ for national competitiveness enhancement and positive national image formation, is coming to the fore, and Korean culture contents are in the limelight here and there in the whole world; hereupon, the Korean government is proceeding with cultural industrialization of our culture of food, clothing and shelter, and unique life phase, such as traditional Korean costume(Hanbok), Korean-style food and Hanok, etc. in the name of K-Culture. However, the visible results of K-Culture are insignificant although support and projects on preservation and revitalization of traditional cultures by each of the government agencies are in progress.

1. Industrial Value of Crafts Industry
Production of crafts products added by artistic value expressing traditional cultures and ethnic property is a nation’s indigenous industry, and the higher the income level and cultural life of modern people, the more they try to purchase goods to personal taste and lifestyle; accordingly, one of the cultural industries enjoying a sharp demand as a luxury goods industry whose possession value and brand value are high, is the crafts design industry. Most of crafts product industries come to develop into a promising industry which can make a leap towards cultural identity industry in which most of the products are manufactured using domestic raw materials, and some industries come to develop into labor-intensive industry by a cottage industry as a small & medium business type or a specialized business type.
2. Attitude towards Crafts Industry

Our country’s crafts industry is facing the period when new consideration about the link between tradition, which has been cut off from us in the midst of the fast growing society, and modern times is necessary. Although various attempts at the modernization of tradition were made before, it is important to perceive the reality where it is difficult to substitute “Tradition” from the lives of Koreans today.

It is because of the passive familiarization process, a cramming method of reviving tradition is stuffed with mysticism and confined to a prototype, unfamiliar tradition, etc. Thus, it is necessary to perceive the problems with crafts industry revitalization, and further develop the products of living culture contents having practicality and functionality needed for a real life by developing modern contents clad with tradition as a mid-process and proposing easily substitutable products for food, clothing and shelter (stand-up type).

The artisan-manufactured-based products with the concept of “Tradition” are certainly ours, but they are ‘traditional crafts products’ which are difficult to substitute from our daily living; moreover, due to their high price and non-practicality, it is difficult to integrate them in the modern lifestyle.

Therefore, it is necessary to inquire how to expand customer needs for crafts products as the necessity for an alternative consequent on market limitations. For example, there is the necessity to arrange tradition as a passage for the development of actual products through crafts commercialization. By creating competitiveness (modernized contents, i.e. modern times clad with tradition) through technological specialization and the development of products that have unique Korean styles, it is possible to mass-produce crafts products that have characteristics of ‘Art Work’ rather than a mere ‘Product.’

Now, it is the time to focus on design. There is a need for collaboration between craftsmen and designers for the development of crafts and design. Through artisans and designers’ active participation, it is important to develop a platform that can grow external competitiveness.

As it is necessary, crafts products should come close to the “public” by using the techniques of “Tradition” (setting-up, lacquering, and metallic crafts, etc.) that can utilize collaboration with many fields, archetypes and modernly re-interpreted designs. Also, “convergence” between tradition and modern times should be realized in a natural way that permeates in our living.

There are some comparatively conservative people who stick to tradition while some people accept something new and are accustomed to modernized products of civilization. Such composition exists anywhere in any society. The craft products should be re-created by
reinterpreting traditional values with modern technology.

To enter the global market, it is necessary to understand the history and cultures of the world than merely evaluating them. I think that there is a difference between knowing and believing. What I think of as the most important is to learn and experience a new culture. The moment becomes an opportunity to create something new by discovering and learning the value of traditional cultures and sciences in the world.

**Conclusion**

It is certain that what we made today will be “tradition” to people tomorrow. It is a mission to all of us to deliver products we made to our descendants by learning things in the past, re-interpreting and inheriting them in a modern way, and making them into a different tradition. Inheriting tradition in one’s own way is really a valuable thing. Now is the time for us to develop things in the past into things that carry value in the present time.
I happened to be involved in culture industry as a representative of a Jeonju-si cultural facility at Hanok Village from 2006. The facility I operated was mostly for Pansori experience, so I would like to talk about the cultural industry related to Pansori, and my experience about sustainable tourism.

All this while, Pansori besides a performing place has been performed for the break time in the middle of a seminar, or audience watching for a moment for entertaining gatherings. The charge for the service for Pansori singers and drummers is the only way of getting paid in relation to Pansori.

In my opinion, one can eat the food better if the one knows the food contents and how to eat them, so one can understand Sori better if the one knows the contents of Pansori and basic ways to participate. Thus, I started Sori experience other than a performance.

I taught the contents of Pansori which audience comes to experience, role of a drummer, and audience’s role, i.e. chuimsae (rejoinder adding excitement to a singer’s performance) with detailed explanation. When I had free time, I taught how to beat the drum, and got an experienced person to participate in Pansori for the person to play a role as a drummer. Also, I induced audience to participate in a performance through chuimsae.

It is because, originally, Pansori began as performance, in which singers and audience become all participants. When I first opened the on-the-spot experience learning related to Pansori, ordinary people’s response was not as explosive as I expected.

In the beginning, there were many visitors who came as a family for experience because they wanted to spend time with their kids. When they completed the learning course, their response was surprisingly good. At that moment, I felt the possibility of the intangible culture industry.

Since then, I have many visitors for the experience learning course of Pansori seminars and
training sessions, etc. at Hanok Village. Unlike kids who felt pleasure simply from learning something new, adults seemed to be satisfied with the fact that Pansori was more interesting and easier to enjoy than expected. Thanks to their warm response, I could get more courage, and I still continue to conduct experience learning for visitors until now.

These days, my target persons of Pansori experience are students, clubs from extra-Jeonju region, gatherings, and seminar participants. They are the ones who wish to know about Pansori when they visit Jeonju for several reasons. At first, they stayed at a level of Sori experience, such as learning how to sing and just experiencing Pansori, but now, they are doing Pansori experience centering on humanities lectures added by humanistic elements.

The visitors learn the meaning of Pansori, its vocalization, beat, and Pansori contents a singer intends to deliver; also, they learn Sori after looking into the connectivity between Pansori and our other cultures, along with *chuimsae*. Like it goes now, I think that lectures on humanities added by interpretation and understanding of Pansori will be popular. As for the contents of Pansori, I divide them into traditional Pansori and creative Pansori according to Pansori learners’ level. Also, the contents of lectures differ according to kids, adolescents, adults and foreigners, and learners’ responses are mostly good.

An industry aims for production, but the production needs demand. Likewise, the cultural industry should have demand in addition to preservation and production. Production being neglected by consumers will be neglected, and ultimately, it will be left as records of a book.

Culture will develop and be handed down only through people’s concern. To consume cultures, cultures should be socio-educationally necessary, or consumers have to have strong interests in them. It is because otherwise, they are just scraping along a person’s eyes and ears for a moment.

Thus, at this point in time, I think that the roles of NGOs for intangible heritage are important. There should be the space where education and performance of Pansori cultural heritage are continuously done. Only through that, Pansori will be permeated deep into people’s lives to become Koreans’ nature—“Heung” (mirth).

In case of students, continuous music education and after-class activity at school education should be increased, and in case of ordinary citizens, their accessibility should be convenient; here, I think the vicinity of Hanok Village i.e. a representative tourist attraction of Jeonju, which persons having free time can easily visit, is a good place for sharing feelings about the
Pansori culture with each other.

I think that convenience in access and use is essential to the development of the cultural industry. Also, the tourism simply for cultural viewing should be developed. Nonetheless, it is necessary to connect intangible cultural heritage experience and attractions with general natural attraction tourism.

Particularly, in case of modern people who are busy working, and do not have much free time, the time for tourism is a good moment for creating important public relations and interests in cultural industrialization. Such attempt led me into experiencing the positive aspects during the past 10 years at Hanok Village, and ever-increasing desires for cultures. I think that to meet ever-expanding cultural desires, now is the time for intangible heritage NGOs to act.
ICH and Cultural Industry in Samoa: Background and Activities of the Tiapapata Art Centre Inc.

Mr. Steven Percival, Tiapapata Art Centre, Samoa

Sāmoa is a country of great natural beauty with a rich and distinguished cultural heritage. Over several millennia, Samoans have developed an extensive body of traditional ecological knowledge giving rise to a wide range of artisanal skills enabling them to create all they need to live in comfort and safety; a way of life complete with a system of governance that places communal wellbeing, its peace and security, at its core. As with all indigenous societies, the foundation of Samoan culture and the profusion of expressions emanating from it are derived from nature. Samoans enjoy a close affinity with the contingent world, living in harmony with the natural resources that provide for their wellbeing. Sāmoa’s rich intangible cultural heritage is reflected in its cultural industry and is aptly captured in the proverb tepa i ‘ula, tago i ‘ula, meaning: “behold the floral necklace, touch its multi-colored splendor for therein is beauty to celebrate.”

Esoteric knowledge is embedded in traditional craftsmanship and this expertise is passed down from generation to generation. Many of Samoa’s cultural products have either been discontinued or are in decline placing ICH knowledge at risk of being forgotten or of no longer being culturally viable in increasingly globalized communities. Forgetting the ICH knowledge associated with traditional craftsmanship inevitably leads to language depletion. For some Samoan crafts such as sennit making (‘afa), the making of fragrant oil (lolo) and traditional house building (fauga fale), losing cultural memory can also result in biodiversity loss as the makers, who are also traditional custodians of particular plants and trees, are no longer active in protecting and conserving their natural resources.
One of the challenges facing Samoan society is how ICH knowledge can be used to generate income for the artisans without threatening its viability as cultural expressions. If the artisans produce their crafts at the primary level of culture and traders (who are often but not always the makers themselves) generate income at the secondary level, then documenting insights into craftsmanship operates at a tertiary level. Tertiary level activities can help sustain ICH and cultural industry in the long-term, promoting the art form’s cultural viability in the community.

The Tiapapata Art Centre Inc., a charitable trust promoting traditional and contemporary arts and crafts in Sāmoa, is one of several NGOs working at this level in Samoa. With support from the US Ambassador’s Fund for Cultural Preservation, the Tiapapata Art Centre has produced a documentary film, museum exhibits and printed posters and brochures exploring the making and use of sennit. In the case of the ‘ie sae (fine mat) and siapo (tapa), groundwork for the revitalization of these crafts was first laid by Women in Business Development, a non-government organization looking to develop income-earning opportunities for women in Sāmoa. The Government of Sāmoa is now investing in these art forms with the finest mats and siapo celebrated and paraded annually for over a decade now on the National Day for Women. At the request of the Government, the Tiapapata Art Centre has recently produced a series of short films describing how the ‘ie sae and siapo are made. It has also produced a film exploring the making and use of fragrant coconut oil and in 2013, commissioned and recorded in high definition film and digital images, the building of a traditional Samoan house. Galumalemana, who is also a wood and bone carver, is currently researching the ICH know-how associated with the making of stone adzes with the aim of generating income from this lost craft. These various NGO-driven initiatives highlight the important role NGOs can play in ICH and community-based sustainable development and the preservation of craftsmanship knowledge and expertise.
Practical Understanding of Intangible Cultural Heritage and Worldwide Possession

Ms. Kyungmi Kim
Jeonbuk Culture and Tourism Foundation, Korea

1. Practical Understanding of Intangible Cultural Heritage

The term of a cultural gene ‘meme’ deducted from a biological gene refers to a non-genetic culture element, or a culture delivery unit. It is the concept first advocated by Richard Dawkins, and it includes historical tradition, social commonality and cultural individuality in one cultural area, explains cultural properties of being acquired, imitated and transformed. A popular meme is widely propagated through duplication, whereas it is also useful in explaining the urgency about the existence of a cultural layer which is relatively eliminated and cut off. In other words, diverse cultures of each region are emphasizing that they should be protected and handed down in the midst of mutual respect other than a yardstick of superiority. Such a perspective is also in line with the importance and purposiveness as ‘a means of guarantee of cultural diversity preservation and sustainable development’ which is specified in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

Culture means a combination of philosophy understanding the life value, lifestyle responding to nature, understanding and common perception between people. This writing takes note of the fact that the identity of regional culture is an evolutionary adaptation system which has been formed and re-created through geographical environment, natural ecology, historical background and interaction.

This means that the understanding of transmission of intangible cultural heritage should include the consideration of even deeply interdependent relationships between tangible cultures and natural heritage. Also, intangible cultural heritage should be perceived as human beings’ assets for communication away from an individual or group’s closure.

