

2025 세계무형유산포럼

2025 World Forum for Intangible Cultural Heritage

무형유산과 경제 활동

Exploring Economic Activities of Intangible Cultural Heritage

2025. **09. 17.** (수) - **09. 18.** (목)

17-18 September 2025

진관사 한문화체험관, 서울

Jinkwansa, Seoul, Republic of Korea

ENG

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Programme

DAY 1 | 2025.09.17. (WED)

TIME	PROGRMA
10:20 - 10:40	Registration
10:40 - 10:50	Performance (Jinkwansa Suryukje)
10:50 - 11:00	Opening Opening Remarks : Min HUH, Administrator, Korea Heritage Service Welcoming Remarks : Gyuri PARK, Acting Director General, ICHCAP Congratulatory Remarks : Jingi CHEON, Chairperson, Intangible Heritage Committee, Venerable BUBHAE Sunim, Abbot of Jinkwansa Me-kyung KIM, Head, the Eunpyeong-gu Office
11:00 - 11:10	Group Photo
11:10 - 11:30	Keynote Speech <ul style="list-style-type: none">• Integration of Cultural and Creative Industries into Local Economies Ahmed EIWEIDA, Global Coordinator for Cultural Heritage and Sustainable Tourism, World Bank
11:30 - 13:00	Lunch
13:00 - 15:10	Session 1 Exploring the Economic Value of ICH <ul style="list-style-type: none">• Lafa-Lian 7.0: A Conversation between ICH and Industry Joseph LO, Regional Expert/International Consultant, UNESCO Kay LIMAK, Honorary Cultural Ambassador, Timor-Leste World Music• Crafting Sustainability Through ICH-Inspired Entrepreneurship Anna YAU, Assistant Professor, Hong Kong Chu Hai College• There are 18,000 Gods on the Island: Shamanic Beliefs and Ritual Songs of Jeju, Variations and Sustainability as Cultural Content Hyun-jeong LEE, Research Professor, Korea National University of Transportation
15:10 - 15:30	Tea Break
15:30 - 17:50	Session 2 Community-Based Economic Activities and Sustainable Development <ul style="list-style-type: none">• Intangible Cultural Heritage as a