Even in the place for a discussion, the scope of the perception of the UNESCO Intangible Cultural Heritage should be expanded through practical understanding for possession and exchange of regional tradition cultures in general beyond their category.
2. Transmission-based Value of Regional Tradition Cultures

The Jebuk Institute for Traditional Culture is not a transmission organization for intangible cultures but an academic society focused on the research on history, thought and traditional living culture, etc. All this while, this Institute has carried out coverage and recording of the chronologically changed appearance of village folklores which have been handed down from individual cities and counties in Jeollabuk-do Province. As an example of sustainable village culture transmission sites, there are “Jeongeup Wonjeong Village Jeongwol Daeboreum Dangsan Festival’, and ‘Naesosa Temple Saha Village Seokpo-ri Dangsan Festival’, etc. In addition, the annually conducted ‘Jeonju Dragon King Festival’, which was restored by historical research, assumes the character of a folk festival in which people used to pray city peace and richness for utopia good for living in a thousand-year-old history. In recent times, every harbor on the coast & island district in Jeollabuk-do Province is conducting marine humanities forums in which participants confirm vivid sea folklores, etc. This forum features the research on and education of land and sea cultures which are linked to sailing history and rivers in our country surrounded by seas on three sides.

These forums are putting concern for humanities sightseeing products aiming at a lot more people’s participation and communication on the basis of the proper understanding of such regional traditional cultures.

3. Tourism for Worldwide Communication & Possession

Our district Jeonju was designated as the UNESCO City of Gastronomy fourthly in the world in May, 2012. As an economic center of the Korean Peninsula during the period of agricultural economy, richness in living has given Jeonju the honor as a place of cultural production and a central place for consumption. Further, Jeonju, as the home of UNESCO-acknowledged World Intangible Heritage of Humanity-Pansori, hosts Jeonju Daesaseup(Pansori group)Nori(play) and Jeonju International Sori Festival, and the Annals of the Joseon Dynasty, which was defended by our town classical scholars’ fidelity is UNESCO-acknowledged Memory of the World. It might be said that such a historical self-esteem and the potential of traditional cultures are the background which has grown up Jeonju Hanok Village which has more than ten million visitors on an annual basis.

This Institute organized ‘UNESCO Creative City Jeonju Sightseeing’ tourism products as a part of tourism resources recovery project from regional traditional cultures selected by the Ministry of Culture, Sports and Tourism in 2016, and is managing programs targeting free independent travelers (FIT).

The Institute manages the programs on KTX train trip products and 3 sorts-integrated gift
cards encompassing tradition performance, Hanbok experience and Hanji crafts experience with the host of a specialized cultural tourism commentator in foreign languages. From April this year to the end of September, 4,803 home and overseas travelers participated in experience tourism programs.

Tourism product composition for the next year will be conducted with more detailed themes, such as food culture, classical scholar culture, archival culture, performance culture, etc. This Institute aims for a slow tour and fair tourism targeting a free independent traveler other than a package tour. We have made efforts to include the diversity and authenticity of products having the biggest meaning in informing the background and meaning of regional traditional cultures formation to travelers, and communicating with each other.

Also, this Institute will expand the flow of human traffic to the neighboring UNESCO World Heritage City, and the Biosphere Reserve, etc., and will more intensify the character of edutainment including the historical contents of the beginning and revival of intangible cultural heritage.

4. Conclusion and Discussion

Intangible cultural heritage is precious human assets which the world should defend in common. A place for a wide opportunity should be arranged for mutual respect for, and enjoyment of cultures between individuals, generations, groups and countries. This is a demand for permanent establishment of tourism programs, which should have the character of edutainment where proper understanding and pleasure co-exist. It is necessary to have a discussion about special interest tourism (SIT) with authentic regional traditional cultures as a background, and to share creative cases between organizations.

A fragmentary second presentation, or event-like experience programs, which make a tourist stay as an observer’s glance, exact very careful attention in that they could sometimes distort the essence of traditional cultures, or interrupt the transmission of the proper cultural value.

It is necessary to be careful of commercialization of traditional cultures to the exclusion of the understanding of the historical background in that it could be easily concentrated in commercialization only for making profits by some thoughtless classes.
Shinmyeong, which has been 800 years old

Mr. Byeongjin Yoon
World Mask Arts & Culture Organization

1. Introduction

Andong is a center of Korean culture, and it has various names such as roofless museum, the essence of traditional culture, the home of Confucian culture, the holy place of the Korean independence movement, and the treasury of folk culture. It has developed into a culture that retains the unique scent and color, which is the region with the most cultural assets in Korea, not biased in times or religion.

The reason why Andong was able to achieve its own brilliant culture was that it was active in change, active in acceptance and development, but also seemed to have had a great influence on the temperament of Andong people who had progressive and conservative characters sticking to the traditional way of life. Andong culture is different from other cultures, and it is not a past heritage of the glittering era. A typical example is the Hahoe Village, a Korean historical village registered as the UNESCO World Heritage Site in 2010.

2. Hahoe, the essence of Korean traditional culture

1) UNESCO World Heritage Site, Hahoe Village

Hahoe Village is a major tourist attraction in Korea where more than one million people visit every year. It began to be known to the public through television commercials of companies, and began to attract the attention of the world following the visit of Queen Elizabeth II of England. The appearance of her taking off shoes and climbing to the floor in accordance with the Korean courtesy, and the appearance of her fitting the footsteps according to the Hahoe mask dance spread throughout the world's press, making Hahoe village the most Korean place in the memory of the world's people.

The words "Backboard of Ryu family’s at the door of Ahn family’s on the ground of Huh family’s" tells the long history of Hahoe Village. Since Gimhae Huh family pioneered the village, Pungsan Ryu family's Ryu Jong Hye moved to the village, and has lived there for 600 years. It is said to be one of the most well-preserved clan towns in the world. It is made up of
houses of *yangban* (nobleman), houses of *pyongmin* (common people), houses of *seodang* (village school) and *seowon* (lecture hall), and the excellent combination of the geographical location of the village and the arrangement of traditional houses. As it is a cultural heritage that humanity should preserve and maintain as universal value, ICOMOS (the International Council on Monuments and Sites) recognized that *Hahoe* Village's value as World Heritage site was not negligible through their field investigation. In addition, the art works enjoyed by these villagers, the academic and cultural achievements of Confucian scholars, and the transmission of intangible cultural heritage related to religion closely related to the lives of community such as seasonal customs, ceremonies, rituals, and the succession of generations. As a result, *Hahoe* village was inscribed on the UNESCO World Heritage List at the 34th UNESCO World Heritage Committee (WHC) held on August 1, 2010 in Brasilia, Brazil.

2) Amusing God, *Hahoe* Byolsin-gut Talnori (Mask dance)

The representative scholar of the late Joseon Dynasty (Yeongjo 27) praised the “the first of the Kang-guh is Pyongyang and the first of the succession is Hahoe”. The whole village of *Hahoe* is designated as Important Folklore Data No. 122 and is protected. It has a total of 22 designated cultural heritages. Among them, *Hahoe* masks are “National Treasure No.12” and *Hahoe* mask dances are "National Intangible Cultural Heritage No.169”

When people asked what is the icon representing Korea, a large number of people think of the *Hahoe* masks. This is because the essence of Korean people and the traces of life are permeated into the masks. They are designated as national treasure as they are the oldest of the existing masks and called the extreme of the formative art depending on the view angle. Even though the mask is fixed on one side, when you turn your face backward, it becomes a bright and pleasant expression, and when you push your face, it becomes an angry expression depending on the direction you see. In addition, by separating the jaws, it is possible to express various changes of facial expressions by clarifying the delivery of dialogue of actors. Currently, only nine masks are transmitted, such as a wife, monk, nobleman, scholar, chorangi, imae, bune, butcher, and grandmother. A bachelor, ddukdarie, and byolchae are lost and not transmitted. As a related episode, the lost masks had once been tried to be restored by a renowned sculptor, painter, and experts in Korea and abroad. However, experts have concluded that they cannot restore themselves due to the mysterious philosophy of the hahoe mask.

When you look for the origin of the *Hahoe* mask, you will find the “story of Huh”. In the 12th century, the middle of the Goryeo Dynasty, when Gimhae huh family started living in the village, many people died due to epidemics and frequent fires with unknown causes. In the meantime, a spirit of mountain god appeared in the dream of a village young man, Mr. Huh and said, ”The disaster spreading in the village is because of the anger of the guardian deity of the village. If you make a mask and dance with it, the anger of God will be released and
the village will find peace again." Through this, the mask called Hahoe mask and the dance called Hahoe Byolsin-gut Talnori were made.

The byolsin-gut means 'extraordinary' or 'special' gut (exorcism). Mencius said, "Farming is a script of the world." In old Korean society, farming was the basis of all life and values. Farming in abundance was the ultimate goal of the community, and it was thought that it depended on the natural phenomenon which is inevitable by human power, but God's will. These beliefs created a culture that gives sacrifices to Dongshin (the guardian of the village). The sacrificial ceremonies for the village guardian deities are called Dongje or Dangje (sacred) festival. Unlike Dongje, which is regularly made on the first day of the month, byolsin-gut is a special ceremony which has a term of five or ten years, when there is a trance possessed by a spirit. It has the form of a special festival. The process of byolsin-gut starts from the process of being possessed by god, pleasing the god and sending the god. In Hahoe village, when there was a byolsin-gut, there also was a playground for various mask dances such as Muduong madang, Zhuji madang, Baekjeong madang, and etc. (total eight different scenes).

As the era makes culture, the Hahoe mask dance also reflects the society of the time. It exposes the fictitious nature of the ruling classes, and criticizes the corruption of Buddhism at that time. Considering the era when the social class was very strict, the mask dance was able to be supported by ruling class by understanding the troublesome lives of the common people and relieving their repressed feelings through letting them play the mask dances. It can be seen that Hahoe mask dance was used to reduce conflict and resistance of common people by the ruling classes. In short, the conflicts and problems of the community are reflected in the Hahoe byolsin-gut, and it functions as a buffer to resolve resistance of commoners and strengthens the caste system of the community. Transmission of Hahoe Byolsin-gut Talnori was stopped after the last performance in 1928 for a long time, but discovered and finally restored by the enthusiasm and efforts of the Andong Cultural Center and has been transmitted for over 800 years.

3. Andong International Mask Dance Festival

After the implementation of the local autonomy government system, Andong, which felt the limitation on its dependence on the central government and hardware-oriented development strategy, planned to expand the new growth strategy through the industrialization of Andong's own culture by utilizing contents such as Hahoe mask and Hahoe mask dance. At that time, after the discussion of various stakeholders such as local politicians, public officials, and local affiliated universities, the Andong International Mask Dance Festival was born.

The Andong International Mask Dance Festival starts with Gangshin, receiving the spirit of god in Hahoe Village. The last day, everyone participating in the festival dance together and promise for the next festival with sending the spirit. Every year, the festival has different
theme, beginning on the last Friday of September, with an average of 600 performances and programs on average over 10 days. It has a diverse record such as a festival where only 100% local cultural manpower produces and a festival with the highest rate of self-contribution (37%) in the whole country. The number of visitors, which is a key indicator for evaluating festivals is 20 million accumulated. It has been selected as the best festival for 6 years, 3 years for the representative festival, 3 years for the honorary representative festival, and it has been selected as a global festival in 2015, and it is becoming a representative festival in Korea.

This year marks the 20th anniversary of the International Mask Dance Festival. Despite its relatively short time, it has grown at a faster pace than any festival in the nation. This can be said to be a successful example of sustainable development utilizing traditional intangible cultural heritage.

4. UNESCO Accredited NGO – International Mask Arts & Culture Organization (IMACO)

Andong City did not settle for the success of the international mask dance festival, but thoroughly analyzed the factors of the festival’s success, and the cultural competence and superiority of the content of the universal culture of mankind, the freedom of equality and peace. Since then, it has invited various experts to expand its base, to preserve its culture, and to develop the Andong International Mask Dance Festival as a global festival beyond the region and the nation. With the consent of 24 countries in 2006, the International Mask Arts & Culture Organization (IMACO) was established in Andong.

Masks are the largest part of the cultural domain. Like the Hahoe Mask, it is a valuable cultural heritage reflecting the history and culture of the community. IMACO was committed to grasping the meanings of masks through research, preservation, and data collection, and began work on deeper understanding of human beings. IMACO embraces hahoe, the country, and begins to expand its wings toward the world. As a result of its efforts to establish a network of domestic and foreign experts such as professionals, researchers, museums, public institutions, performers and cultural planners who are active in the global symbolism and symbolic culture, 138 organizations from 56 countries are participating in IMACO's activities, and they are leading the preservation and prosperity of the world mask culture.

One of the projects that IMACO is promoting is the global mask archiving project. We are investigating and collecting the mask-related cultural data scattered all over the world and transmitting them to future generations. IMACO has held academic conferences on the theme of symbolism culture and mask each year, and it has accelerated research activities accumulating cultural values related to the culture of masks. Particularly, it hold the World Congress to find the areas where the mask culture is prosperous or the areas where the risk of being lost is high. IMACO is not only a task of cataloging such accumulated data but also an important tool to understand the accumulated cognitive value and orientated value of the
human culture by completing the world map of masks. All of them will be integrated into one common system. Through this, we hope to establish a UNESCO C2 Center for the World Mask Culture and Archive Center and have a strong ambition to raise Andong’s status as the Mecca of mask culture.

5. Conclusion

In 2017, the Committee for Inscribing Korea Mask Dance on the UNESCO Representative List of Intangible Cultural Heritage of Humanity will be formed under the initiative of IMACO. We are currently discussing detailed plans for inscribing it on the UNESCO representative list in 2018 with Andong City. In July 2010, Andong Hahoe Village was listed as a World Heritage Site and announced its start as a UNESCO city. In October 2015, the Confucian Printing Woodblocks in Korea, which was possessed by the Advanced Center for Korean Studies in Andong, was listed in the UNESCO Memory of the World. If Korea's Masked Dance is to be listed in the Representative List of Intangible Cultural Heritage of Humanity in 2018, Andong will be able to reach the greater honor of winning three major categories of UNESCO List and achieving the Grand Slam. Andong will be the UNESCO cultural city that recognizes the value of cultural diversity and makes efforts to achieve the sustainable development of humanity.
“OIMO” International Festival of Traditional Crafts and culture – a platform for development of intercultural dialogue and cultural tourism

Ms. Dinara Chochunbaeva
Central Asia Crafts Support Association's Resource Centre in Kyrgyzstan

Since time of the Silk Road, Central Asia has always been inhabited by different peoples, who interacted closely in the common space and at the same time retained uniqueness of their cultures.

Artisans, as holders of traditional knowledge, have always contributed to the preservation of ethnic identity. Handicraft products as a subject for exchange between peoples contribute to the interpenetration of different cultures. Today, in an increasingly urbanizing world, craftsmen of the region preserve and develop the ancient crafts, which attract tourists from all over the world to visit Central Asia.

In 2006, the Public Foundation CACSARC-kg established in Kyrgyzstan the annual international festival of traditional crafts and culture “Oimo”. Ministry of Culture supports festival “Oimo”, which is now recognized as one of the most enduring cultural products in the tourism market of Central Asia.

Objectives of “Oimo” International Festival:
1. Preservation and promotion of cultural heritage of Central Asian people;
2. Development of the dialogue of cultures between peoples of the region;
3. Development of the regional handicraft market;
4. Promotion of Kyrgyzstan as the country of eco-cultural tourism.

Every year since 2006, the festival "Oimo" held a craft fair and workshops with the participation of artisans from Central Asian countries, as well as from Russia, India, China, Afghanistan, Turkey, Iran, USA, Canada, Sweden and others. Festival program includes: demonstration of customs, traditional games and cuisine of different nations; fashion show in "ethnic" style; exhibition-contest "WCC-UNESCO Award of Excellence for Handicraft Products"; performance of local folk musicians; ecological actions with the participation of young people.

Today, the festival "Oimo" is recognized as one of the most important and attractive events in the cultural arena of Kyrgyzstan. The festival is included in the programs of tourist agencies.
in Kyrgyzstan and Central Asia. Local hotels and restaurants buy hand-crafted products to décor their interiors, and provide service to artisans and their entire families as clients.

NGOs from neighboring countries, working in the sphere of culture and organizing such international festivals as “Silk and Spices” in Bukhara, Uzbekistan; “Dieri Husn” in Dushanbe, Tajikistan; Festival of Yurt in Almaty, Kazakhstan, collaborate with CACSARC-kg in exchanging of experience on cultural event management. Some partners from other countries (Sweden, India, Georgia, Azerbaijan, and Canada) proposed CACSARC-kg to hold a movable festival “Oimo” in their countries to introduce the culture of Central Asia.

The “Oimo” festival attracts an additional flow of tourists to visit Central Asia. Consequently, it contributes to the economic growth of the craft and tourism business in the region. In the mind of people, the festival "Oimo" is associated with beauty, culture, tolerance and prosperity. Such cultural activities, promoting the idea of peace and mutual tolerance, contributes to political stabilization of the region as well as to formation of an attractive image of Kyrgyzstan at the international arena.
Representing Local Culture for Global Tourist

Ms. Shrabana Datta, AJIYER Fair Trade Limited, Bangladesh

Built on previous Millennium Development Goals, the 17 Sustainable Development Goals and 169 targets aim to achieve eradicating poverty in all forms and dimensions, shift the world onto a sustainable and resilient path, realize human rights for all, achieve gender equality and empowerment of all women and girls, decent work for all to sustain inclusive economic growth with sustainable production and consumption. With keeping this in mind, by 2030, SDG wishes to devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products along with implementing tools to monitor sustainable development impacts to create jobs in that sector.

Ajiyer Fair Trade Ltd is a social business enterprise with a goal to promote Bangladeshi culture, crafts and biodiversity to the conscience tourist (local and global) with an aim of enhancing livelihood of the rural community, artisans, craftsman, to revitalize and relive the traditional culture, practices, knowledge, skills and rituals. It operates in 4 geographical locations (Tangail Komolgonj, Jhikorgacha, and Kushtia) of Bangladesh. Each location has attraction of their own local tradition, music, food, and craft background.

The organization is engaged in community-based responsible tourism where the local community is in a decision-making seat to minimize negative economic, environmental and social impacts of their consumption due to tourism activities and embrace natural and cultural heritage diversity. It also connects the community with private sectors so that they develop delivery capacity, raise funding, and maintain commercial links with private sector. The diversification of tourism experiences by activities and locations ensures that the visiting tourist experiences Bangladeshi rural settings, agricultural and craft-based rural lifestyle, traditional food, costume, and rituals of many indigenous and rural communities.

Lastly, Ajiyer tries to ensure that the intangible cultural heritages are sustained not merely on the market-driven demand based on economic benefit, but through mutual respect from both the practicing community and tourists.
II. Presentation Materials – Group Session 4

Panel Presentation 1 | Topic 3: Commercialization Issues in Safeguarding ICH

Issue of Commercialization of Intangible Heritage Protection

Mr. Seung-gon Lee, Haneumsai, Korea

The basic object of urban culture is the general public, and as for those who enjoy cultures, the general public has become the subject of art enjoyment at present from some well-to-do classes in the past.

Here, enjoyment is an emotional value which can be obtained culturally by the general public in an urban life.

These days, the discussion about commercialization of art has been intense. As the commercialization phenomenon of art is deepening in a capitalistic society, the original purpose of art - pursuit of aesthetic value - is neglected, and there occurs a case of abusing cultures as an art activity to get an economic gain. The problem of commercialization is coming to the fore in the process of reflecting the public’s sensuous taste in creation to raise the marketability of art while treating art as a product other than a proper value.

At present, most of the production agencies for the profit-making purpose on the basis of traditional music set Cross-over as the concept of performance, and stage performance also goes through an aggressive change.

Non-profit organizations are divided into an organization managed for the purpose of commercialization and an organization managed for the purpose of preserving traditional music. The performance of such organizations co-exist in a city performance culture whether their purpose is commercialization or preservation, and they are selected by the culture enjoyment class.

When each organization bases a performance contents composition strategy on the pursuit of economic gain, they cannot give up the preference of the public. In other words, it might be possible to consider the performance form of traditional music as being transformed and commercialized to the public’s taste.

Actually, all art forms have historicity and life force within the category of creation, transformation and selection. Accordingly, such a transformation is not a big problem, but what we are pursuing here is to have a discussion about a problem of commercialization of intangible heritage protection.

From the aspect of preserving traditional music, my opinion is that commercialization on the
basis of preservation is realistically difficult in the light of the preference type for a performance possessed by the public at present.

The reason is that first, the public prefer creation to tradition when choosing traditional music performance, and second, most of the traditional music works, which are performed at present, are cross-over.

Commercialization of intangible heritage protection is available for creative performance, i.e. cross-over works other than preservation, it might be possible to make an easier access to commercialization for intangible heritage protection. However, regrettably, the most largely highlighted ‘loss of autonomy of intending to realize the proper aesthetic value’ in commercialization of art; that is, it might be the same as the change of art suited for the public’s preference, so it is thought that it might be impossible for cross-over works to come close to commercialization for intangible heritage protection.

In modern society, it is possible to easily download all music works of the whole world and appreciate them due to the development of mass media and commercialization of the Internet.

The degeneration of traditional music consequent on commercialization and economization is arriving at a level of concern even now. Output of performance forms is mostly coming as cross-over, so the public selective aspect is also leaning to this side.

Commercialization consequent on urban development, and leaning phenomenon to popular music is more expanding as time goes by, whereas the law and policy for protecting the intangible heritage have not greatly changed. Anyone, who does performance, knows such a situation.

In the discussion about the problem of commercialization from the aspect of traditional music under a passive culture policy like this, this person would like to point out that first, administrators who, take charge of a culture policy, should definitely have specialized knowledge, and second, these administrators are compulsorily required to be equipped with the knowledge which makes it possible for them to realistically understand the merits and demerits of government organizations and non-profit organization, and to reflect them in culture policies.

This person has managed a non-profit organization at Jeonbuk district, at home and abroad for more than 30 years. When comparing the time point when I first founded the organization to the present, the performance form did not change greatly, but the number of non-profit organizations gets incomparably larger.

The reason is that artists who graduate from the related educational institution continue to be produced in the region, and those, who failed to get established at the related agency
(mostly government organizations) and solved their economic problems mostly through private lessons, private academy operation, and art instructor activity, organize a non-profit organization and do performance activity. If so, to what extent might such a large number of people involved in art carry out the preservation of traditional music and its commercialization aspect? Although they are doing much of activity, actually their income is not up to the minimum cost of living.

Moreover, when asking them a question “What is a true art activity?” I wonder what answer they will make. However, among the ilk of the people, I am afraid not many of those who are agonized about the problem of commercialization of intangible heritage protection. As a reason, in reality, it is a far cry for non-profit organizations to find economic, commercial stability through performance activities even if they are living in the period of the 21st century culture. As we always talk about it, what might be the way to protect intangible heritance? The government, or local governments’ support? This part is a story, with which actual musical performers cannot sympathize. Then, support money for creation? This year, the culture and art parts of Jeollabuk-do Province are said to be cut in half. Since then, I have not heard any information, but I wish that the support money for creation would not get smaller than last year.

It is really thankful for artists to do their art activity silently. “Nothing can be happier than doing performance on the stage.” Regardless of the West and East, this remark might be performing artists’ common idea. I think they are still preparing the following performance out of such feeling. In my opinion, protection of intangible heritage should be based on social members’ aggressive concern and attachment, and even in the part of budget, there should be an active change. I dare to make some proposals on today’s subject.

First, the reality is that the artists’ income in Korea is not up to even the minimum cost of living. Some years ago, there occurred an accident where an author starved to death. “Culture policy makers should definitely remember the fact.”

The second is about the examination of actualization of venue rental fees. “There are many cases where ticket sales are less than venue rental fees.”

Third, public institutions and performing places are supposed to give support to non-profit organizations “so that they can do their best on the stage” by operating a program of supporting non-profit organizations with a professional planner temporarily.

Fourth, it is required that intangible heritage preservation and commercialization should be in progress at one performance by applying ‘the ratio of tradition to creation quarter system’, and then culture policy makers should conceive a realistic culture policy that a non-profit organization gives incentives to performers.
II. Presentation Materials – Group Session 4

Panel Presentation 2 | Topic 3: Commercialization Issues in Safeguarding ICH

Commercialization Problems and Safeguarding Intangible Cultural Heritage

Mr. Bhum-hwan Jeon
Korea Cultural Heritage Foundation, Korea

International Society’s Discussion about Intangible Heritage Protection & Commercialization

International society including UNESCO has continuously had discussions about the concern about commercialization of intangible heritage. Due to a negative meaning of ‘Commercialization’ which the word itself connotes, some may easily think of this word as “any economic gain is not allowed to be generated in the process of protecting intangible heritage”, but looking into the discussion process all this while, it is clearly learned that concern about commercialization does not say ‘unconditional prohibition of income generation.’

For example, at the 10th UNESCO Intangible Heritage Inter-governmental Conference held in Namibia, 2015, ‘Principles of Ethics for Protecting Intangible Heritage’ was adopted, and this principles are saying “A community directly associated with intangible heritage should be the very party who can get benefits through intangible heritage protection.”

In the same vein, at the Conference of Parties of 6th UNESCO Intangible Heritage Protection Convention which was held in June this year, the contents related to ‘Sustainable Development’ were included as a new Chapter of Operation Guidelines for Intangible Heritage Protection Convention, and here, the Chapter encourages the state parties to take measures for sustainable practice, transmission of intangible heritage and sustenance of livelihood for the heritage holders through the return of the income from intangible heritage to the relevant community while emphasizing that protection of intangible heritage could have a positive effect on economic development.

Introduction of the Korea Culture Foundation- In connection with the problems of Commercialization

The Korea Culture Foundation is conducting a variety of projects to preserve and transmit cultural heritage, and here let me introduce two sorts of cases in connection with the subject of this session.
II. Presentation Materials – Group Session 4

First, there is a transmission project which supports the performances and exhibitions of the national intangible cultural property at home and abroad. Particularly, with the goal of “Construction of Distribution Network available for work transactions in the long term”, the project of exhibition and sales of the collaborated works between the transmitter of traditional crafts and a modern designer got a high response from audiences by displaying transmitted craftwork with a modern sensation, and the proceeds are returned to the transmitter of traditional crafts through the expansion of market for exhibits; like this, the project is managed by the system which supports transmitters’ continuous work activity.

Also this Foundation is proceeding with ‘Intangible Heritage ODA Project’ for transmission of overseas countries’ intangible heritage transmission besides at home.

This year, this Foundation is supporting inventory preparation of the traditional food called ‘Kkao Kkom’ of the town of Luang Prabang, Laos, and Kkao Kkom is eaten with garnish like sesame in Korea; sometimes this food is eaten in addition to soup food, which is similar to scorched rice(aka, Nureungi) in Korea.

In the past, each family used to eat left-over rice by frying it in oil, but in modern times, they say that most families prefer to buy it rather than to make it at home because there are some places where Kkao Kkom is professionally made in more sanitary way available for long storage. Also, this Foundation visited Xienthong village and Phonheong village of Luang Prabang where Kkao Kkom is transmitted, finding 5 places selling Kkao kkom professionally at these villages. They make Kkaokkom using the profits generated from its sales, continuously handing over their traditional food culture.

Among the various projects conducted by this Foundation, the above-mentioned two sorts of projects are thought to be the proper case which can explain the positive influence of income creation on intangible heritage protection.

Conclusion

Problems of commercialization in protecting intangible heritage that the international society worry are about degeneration of intangible heritage due to excessive commercialization, or the circumstances where the heritage is used only as a tool for new income with its meaning lost. However, UNESCO is worried about the degeneration of the meaning of intangible heritage due to socio-economic changes, but thinks of the case where the subject of such a change were to be the intangible heritage community as a good phenomenon at the same time. When it comes to all, UNESCO is putting emphasis on the fact that the intangible heritage community, that is, the people who practically conduct and transmit intangible heritage should be at the center in protecting intangible heritage. In
doing a variety of projects related to intangible heritage, it's necessary to increase participation of a community, and also there is a need to arrange a system that makes it possible for the revenue through intangible heritage to be circulated as the activity for continuous transmission and protection of intangible heritage after all.
Yesterday and Today of Jeonju Gijeop Nori

Mr. Yeongbae Shim
Jeonju Gijub-nori Preservation Association, Korea

1. Introduction

Frankly, I hesitated much due to my professionalism while attending this seminar after getting an invitation. I accepted the invitation to this seminar to listen to the presentations, but as it happens, I come to give a presentation after all. I earnestly wish you to listen to my presentation with ease while regarding it as a case report on Jeonju Gijeop Nori; however, I would like to put emphasis on the point that I stand on this podium with the thought that this presentation is a question I throw to myself and a task I have to do as I have done Jeonju Gijeop Nori up to now and from the position where I have to continue it.

2. Yesterday and Today of Jeonju Gijeop Nori

Twenty years ago, I came to be with the procession of hapgut from four villages which were invited to a celebration event (Jeonju Nonghyup Joint Market Opening Ceremony) at the home village. With the village symbol, i.e. big flags (Dragon Flag) placed at the head of the procession, the invited villages were forming a long procession lined with villagers together with Pungjang troupe (Nongak play team). The procession came close to my sight as the beautiful appearance entirely containing the appearance of life of home villagers and people in previous generations. At this moment, I made up my mind, saying to myself “This folklore is worthy of transmission. It might be the contents which will catch the world citizens’ attention if it is nicely shaped.” After this, I came to found the Gyeryong Hapgut Preservation Society( the present Jeonju Gijeop Nori Preservation Society)after visiting and encouraging the representatives of 4 villages one by one(the previous Jeonjubu, Wujeon-myeon, Gyeryong-ri) at the present Jeonju-si, Samcheong-dong 2-ga one as of March, 1998.

And, I have been running here and there, nay walking slowly for development of this Society for 18 years. At present, I am working as an executive director. For this conference, I took charge of a general director. It might be right to say that I have been working as a manager for most of the period. With stories related to this Society piled up, not a little strenuous work has happened to me. Personally, it was by no means a light weight.
Last October 16, I was awarded with the honorable President’s prize at the 57th National Folk Arts Festival. Immediately after the ceremony, I got a feeling of the moment of joy and forgot a dreary process of hard work with the rush of so many congratulatory calls while boasting it to my surroundings after a long time.

Well, now is for another start, isn’t it?

During the periods of time when the City & Province of the Whole Country Folk Arts Contest has been held 57 times up to now, Jeonbuk-do Province has become the most prize-winning region comparing to other cities and provinces by winning the president’s award 9 times until this time. Among these prizes, Jeonju won a prize for ‘Jeonju Nongak’ in 1970, but the recent ‘Jeonju Nongak’ activity has been cut off; in this context, I feel responsible for winning a prize with another weight in that my prize-winning folklore is the only extant one of Jeonju. I would like to take this chance to express my thanks to all persons who have loved Jeonju Gijeop Nori and given their support to my activity all this while.

3. Bitter-Pill Advice thrown like a stone throwing at the side of a Stream

1) Dear my esteemed! Let’s have pride in full.

At every opportunity, I emphasized, “Let us have pride in what we are doing, but it often ended up with not much accomplishment. To popularize Jeonju Gijeop Nori, I have stepped up efforts in connection with natural villages, a community, elementary, middle and high schools and universities, but I came to many deadlocks.

People, Korean people, and those who are living sprucing up themselves while enjoying the 21st civilization; they do not have any pride in our things. There might be a few exceptions, but they tend to disparage Nongak, and folklores. They do not have confidence in self-culture. When a person goes carrying Western instruments, such as saxophone, or violin, etc., the person looks decent, but if the person is asked to take a janggu bag with him or her, the person looks diffident about it. Adults would rather learn to play saxophone, but they are facing away from Nongak; a school, or students prefer to have more English hours rather than joining the Nongak club. It is rare to find a Pungmul club even at a university now.

The world has changed, and a person has changed as well. Now is the time for us to find a way about how and what to do for recovery of self-esteem in self culture, and transmission and development of traditional cultures at a national, social level.

2) Dear Teachers and Institutions! Why do you do this?

A saying goes “Too much knowledge causes unnecessary worries.” comes across my mind. There is a case where cultural archetype is degenerated by a person among the self (others)-
appointed experts, or activists.

The flag as a symbol of our home village has been called a dragon flag, or a big flag. By the way, the flag is called ‘Nonggi (farming tools)’, or marked that way as a term which is likely to appear only in books. What is worse, there is a happening like naming the side of a stream ‘Gaetgang’ and engraving the name in letters at the side of a stream where we grew up treading water and having a bathe while doing cultural work in his or her estimation.

Is it not a distortion to call and mark the side of a stream, which has never have seawater, that way?

These days, it’s difficult to find a hard-working activist for the purpose of discovery, popularization, and enjoyment of cultures, but the number of cultural enterprise has increased. It’s natural in a world where a culture becomes an industry. However, I wish they would not wield hypocrisy above the level of a businessman. Also, there are some people who pirate others’ contents while saying that traditional cultures are the things which people transmit and enjoy. Notwithstanding a controversy, should an organization put forth a handed-down culture in the world by re-arranging it, it is a second production. However, pirating others’ production as a means of making money other than the purpose of pure popularization and enjoyment through several yields is deserved to be denounced.

3) Dear officials, please do your work properly.
Administration is characterized by activity. However, a government office looks extremely passive. All local governments have a division or an official in charge of traditional cultures, but I have never seen a case where the official in charge revived a traditional culture through the discovery of it, although a traditional culture comes out of ground to emit a glow thanks to meaningful private efforts like me (perhaps like a fool). At times, in case I visited the division in charge when I was invited to an event, or I had a proposal for a policy, the official in charge sometimes treated me as a person who asked for a little money... What a shame it was!

As the election system set in, along with local autonomy, there are many cases where policies are implemented regardless of the actual situation, which has become a regrettable daily routine that also lets me down.

With too much emphasis on legality, the tendency to favor financial support to a place which is skilled in preparing documents and correct in nicely straighten out accounts other than truth is also the crystal-clear attitude of a government office. I can vividly remember that a senior once recovered Dangsanje and transmitted it, but the senior exposed his fury in a state of despair by being overwhelmed by documents setting consequent on the
government office’s request, Naturally, Dangsanje disappeared after that.

During the period of an event, we had to hire a school auditorium in a community because of rain, and every time such a thing happened, the hiring process is really so tricky as to make me wonder if I were in another country. To such an extent, it’s difficult to do cultural activity in Korea.

4) We are in need of cultural self-governing.
Public figures in cultural circles are having a direct or indirect impact on policies by participating in a city or province in several names. However, a government office is still influential. I strongly believe that a government office should be more humble while cultural circles should be more autonomous, and highly responsible. If the administration much intervenes in cultural circles because of a little reliability in cultural circles, then would it be possible for the personnel in cultural circles to come to themselves?

As for a problem between the government and local government, it is about time for a local community to bear regional culture and art activity. It is a matter of cultural decentralization. As an example, I heard that there is an Arte Project, which belongs to the central government. In doing regional culture and art education, the central government determines which organization is suitable and which contents they should teach. Is it not a contradiction? It is about time cultural circle should keep an eye on the institutional problems in cooperation with each other.

4. Conclusion
I like culture and art. It is because a person and I are cultural beings. Particularly, I like our proper cultures more. It is because I am a Korean.

I am just a person who loves our exhilarated Nongak, dance and Dragon Flag Play, which are contained in Jeonju GijeopNori. My father had done it, and I love this folklore, in which our ancestors’ breath and body odor are contained. Though I have done Jeonju GijeopNori for more than 18 years, but I am far from being a careerman. At least, I am a person who does not have the ability, or a plan to live as an artist now and forever.

There are village landscapes, proprieties and order, unity of a village and competition and harmony between top and down degree of kinship, not to speak of artistic elements seen above in Jeonju GijeopNori. The so-called Dure (farmer’s cooperative group) community value is contained in Jeonju GijeopNori.

Like this, Jeonju GijeopNori is a folklore in which socio-cultural value is melted, so I got attracted to Jeonju GijeopNori, and I am at this place today. I am really eager to be helpful in
restoring a community with our traditional cultures as a medium. This is my confession.

I earnestly ask my dear citizens to overcome belittlement of our cultures through Koreans’ identity, and cherish our cultures. Those involved in cultural circles are supposed to do research and survey in a more serious attitude and to make efforts to widen the opportunity for people to enjoy culture.

The administration is supposed to conduct policies and project in an active, responsible attitude. Also, they should put concern for enhancing the pride of those involved in cultural circles. Once again, I am cordially asking you to give much love and support to Jeonju GijeopNori.

5. Residual Comments

Korea is a Constitution State. State management principles are enshrined in the Constitution, which a State and society are supposed to implement them. Here, the principles of a cultural country get established, along with law-abiding country principles. The core contents of a cultural country principles include the government’s responsibility for base cultivation, and respect for and guarantee of cultural autonomy. Additionally, the Constitution specifies a State’s responsibility for advancement of traditional cultures. In other words, the Constitution orders that national local governments shall be responsible for traditional cultures promotion, so traditional cultures promotion should not be different depending on officials, and should be definitely implemented in any circumstances. This is a part which reminds us of the administration’s unlimited responsibility.

The Japanese Empire perpetrated historical, cultural obliteration and brutality of distortion to permanently dominate our country; however, I think Koreans have not broken from the after-shock of the Japanese occupation yet, and the after-shock still dominates our consciousness and living. Now is the time for us to stand up properly by shaking off the spirit. Hereupon, I ask my respected citizens to love traditional culture. I am a person who makes efforts for Jeonju GijeopNori to continue to exist while doing farm work, and remembering my father who had devoted his life to Nongak.

Well, let us defend our traditions through in-depth awakening and giving it a little more effort. Thanks for listening.
ICH Safeguarding and the Issues of Commodification

Mr. Akbar Sultanov
National Commission of Uzbekistan for UNESCO, Uzbekistan
II. Presentation Materials – Group Session 4

CONTENTS

• Part I. ICH and Safeguarding Efforts
• Part II. Cases in ICH Safeguarding
• Part III. Commodification of ICH in Uzbekistan

PART I. ICH AND SAFEGUARDING EFFORTS
ICH OF UZBEKISTAN.

Basic Information

Main actor: Ministry of Culture and Sports.
Other actors: other ministries, agencies, foundations, charities, research institutes, associations, unions.
ICH inventory: 3 lists.
National List: 53 elements.

ICH ACTORS
ICH SAFEGUARDING.

Country-wide measures

- Events (exhibitions, fairs, competitions, festivals, etc.);
- Governmental awards;
- Provision of support (grants, preferential loans, premises, tax-exemptions);
- Revival of traditional schools ("Usto-z-shogird");
- Improving the legal basis;
- Carrying out scientific studies (research & publication);
- Developing and updating inventory;
- Training and capacity-building;
- Integrating ICH into cultural tourism;
- Integrating ICH knowledge into curricula.

PART II. 2 CASES IN ICH SAFEGUARDING
CASE 1: “HUNARMAND” ASSOCIATION.

Quick Facts

Established: 1997
Goals:
• Coordinating the activity;
• Creating suitable conditions;
• Protecting rights;
• Contributing to social, cultural and educational development;
• Satisfying non-material needs;
• Supporting materially and spiritually;
• ... 
• HQ: Abul Qosim Madrasah in Tashkent.
• Members: more than 20,000.
• Composition: craftsmen, painters, folkmasters
• Website: www.hunarmand.uz

CASE 1: “HUNARMAND” ASSOCIATION.

Namangan Regional Branch

Total number of members: 863
Craft types covered: 25
Management: managed by Managing Council (11 employees) and Artistic Council (5 employees)
Branches: 9 districts
Web-site: www.artcraft.uz
CASE 1: “HUNARMAND” ASSOCIATION.

How is ICH safeguarded? (1)

By holding and participating in events
CASE 1: “HUNARMAND” ASSOCIATION.

How is ICH safeguarded? (2)

Through the website

CASE 1: “HUNARMAND” ASSOCIATION.

How is ICH safeguarded? (3)

Through social media
CASE 1: “HUNARMAND” ASSOCIATION.
How is ICH safeguarded? (4)

By organizing joint projects

CASE 1: “HUNARMAND” ASSOCIATION.
How is ICH safeguarded? (5)

By supporting bearers of ICH traditions
CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.

General Situation (1)

Cooperation since recent

CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.

General Situation (2)

Occasional
CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.

**General Situation (3)**

Lack of overall vision

CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.

**General Situation (4)**

Only few travel agencies involved
CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.
General Situation (5)

Preference for crafts

CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.
General Situation (6)

Only specific destinations and mostly for foreigners (foreign tourists).
CASE 2: COOPERATION BETWEEN TRAVEL AGENCIES AND ICH BEARERS.

How ICH is safeguarded?

- Profit is generated to ensure that ICH element is practiced;
- Greater interest in and awareness of an ICH element;
- More ICH element-related knowledge is generated.

PART III. COMMODIFICATION OF ICH IN UZBEKISTAN
COMMODIFICATION OF ICH IN UZBEKISTAN.

General situation

- Brought both positive and negative impacts;
- The level of commodification is relatively low;
- Only certain ICH elements became commodified.

COMMODIFICATION OF ICH IN UZBEKISTAN.

Some Challenges

- Violation of established traditions;
- Complete disappearance;
- Selectivity;
- Superficial creativity;
- Material interest over non-material one;
- Less labor-intensive activity over labor-intensive one;
- More concentration on marketing;
- Change in transfer of knowledge and skills.
Taman Mini Indonesia Indah

Ms. Novera Mayang Sari
Taman Mini Indonesia Indah, Indonesia

Taman Mini Indonesia Indah or Beautiful Indonesia in Miniature Park is a culture-based tourism park that serves as a cultural space for education, safeguarding and development of Intangible Cultural Heritage as well as promoting cultural diversity of Indonesia. Creating the cultural space can help safeguarding effort in expanding urban context. It is a non-profit organization under the Management of Harapan Kita Foundation and involved multi-stakeholders consists of 34 local governments, ministries, government agencies, communities and private sectors.

TMII was initiated by Madam Tien Soeharto and officially opened by President Soeharto on April 20\textsuperscript{th} 1975. It was built based upon the concept of the Indonesian archipelago (Nusantara) as a socio-cultural unit, which has cultural diversity that should be maintained, appreciated, enjoyed, and promoted, in line with the Indonesian motto Bhinneka Tunggal Ika (Unity in Diversity). Multicultural awareness is important in an archipelagic state like Indonesia, with over 350 ethnic groups and ± 600 local languages and dialects, each with its own culture. At TMII, this wealth of cultural diversity is presented as a basis of friendship among the people of Indonesia and of all nations. It is aimed to create a balance between physical-economic development and mental-spiritual development, among the five pillars of Indonesia’s development: Spiritual, Education and Culture, Technology, Economy, and Welfare.

Mission and Objectives of Taman Mini “Indonesia Indah”

Mission: as a mode to preserve, introduce and develop the Indonesian culture.

The aims and objectives:

- To develop and strengthen the sense of love for the nation and the country.
- To foster and cultivate the unity and integrity of the nation.
- To respect and hold the Indonesian national culture in high esteem by excavating and reviving the culture inherited from our ancestors.
II. Presentation Materials – Group Session 4

- To introduce the culture, the natural wealth and national heritage to the people of Indonesia and other nations in the world.
- To utilize the opportunity to attract tourist thus increasing tourism activities, and means to promote each region of the country to revive indigenous handicraft in all regions, to accommodate and arrange the marketing.
- Actively assist the government in implementing development by presenting a recreational place with educational characteristics to the Indonesian community.

For the past 41 years, TMII always tries to safeguard and promote Indonesian Culture to general public and transmit the Intangible Cultural Heritage value to younger generations through sanggar (education and learning centers) in each regional pavilions.

Based on Regulation of the Ministry of Home Affairs, Republic of Indonesia Number 28 2014 about the revitalization of role and function of Regional Pavilion in TMII, it is mentioned in Article 1.5. Regional Pavilion is a building in a form of an Indonesian architectural traditional house built to give information about traditional houses of various ethnic groups in Indonesia and is used as a place to safeguard the culture through activities; performance, education, local community gatherings, exhibitions, conservation of its ethnographic apparels, traditional costumes, instruments, handicrafts, flora and fauna, and other cultural heritage objects. The regional pavilions are managed by local governments that support the implementation of activities in relation to optimize the role and function of its pavilion as the show window of culture and local economy.

Regarding the transmission of the intangible cultural heritage value to younger generations, TMII has about 50 sanggar (education and training centers) for learning ICH elements such as oral cultures and traditions, performing arts (traditional dances, traditional music, wayang and theaters), handicrafts and others that conduct in regional pavilions and other units.

The results of those learning are being performed through some performances that attract the number of visitors. It has raised communities’ awareness about the importance of Indonesian intangible cultural heritage through activities that have been held throughout the year. For example Ramayana dance-drama, cultural mosaic of each province, Taman Mini Menari (joint practice of sanggars at TMII), etc.
Moreover, TMII annually hold events such as a traditional dance festival, ethnic music festival, traditional theater, *Kirab Agung Suro*, *Selamatan*, *Ruwatan* (self-purification) and other activities related to the domains of intangible cultural heritage.

- **Oral Traditions, including local languages**: Traditional storytelling, local languages, gatherings of communities, poetic songs (*mocopatan, kidung, mawalan, didong*), poetry competitions (*pantun*), traditional discussion (*sarasehan*), *gurindam 12*, etc.

- **Performing Arts**: Songs, music, dance, cultural parades, special events, dance drama, theatre, *wayang* puppetry, etc.

- **Customs, rites and festivals**: Purificatory ritual (*ruwat*), local new year festival (*Kirab Selamatan Agung Suro*), lifecycle customs, traditional marriages, harvest festival, religious festivals, games and sports, etc.

- **Knowledge of nature and the universe**: Traditional architecture, construction and positioning of buildings, repulsion of negative forces (*tolak bala*) purification of villages (*ruwat bumi*), knowledge of rainmaking, traditional medicine, traditional beliefs, ritual decorations, etc.

- **Traditional handcrafts**: Sculpture, carving, painting, crafting *wayang* puppets, leatherwork, wood, bamboo, shell, reed, rattan, and metal crafts, weaving, batik, etc.
Artists and communities who are actively involved in ICH safeguarding and want to promote or to do performance are also being facilitated by TMII. To maintain the originality of the ICH performance, TMII always supervise and gives guidance to the artist so that they will keep the characteristic value of its elements. Even so with the learning process at *sanggar*, they keep the originality of ICH elements. Also, TMII is organizing periodic assessment tests for both students and teachers and issuing certificates.

*Desa Seni* (the art village) that located in TMII is a crafts center for painters, craftsmen, engravers, etc. The regional pavilions also serve as the show window of its province by featuring a variety of promotion of arts, culture, and tourism as well as its local products may indirectly increase the economic value or income of the local community concerned.

Nowadays, the traditions and culture become the powerful motivation to travel and TMII offers the diversity of Indonesian culture in one place. Since it is located in the capital city, Jakarta, many tourist come to visit, see, and experience the culture of Indonesia as a whole. Not only seeing the object, but they can also learn the cultural activities such as traditional dance, traditional music, and enjoy the performance, local cuisine, and handcrafts. Particularly, for people who have been living in Jakarta for long, move from their region to the capital city, and need to know their own culture, introducing it to their children. They come to the regional pavilions to learn about their original culture in the education and learning center that TMII has. In other words, TMII becomes the learning center for Indonesian culture in urban community and as a research place for students from
TMII has the role to ensure the sustainability of the Indonesian diverse cultural heritage in the middle of its development and modernization. As the cultural space, TMII has been specially built as an area for various cultural activities which can be comfortably seen throughout the year by residents of Jakarta, guests from various regions and foreign countries as well. TMII develops an early multicultural awareness among the Indonesia young generation and serves as a place to inherit the intangible cultural heritage to the next generations.
III. Annexes

1. Summary Report
2. Declaration
3. Programme
4. Participating NGOs
5. Photos

The 2016 Asia-Pacific ICH NGO Conference was held from 3 to 5 November in Jeonju, Republic of Korea, under the theme Achieving Sustainable Development Goals through Safeguarding Intangible Cultural Heritage. The conference was hosted by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific region (ICHCAP) and co-organized by the Center for Intangible Culture Studies; Jeonju Cultural Foundation; Jeonju Social Economy and Urban Regeneration Support Center; and Korea Traditional Culture Center. The conference was also made possible with the collaboration of the ICH NGO Forum and support by the Cultural Heritage Administration and Jeonju City.

About fifty NGO representatives from thirty states in the Asia-Pacific region and two hundred Korean participants attended the conference to discuss the contribution of ICH to the sustainable development of humanity.

The meeting opened with performances by the Wanju Chanppo Dadeumi troupe, Eurasia (an immigrated women dance group based in Jeonju) and a professional Andong Hahoe mask dance troupe. Mr. Yung Gun Park, the Vice Administrator of Korea Cultural Heritage Administration, gave his welcoming remarks and Ms. Beatrice Kaldun, the Head of UNESCO Dhaka Office, and Mr. Bong-up Cho, Vice Mayor of Jeonju, gave their congratulatory remarks. Mr. Kwon Huh, Director-General of ICHCAP, emphasized the important role of NGOs in safeguarding ICH in the Asia-Pacific region.

Dr. Amareswar Galla, Executive Director of the International Institute for the Inclusive Museum, gave a keynote speech, which was followed by topic presentations by Ms. Beatrice Kaldun and Mr. Antoine Gauthier, Director of Quebec Council for Intangible Heritage. The speakers showed how culture is better represented by the SDGs than it was in the previous MDGs, which did not consider culture as a driver of development. The speakers also highlighted ways that ICH, which broadly includes traditional knowledge, craftsmanship, and other broad domains, contributes to the sustainable development of humanity and the important role of NGOs to reach out in areas that governments cannot.

The first afternoon was dedicated to topic presentations and case studies. The topic presentations were about how ICH can contribute to sustainable development, and the case study presentations were mainly dedicated to two themes—education and community empowerment. In these sessions, participants shared their activities on promoting community-based ICH education and transmission, raising awareness about ICH, and working for community empowerment through traditional craftsmanship. The presenters spoke about how urbanization, industrialization, and climate change make it difficult to maintain and transmit ICH. Nevertheless, they also showed how maintaining and developing traditional knowledge and skills can lead to economic benefit and strengthen the identity of community. The speakers were also quick to remind us that ICH should not be a
matter of simply following traditions but should be applicable to daily life and that the key of connecting the past and present is in applicability. They also noted the importance of both NGOs and governments to continuous education and transmission of ICH.

The second day of the conference was made up of four group sessions under different themes: forming discourse on ICH safeguarding; education and awareness raising; urban renewal and community development; and cultural industry and sustainable tourism.

The first group session was co-organized by the Center for Intangible Culture Studies. Most of the participating NGOs — Center for Intangible Culture Studies, Shejun Agency for Bhutan’s Cultural Documentation and Research, Center for Research and Promotion of Cultural Heritage, The Folklore Society of Japan, China Folklore Society, Memória Imaterial, and Homer2000 — are active in the field of research and documentation. All participants agreed that the 2003 Convention should guide the activities of NGOs and that the newly adopted ethical principles for safeguarding ICH should be referred to.

The second group session was co-organized by the Jeonju Cultural Foundation. The participating organizations — National Wayang Secretariat, Cambodian Living Arts, Waalgay, Arts Council of Mongolia, Island Ark Project, George Town World Heritage Incorporated, World Martial Arts Union, Music for One Foundation, and Traditional Arts Association — are active in ICH education and transmission activities. The speakers agreed that the community should have leadership and initiative in ICH education and transmission processes to avoid de-contextualization because ICH has value when it transmitted in daily life and not treated like a relic in a museum, which supports the notion that ICH and its value are better transmitted through non-formal education and explains why local communities and NGOs are important in non-formal education process.

The third group session was co-organized by the Jeonju Social Economy and Urban Regeneration Support Center. The participating NGOs—banglanatak.com, Nagorik Uddyog, Merijanmbhumi, Indian Institute of Social Sciences and Folklore Research, International Women and Family Foundation, and Adda Creative Arts Association—shared their activities on community development through ICH. The speakers showed how ICH can vitalize the local community, raise community income, and integrate and empower marginalized people in their community. They also agreed that community empowerment is a prerequisite to vitalize ICH.

The last group session, co-organized by the Korea Traditional Culture Center, was on the cultural industry and sustainable tourism. The participating organizations — Central Asia Crafts Support Association’s Resource Center, AJIYER Fair Trade Limited, Tiapapata Art Centre, Taman Mini Indonesia Indah, National Commission of Uzbekistan for UNESCO, Korea Cultural Heritage Foundation, Hanok Village Global Forum, and Jeonbuk Culture and Tourism Foundation — discussed how to recreate and popularize traditional craftsmanship without destroying the meaning and value of their elements. While they
agreed that de-contextualization and commercialization should be avoided, they did admit that commercialization does not always have negative effects and can contribute to the promotion of ICH.

On the final day of the conference, each group session was summarized and the conference wrapped up with a group discussion. The participants reaffirmed the important role of ICH in the sustainable development of humanity and committed to continuing their efforts to safeguard ICH and maintain their network to share experiences. As a result of the conference, ‘Declaration of the 2016 Asia-Pacific ICH NGO Conference’ was adopted.

ICHCAP hopes that the conference enhanced the capacities of NGOs while contributing to more active ICH safeguarding by discovering and publicizing a wide range of specific case studies illustrating the relationship between ICH and sustainable development.
[Annex 2] Declaration

Declaration of the 2016 Asia-Pacific ICH NGO Conference

Achieving Sustainable Development Goals through Safeguarding Intangible Cultural Heritage
3-5 November 2016 | Jeonju, Republic of Korea

We, the participants of the 2016 Asia-Pacific ICH NGO Conference, held in Jeonju, Republic of Korea, from 3 to 5 November 2016 call on NGOs and other concerned stakeholders to strengthen our collective commitment to the Sustainable Development Goals (SDGs) through safeguarding Intangible Cultural Heritage (ICH).

RECALLING the United Nations’ 2030 Agenda for the Sustainable Development to end poverty, protect the planet, and ensure prosperity for all,

REAFFIRMING our commitment to implement ICH safeguarding measures based on the spirit of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage,

EXPRESSING our appreciation of UNESCO and its Regional and Field Offices, Category 2 Centers, NGOs, and other organizations and institutions dedicated to achieving the SDGs through safeguarding ICH,

We, the participants,

1. COMMEND the successful organization of the Conference and the meaningful discussions during the three-day’s of focused sessions;

2. APPRECIATE each of the group sessions for discussing the important roles of NGOs under different themes: forming discourse on ICH safeguarding; education and awareness raising; urban renewal, community development; cultural industry, and sustainable tourism;

3. RECALL the new chapter of the Operational Directives on Implementation of the 2003 Convention titled Safeguarding Intangible Cultural Heritage and Sustainable Development at the National Level, adopted at the Sixth General Assembly of the State Parties to the 2003 Convention;

4. UNDERLINE the Ethical Principles for Safeguarding Intangible Cultural Heritage, endorsed at the Tenth Meeting of the Intergovernmental Committee of the 2003 Convention;
5. **REAFFIRM** the strong contribution of ICH to sustainable development through the various presented case studies, demonstration projects and activities of the participating NGOs;

6. **STRESS** the undisputed role of ICH to achieve the SDGs, especially for poverty alleviation, quality education, gender equality, social, environmental and economic well-being, decent work, resilient cities, and peaceful and inclusive societies;

7. **COMMIT** ourselves to continuing our ICH safeguarding activities for sustainable development and maintaining our networks to share our experiences and impact of activities to create a collaborative environment;

8. **CALL UPON** other NGOs and concerned stakeholders in the Asia-Pacific region to participate in our network, and for respective governments to participate and support our network;

9. **EXPRESS** our wish to continue the Conference in the Asia-Pacific region preferably every two years;

10. **Finally CONVEY** our sincere appreciation to the host of the Conference, ICHCAP and the co-organizers of the Conference; namely, the Center for Intangible Culture Studies; Jeonju Cultural Foundation; Jeonju Social Economy & Urban Regeneration Support Center; Korea Traditional Culture Center, for hosting and organizing the Conference; the ICH NGO Forum for its international work and collaboration for ICH; the Cultural Heritage Administration and Jeonju City for their support.

This declaration is hereby adopted by the participants of the 2016 Asia-Pacific ICH NGO Conference on 5 November 2016 in Jeonju, Republic of Korea.
### [Annex 3] Programme

**Day 1: November 3 (Thu)**

<table>
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<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>10:00-11:00</td>
<td><strong>Opening Session</strong></td>
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<td></td>
<td>• <strong>Congratulatory Performance</strong></td>
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<td>- Wanju Changpo Dadeumi Grandmothers performance</td>
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<td>- Urasia: Central Asian Women's Dance Performance</td>
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<td>- Andong Hahoi Mask Dance</td>
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<td></td>
<td>• <strong>Welcoming Remarks</strong></td>
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<td></td>
<td>- Mr. Yung-Keun Park, Vice Administrator, Cultural Heritage Administration, Republic of Korea</td>
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<td></td>
<td>- Ms. Beatrice Kaldun, Head, UNESCO Dhaka Office</td>
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<td></td>
<td>- Mr. Seung-soo Kim, Mayor, Jeonju City</td>
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<td></td>
<td>• <strong>Opening Remarks</strong></td>
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<td></td>
<td>- Mr. Kwon Huh, Director-General, ICHCAP</td>
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<td></td>
<td>• <strong>Keynote Speech</strong></td>
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<td>- Dr. Amareswar Galla, Executive Director, International Institute for the Inclusive Museum</td>
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<tr>
<td>11:00-12:00</td>
<td><strong>Topic Session: Safeguarding Intangible Cultural Heritage and Sustainable Development</strong></td>
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<td>• <strong>Chair: Dr. Dawnhee Yim, Member of National Academy of Sciences</strong></td>
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<td>• <strong>Presenters</strong></td>
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<td></td>
<td>- <strong>Presentation 1</strong>: 2003 Convention for Safeguarding Intangible Cultural Heritage and Sustainable Development Goals (Ms. Beatrice Kaldun, Head, UNESCO Dhaka Office)</td>
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<td>- <strong>Presentation 2</strong>: Roles of ICH NGOs for the Sustainable Development (Mr. Antoine Gauthier, Executive Director, Quebec Council for Intangible Heritage, Canada)</td>
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<tr>
<td>12:00-13:30</td>
<td>Lunch</td>
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### Case Session 1: Formal and Non-formal Education for ICH Safeguarding

**Chair:** Mr. Gaura Mancacaritadipura, Chairman, National Wayang Secretariat, Indonesia

**Presenters**
- **Presentation 1:** Community Based ICH Education and Transmission  
  (Mr. H. Larry Raigetal, President, Waa’gey, Yap, Micronesia)
- **Presentation 2:** Raise Awareness of the Public especially the Youth  
  (Ms. Odgerel Odonchimed, Executive Director, Arts Council of Mongolia)
- **Presentation 3:** Social Inclusion and Healing through ICH Education  
  (Mr. Song Seng, Associate Country Manager, Cambodian Living Arts)

**Discussants**
- Ms. Gulnara Aitpaeva (Aigine Cultural Research Center)
- Mr. Yeshi Wangchuk (Shejun Agency for Bhutan's Cultural Documentation and Research)
- Mr. Dennis Redeker (Island Ark Project Foundation)
- Ms. Ming Chee Ang (George Town World Heritage Incorporated)

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<tr>
<th>Time</th>
<th>Event Description</th>
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<tr>
<td>13:30-15:30</td>
<td>Case Session 1: Formal and Non-formal Education for ICH Safeguarding</td>
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<tr>
<td>15:45-17:45</td>
<td>Case Session 2: ICH and the Sustainable Development of Community</td>
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<td>15:30-15:45</td>
<td>Break</td>
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### Case Session 2: ICH and the Sustainable Development of Community

**Chair:** Ms. Ananya Bhattacharya, Director, Banglanatak.com, India

**Presenters**
- **Presentation 1:** Inclusive Economic Development through ICH Safeguarding  
  (Mr. Al Modesto M. Valenciano, Balay ni Atong, Philippines)
- **Presentation 2:** Vitalizing ICH and Community Empowerment  
  (Ms. Shrabana Datta, Consultant, AJIYER Fair Trade Limited, Bangladesh)
- **Presentation 3:** Creative Succession of ICH and Sustainable Development  
  (Mr. Gisang Cho, Executive Director, Fenomeno)

**Discussants**
- Mr. Steven Percival (Tiapapata Art Centre)
- Mr. Sunil Chitrakar (Mahaguthi)
- Ms. Dinara Chochunbaeva (Central Asia Crafts Support Association's Resource Center in Kyrgyzstan)
- Dr. Hanhee Hahm (The Center for Intangible Culture Studies)
Day 2: November 4 (Fri)

[Group Session 1]

- **Theme:** Forming Discourses on ICH Safeguarding and ICH NGOs
- **Venue:** Chonbuk National University Museum

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<th>Time</th>
<th>Schedule</th>
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<tbody>
<tr>
<td>09:50-12:20</td>
<td><strong>Topic 1: New Horizon of Academic Discourse</strong></td>
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<tr>
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<td><strong>Chair:</strong> Dr. Roger L. Janelli, Professor Emeritus, Indiana University</td>
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<td><strong>Presenters</strong></td>
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<tr>
<td></td>
<td>- Dr. Bamo Qubumo (China Folklore Society)</td>
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<td>- Dr. Kawamori Hiroshi (The Folklore Society of Japan)</td>
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<td></td>
<td>- Dr. Hanhee Hahm(The Center for Intangible Culture Studies)</td>
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<td><strong>Discussants</strong></td>
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<td></td>
<td>- Dr. Jeong-ah Chang (Professor, Incheon University)</td>
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<td>- Dr. Gyeongtaek Im (Professor, Jeonbuk National University)</td>
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<td></td>
<td>- Dr. Hyeongho Chung (Professor, Chungang University)</td>
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<tr>
<td>12:20-14:00</td>
<td>Lunch</td>
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<tr>
<td>14:00-16:00</td>
<td><strong>Topic 2: Building-up Sustainable Research on ICH</strong></td>
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<td></td>
<td><strong>Chair:</strong> Dr. Janghyeok Im(Professor, Chungang University)</td>
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<td></td>
<td>- Dr. Stephan Kriesel (Homer2000)</td>
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<td>- Dr. Le Thi Minh Ly (Center for Research and Promotion of Cultural</td>
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<td>Heritage of Vietnam</td>
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<td>- Dr. Filomena Sousa (Memória Imaterial)</td>
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<td>- Dr. Sanghyun Lee (Professor, Andong University)</td>
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<td>- Dr. Hwanyoung Park (Professor, Chungang University)</td>
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<td>- Dr. Segun Kim (Professor, Kangwon University)</td>
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<td>16:10-17:30</td>
<td><strong>Topic 3: Building-up Sustainable Environment for ICH</strong></td>
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<td></td>
<td><strong>Chair:</strong> Dr. Chulin Yu (Professor, Jeju University)</td>
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<td></td>
<td>- Mr. Yeshi Wangchuk (Shejun Agency)</td>
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<td>- Dr. Gulnara Aitpaeva (Aigine Cultural Research Center)</td>
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<td><strong>Discussants</strong></td>
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<td></td>
<td>- Dr. Jungsuk Park (Professor, Mokpo University)</td>
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<td></td>
<td>- Dr. Seungmi Han (Professor, Yonsei University)</td>
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<tr>
<td>17:30-18:00</td>
<td><strong>Plenary Discussion</strong></td>
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<td></td>
<td><strong>Chair:</strong> Dr. Hanhee Hahm(The Center for Intangible Culture Studies)</td>
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<td><strong>Discussants</strong></td>
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<td></td>
<td>- Ms. Hien Nguyen (Vietnam National Institute of Culture and Arts Studies)</td>
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<td></td>
<td>- Dr. Dawn-hee Yim (Member of National Academy of Sciences)</td>
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<tr>
<td></td>
<td>- Dr. Janghyeok Im(Professor, Chungang University)</td>
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<td></td>
<td>- Dr. Chulin Yu (Professor, Jeju University)</td>
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[Group Session 2]

- **Theme:** Education, Awareness-Raising on ICH and the Role of NGOs
- **Venue:** Hanji Industry Support Center

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<tr>
<th>Time</th>
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<tr>
<td>09:00-11:00</td>
<td><strong>Session 1: ICH Education and Transmission</strong></td>
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<tr>
<td></td>
<td>- Chair: Mr. Gaura Mancarakaitadipura (Indonesia National Wayang Secretariat)</td>
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<td>- Panels</td>
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<td></td>
<td>- Mr. Kichun Choi (Traditional Arts Association - Moak)</td>
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<td>- Dr. Larry Raigetal (Waa’goy)</td>
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<td>- Mr. Dennis Redeker (Island Ark Project Foundation)</td>
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<td>- Dr. Ming Chee Ang (George Town World Heritage Incorporated)</td>
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<td>11:00-13:00</td>
<td><strong>Session 2: Raising Awareness of Public, especially Youth</strong></td>
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<tr>
<td></td>
<td>- Chair: Mr. Antoine Gauthier (Quebec Council for Intangible Heritage)</td>
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<td>- Mr. Jungki Kim (Jeonju Korean Paper Forum)</td>
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<td>- Ms. Soo-yeon Park (Tongyeong Education Foundation for Sustainable Development)</td>
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<td>- Mr. Hyun-Sun Bong (World Martial Arts Union)</td>
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<td>- Ms. Odgerel Odonchimed (Arts Council of Mongolia)</td>
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<tr>
<td>13:00-14:00</td>
<td>Lunch</td>
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<td>14:00-16:00</td>
<td><strong>Session 3: Social Healing through ICH Education</strong></td>
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<td></td>
<td>- Chair: Dr. Jung-deok Lee (Professor, Jeonbuk National University)</td>
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<td></td>
<td>- Mr. Seunghan Im (Korea Culture and Art Center)</td>
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<td>- Mr. Song Seng (Cambodian Living Arts)</td>
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<td>- Mr. Dong-gwon Yang (Music for One Foundation)</td>
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<td>16:00-</td>
<td><strong>Field Visit: Jungpyeong Village</strong></td>
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## [Group Session 3]

- **Theme**: Urban Renewal, Community Development and ICH NGOs
- **Venue**: Jeonju Urban Renewal Center

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<tr>
<th>Time</th>
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<tr>
<td>09:00-11:00</td>
<td><strong>Session 1: ICH and Inclusive Economic Development</strong></td>
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<tr>
<td></td>
<td>Chair: Ms. Bong-hee Son, ICLEI East Asia Secretariat</td>
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<td><strong>Panels</strong></td>
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<tr>
<td></td>
<td>- Ms. Ananya Bhattacharya (Banglanatak.com)</td>
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<td>- Mr. Al Modesto M. Valenciano (Balay ni Atong)</td>
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<td>- Dr. Hee-kyung Choi (International Women &amp; Family Foundation)</td>
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<td>- Ms. Seungmi Lee (Nambu Market Global Masterpiece Enterprise Organization)</td>
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<td>- Mr. Sangmu Yu (Sulocity)</td>
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<td>11:00-13:00</td>
<td><strong>Session 2: ICH and Community Vitalization</strong></td>
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<td></td>
<td>Chair: Ms. Ananya Bhattacharya, Banglanatak.com</td>
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<td><strong>Panels</strong></td>
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<td></td>
<td>- Mr. Lokesh Paliwal (Merijanmbhumi)</td>
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<td>- Dr. Sahebrao Ramrao Khandare (Indian Institute of Social Sciences and</td>
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<td>Folklore Research - Parbhani)</td>
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<td></td>
<td>- Mr. Jihun Kim (Adda Creative Arts Association)</td>
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<td>- Mr. Yeongsam Kim (Ulsan Ong-gi Festival Organizing Committee)</td>
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<tr>
<td>13:00-14:00</td>
<td>Lunch</td>
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<td>14:00-16:00</td>
<td><strong>Session 3: ICH and Social Inclusion</strong></td>
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<td></td>
<td>Chair: Mr. Changhwan Kim (Jeonju Social Economy &amp; Urban Regeneration Center)</td>
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<td><strong>Panels</strong></td>
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<tr>
<td></td>
<td>- Dr. Saifur Rashid (Nagorik Uddyog)</td>
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<td>- Mr. Seungjin Yu (Wanju Chang-po Village)</td>
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<td>- Mr. Seokje Lee (Inter-City Intangible Cultural Cooperation Network)</td>
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<td>- Mr. Haejin Jeon (Jeollabuk-do Art Association for the Disabled)</td>
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<td>16:00-</td>
<td><strong>Field Visit : Nambu Market, Youth Mall</strong></td>
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<tr>
<td>10:30-12:00</td>
<td><strong>Session 1: ICH and Cultural Industry</strong>&lt;br&gt;- Chair: Dr. Jedeka Choi (Korea Traditional Culture Center)&lt;br&gt;- Panels&lt;br&gt;  - Mr. Jaewoo Park (Korean Society of Interior Architects/Designers)&lt;br&gt;  - Ms. Yoonhee Park (Hanok Village Global Forum)&lt;br&gt;  - Mr. Steven Percival (Tiapapata Art Centre)&lt;br&gt;  - Ms. Seok-Ran Kim (Wanpanbon Cultural Center)</td>
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<td>13:00-14:00</td>
<td>Lunch</td>
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<td>13:00-14:30</td>
<td><strong>Session 2: ICH and the Sustainable Tourism</strong>&lt;br&gt;- Chair: Dr. Seong-Yong Park (ICHCAP)&lt;br&gt;- Panels&lt;br&gt;  - Ms. Kyungmi Kim (Jeonbuk Culture and Tourism Foundation)&lt;br&gt;  - Mr. Byeongjin Yoon (World Mask Arts &amp; Culture Organization)&lt;br&gt;  - Ms. Dinara Chochunbaeva (Central Asia Crafts Support Association’s Resource Center in Kyrgyzstan)&lt;br&gt;  - Ms. Shrabana Datta (AJIYER Fair Trade Limited)</td>
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<td>14:30-17:00</td>
<td><strong>Session 3: Commercialization Issues in Safeguarding ICH</strong>&lt;br&gt;- Chair: Dr. Amareswar Galla (International Institute for the Inclusive Museum)&lt;br&gt;- Panels&lt;br&gt;  - Dr. Seung-gon Lee(Haneumsai)&lt;br&gt;  - Mr. Bhum-hwan Jeon (Korea Cultural Heritage Foundation)&lt;br&gt;  - Mr. Yeongbae Shim (Jeonju Gijub-nori Preservation Association)&lt;br&gt;  - Mr. Akbar Sultanov (National Commission of Uzbekistan for UNESCO)&lt;br&gt;  - Ms. Novera Mayang Sari (Taman Mini Indonesia Indah)</td>
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<td>17:00-19:00</td>
<td><strong>Field Visit</strong></td>
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[Annex 4] Participating NGOs

[Central Asia]

Kyrgyzstan

Aigine CRC (www.aigine.kg)
The mission of the Aigine CRC (2004) is the preservation of cultural and natural heritage and integrating traditional wisdom with contemporary life. Aigine CRC implemented dozen of long-term projects; published fourteen books on functional education, sacred sites, folk music, and conflict prevention; and created the first large-scale digital version of the epic trilogy Manas and distributed it among the schools in the country. Aigine CRC contributed to inscribing the Kyrgyz epic trilogy on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity (2013). It is the first and only Central Asian NGO to be accredited by UNESCO (2015).

Central Asian Craft Support Association’s Resource Center in Kyrgyzstan (http://www.centralasianhandicraft.org/)
Central Asian Craft Support Association’s Resource Center in Kyrgyzstan (CACSARC-kg) was registered in 2008 and works as part of the regional crafts organizations’ network CACSA, which has been in operation since 2000. CACSARC-kg provides informative, technical, and legal support to the artisans of Kyrgyzstan. It organizes research, consultations, training, craft fairs, and exchange programs.

[East Asia]

China

China Folklore Society (CFS) (www.chinafolklore.org)
China Folklore Society (CFS) has 2,256 registered members across the country. In June 2012, the CFS was accredited and now provides advisory services to the Intergovernmental Committee for the Safeguarding ICH. In November of 2014, the CFS was appointed as member of Evaluation Body by the Committee.

Japan

Folklore Society of Japan (http://www.fsjnet.jp/)
In the Folklore Society of Japan, intangible cultural heritage has been discussed from various perspectives. They seek to provide a venue for exchanging opinions among academics and local people involved in activities for safeguarding intangible cultural heritage. The Folklore Society is working on a project to pursuit the meaning of Noh, Bunraku, and Kabuki, which are on the Representative Lists of ICH. The Folklore Society also collaborates with the Research Center of Classic Performing Arts of Kobe Women’s University.

Mongolia

Arts Council of Mongolia (www.artscouncil.mn)
Arts Council of Mongolia (ACM), an arts and culture NGO, was established by Mongolian arts, civic, and business leaders in 2002 with the support of the Mongolian Foundation for an Open Society. Its mission is to support the sustainable development of Mongolian arts and culture and to preserve the cultural heritage of Mongolia. ACM runs four different program areas: Arts, Community Arts Education, Cultural Heritage, and a Development Program.
### [South Asia]

#### Bangladesh

**AJIYER Fair Trade, Ltd. (www.ajiyer.com)**
AJIYER Fair Trade, Ltd. is a social business enterprise engaged in sustainable community development through strengthened livelihoods and safeguarding cultural heritage. The goal is to provide marginalized people with knowledge, skills, and a platform to generate alternative income, protect intangible cultural heritage by practicing, honor living culture and traditions, revitalize traditional cottage industries, advocate women’s empowerment and gender equality, and practice responsible tourism.

**Nagorik Uddyog (NU) (http://www.nuhr.org/)**
The Nagorik Uddyog (NU), a leading human rights NGO, has been working for the protection of rights, dignity, and heritage of the Dalit and other excluded communities of Bangladesh since 1995. NU’s activities include the protection and safeguarding of languages, folk music, drama and dances, heritage dress and food, traditional knowledge, beliefs and rituals, traditional means of livelihoods, folktales and literature, arts, and festivals.

#### Bhutan

**Shejun Agency (http://www.shejun.org)**
The Shejun Agency was established with the aim of preserving and passing on the rich cultural heritage of Bhutan to future generations. Shejun means “knowledge transmission” in Classical Tibetan and Dzongkha. Active since 2004, Shejun presently focuses on the documentation and study of Bhutan’s written heritage and oral traditions. The organization is located in Bhutan’s capital, Thimphu, and made up of a group of committed national and international scholars, field researchers, and support staff.

#### India

**Contact Base (http://www.banglanatak.com/)**
Contact Base (trading style, banglanatak dot com) is a social enterprise working for inclusive and sustainable development using culture-based approaches. Contact Base is in consultative status with the Intangible Cultural Heritage Committee of UNESCO (since 2010) and in Special Consultative Status with the UN ECOSOC (since 2013). Their flagship initiative Art for Life revitalizes intangible cultural heritage as a strategy for strengthening community identity and fostering socioeconomic empowerment.

**Merijanmbhumi (www.merijanmbhumi.com)**
Merijanmbhumi is a web-based and mobile enabled platform for connecting villagers and their migrant family members. The platform enables discussion of problems and solutions in a community forum and provides a complex network of concerned people and organizations to share and strengthen best practices and resources. Being an IT-enabled platform, it also helps in identification and research of ICH assets, documentation, digitization, and database creation.

**Indian Institute of Social Sciences and Folklore Research (www.bsvlss.com)**
Indian Institute of Social Sciences and Folklore Research has been working in the area of Indian folk life with all socioculture aspects. The institute arranged many community empowerment and income generation activities through intangible cultural heritage, like an
aboriginal community empowerment program.

[Southeast Asia]

**Cambodia**

**Cambodian Living Arts (CLA) ([www.cambodianlivingarts.org](http://www.cambodianlivingarts.org))**

Cambodian Living Arts (CLA) was founded in 1998 by genocide survivor and musician Arn Chor-Pond. For a decade, CLA focused on the preservation of performing arts forms and rituals that are endangered since 90 percent of Cambodia’s artists did not survive the Khmer Rouge regime.

**Indonesia**

**National Wayang Secretariat**

Indonesian National Wayang Secretariat (SENA WANGI) Established 1974. SENA WANGI is responsible for establishing and executing national policies for safeguarding and developing the culture of Indonesian Wayang (Puppetry). SENA WANGI was also responsible for drafting the successful nomination file of Indonesian Wayang as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2002.

**Taman Mini Indonesia Indah ([www.tamanmini.com](http://www.tamanmini.com))**

Taman Mini Indonesia Indah or Beautiful Indonesia in Miniature Park is a culture-based tourism park that serves as a cultural space to education, safeguarding and development of Intangible Cultural Heritage as well as promoting cultural diversity. It is under the Management of Harapan Kita Foundation and involved multi-stakeholders consists of 34 local governments, ministries, communities and private sectors.

For the past 41 years, TMII always tries to safeguard and promote Indonesian Culture to general public and transmit the ICH value to younger generations through education and learning center in each regional pavilion.

**Malaysia**


George Town World Heritage Incorporated was established on 21 April 2010 by the Penang state government with the mandate to manage, monitor, and promote the George Town UNESCO World Heritage Site. It functions as an independent body that works in cooperation with international bodies, government agencies, NGOs, community associations, and individuals to sustain and enhance the Outstanding Universal Value of George Town.

**Philippines**

**Balay ni Atong ([www.balaynaong.com](http://www.balaynaong.com))**

Balay ni Atong (literally “House of Atong”) currently houses the Study Center for Traditional Handwoven Textiles of the Northern Philippines. The center aims to document and reproduce an extensive collection of antique and vintage weaves and blankets. Balay ni Atong showcases handwoven textiles done on traditional wooden looms by Ilocano artisans using weaving techniques passed on through generations.

**Thailand**

**Homer2000**

Homer2000 is a newly founded NGO that aims to work with culturally endangered tribes and communities. Its objective is to develop a system to digitally document, archive, and
make accessible the community’s cultural knowledge and practices. While Homer2000 is starting with a pilot community in northern Thailand, in its final stage, it aims to be an open system and will be made available to other communities and organizations that share similar objectives.

**Vietnam**

**Center for Cultural Heritage Research and Promotion (CCH)**
CCH (est. 2007) is an NGO that belongs to the Association of Cultural Heritage of Vietnam. CCH aims to apply the latest achievements in the studies of tangible and intangible cultural heritage to the promotion of a sustainable and culturally rich development of local and indigenous communities in the countryside and cities of Vietnam. CCH’s activities help empower local and indigenous peoples, especially children and youths.

**Vietnam National Institute of Culture and Arts Studies (VICAS) [http://vicas.org.vn/]**
VICAS is a scientific institution under the Ministry of Culture, Sports and Tourism (MoCST) that conducts research and scientific activities and provides graduate training in culture and arts. It has been assigned to carry out research and develop scientific foundations for MoCST to develop strategy and build instruments and policies for state management of culture, family life, sports, and tourism.

**[The Pacific]**

**Micronesia**

**WAA’GEY [www.waagey.org]**
WAA’GEY is a community-based non-profit organization established in 2010 and chartered by the state of Yap in 2012. Its mission is to assist various communities throughout Yap with social, environment, and economic issues. It aims to identify and integrate with existing systems issues of concerns, including environmental, educational, cultural, and medical to suggest appropriate ways of addressing these issues and inspire community involvement and continuity.

**Samoa**

**Tiapapata Art Centre Inc. [www.creativesamo.com]**
The Tiapapata Art Centre Inc., a charitable trust established in 1992 to promote traditional and contemporary arts and crafts in Samoa, has recognized since its inception the importance of safeguarding Samoa’s intangible cultural heritage for sustainable development. It has produced a series of documentary films on Samoa’s rich natural and cultural heritage.

**[Other Regions]**

**Portugal**

**MEMORIAMEDIA [http://www.memoriamedia.net/]**
MEMORIAMEDIA began in 2006 in the midst of a broad national and international discussion regarding the issues related to intangible cultural heritage. This communication crosses such theoretical, methodological, and technical questions with the characterization of the project. MEMORIAMEDIA aims to study, inventory, and disseminate manifestations of intangible cultural heritage.

**United States of America**
### Island Ark Project ([https://islandarkproject.org/](https://islandarkproject.org/))
The Island Ark Project team is developing an online platform for cultural heritage safeguarding for emigrant island communities. With this, the Island Ark Project team is focusing to empower islanders to preserve their intangible culture while creating educational opportunities through development and practice of ICT skills using many different types of media, including pictures, videos, text, and audio files.

### [Republic of Korea]

#### Art-ta Creative Arts Association
Art-ta is a youth association combining traditional Koran music with various types of new genre of arts. The Association believes that the promotion of music fosters connection between the people and creates public value as a social alternative.

#### Center for Intangible Culture Studies (CICS)
CICS is a UNESCO-accredited NGO working in the intangible cultural studies and research as well as monitoring and educating. CICS also operate Ichpedia to categorize new intangible cultural heritage using information technology.

#### Fenomeno
Fenomeno named after the ‘Phenomenon’. It is a creative association working together to create the positive social phenomena. Fenomeno works in various areas from tangible elements such as architecture, printed and visual material, advertisement and documentation to intangible elements as developing UI/UX for service system.

#### Haneumsai
Haneumsai was founded in 1994 in Jeonju. Meaning ‘People who love Korean music,’ Haneumsai creates fusion music based on traditional Korean music. Since 2012, they have organized the Asia Global Music Network to play traditional bamboo instruments of Korea, China, and Vietnam.

#### Hanok Village Global Forum
Hanok Village Global Forum is an organization for research and education to globalize Jeonju’s Hanok Village. Forum aims to cooperate with other organizations regarding Hanok Village to make it both a traditional and global place of culture at the same time.

#### Inter-City Intangible Cultural Cooperation Network (ICCN)
Inter-City Intangible Cultural Cooperation Network (ICCN) is a UNESCO-accredited NGO established in 2008 for ICH safeguarding as a vital component of sustainable local development. Forty local authorities and twenty-five cultural institutes participate in the annual ICCN conference and festival.

#### International Mask Arts & Culture Organization
Established in 2006, International Mask Arts & Culture Organization has fifty-six member countries with 138 groups and individuals promoting mask culture and performance and safeguarding mask related intangible heritage.

#### International Women & Family Foundation (IWFF)
As a consultative NGO to the UN ECOSOC, IWFF specializes in Official Development Assistance projects in terms of economic empowerment of women, promotion of gender equality, and improvement of family welfare in developing countries.

#### Jeonbuk Culture and Tourism Foundation
Jeonbuk Culture and Tourism Foundation was established to promote a better understanding of local culture and contribute to development. The Jeonbuk Foundation has been working to develop tour packages related to the UNESCO Creative Cities Network.

**Jeonbuk Disabilities Art Association**
Jeonbuk Disabilities Art Association was opened in February 2010 in Jeonju, where people with and without disabilities can communicate and create artwork. Its mission is to encourage public participation so they can make positive change for all artists regardless of physical limitations.

**Jeonju Cultural Foundation**
Jeonju Cultural Foundation was established to promote culture and art of Jeonju by collecting local culture and encouraging consistent policies in their formulation, implementation, and evaluation. It also introduces the creative activities of cultural workers and artists.

**Jeonju Gijeopnori Preservation Association**
Jeonju Gijeopnori Preservation Association was founded in 1998 by community members. Gijeopnori is a Jeonju custom of praying for abundant harvests. The custom involves the use of flags as well as musical and dance performances.

**Jeonju Korean Paper Forum**
Jeonju Korean Paper Forum was founded in October 2004 and has been holding the Hanji Festival annually since 2007. As a cultural NGO in Korea, the Jeonju Korean Paper Forum is doing its best to promote Korean paper.

**Jeonju Social Economy & Urban Regeneration Support Center**
Jeonju Social Economy & Urban Regeneration Support Center was founded in 2015 to strengthen the community and foster sustainable urban regeneration. The center aims to improve sustainable livelihoods of the community and create a sharing economy through the cultural industry.

**Korea Cultural Heritage Foundation**
Founded in 1980, the Korea Cultural Heritage Foundation (CHF) is a government-affiliated organization under the Cultural Heritage Administration. Its mission is to preserve and transmit tangible and intangible heritage. The Foundation was accredited by UNESCO in 2010 to provide advisory services to the Intergovernmental Committee.

**Korea Culture and Art Center**
Established in 2006, the Korea Culture and Art Center works for the culture and arts of the local community. The Center helps local communities and youth artists promote cultural exchange by opening an atelier named Kong. They also have a regionally specialized culture and art class every Saturday.

**Korea Traditional Culture Center**
Korea Traditional Culture Center is engaged in the development and globalization of mass culture and encourages research on preserving and transmitting traditional culture. The center aims to preserve Korean culture while applying tradition to contemporary culture.

**Korean Society of Interior Architects & Designers**
KOSID is an NPO under The Ministry of Construction and Transportation. They believe that interior architecture contributes not only to cultural development of architects but also to
Local Governments for Sustainability (ICLEI) East Asia Secretariat

Local Governments for Sustainability (ICLEI) is a global network of more than a thousand cities from eighty-four countries committed to building a sustainable future. ICLEI unites and supports local governments in creating positive change through collective learning, exchange, and capacity building.

Music for One Foundation (M4ONE)

M4ONE is a performing arts-based humanitarian NGO dedicated to working with children and communities worldwide. The Foundation believes that music can promote a shared sense of civic virtue and engage people in creative activities that bring communities together.

Nambu Market Global Masterpiece Enterprise Organization

The Nambu Market Global Masterpiece Enterprise Organization aims to make traditional markets global tourist attractions. Sponsored by Jeonju City, the organization is doing this three-year project on seventeen markets and will continue until 2018.

Sulocity

Sulocity aims to promote traditional drinks and market local agricultural products. Its objective is to develop the slow drinking culture of Jeonju. Sulocity believes that drinking with local customs and history reflects the culture of a community.

Tongyeong Education Foundation for Sustainable Development

Tongyeong Education Foundation for Sustainable Development was designated as the eighth Regional Centre of Expertise on Education for Sustainable Development (RCE) in 2005. Tongyeong Education Foundation for Sustainable Development aims to provide quality education in Tongyeong and the Asia-Pacific region for sustainable future.

Traditional Art Academy MOAK

MOAK is a specialized arts corporation with the slogan “Spread the passionate and communicative DNA of traditional arts” MOAK organizes public events, such as traditional performances and cultural education to maintain and develop traditional arts.

World Martial Arts Union (WoMAU)

WoMAU has sixty-one members in forty-one countries on five continents, all of whom believe that an international union of martial arts contributes to world peace and justice while maintaining and transmitting the martial arts.

Ulsan Onggi Festival Promotion Committee

Ulsan Onggi Festival Committee was organized in 2000 and holds the Onggi Festival annually. Ulsan is the largest producer of onggi (earthenware) in Korea. The Committee works to safeguard onggi and its artisans.
[Annex 5] Photos
III. Annexes
III. Annexes
III. Annexes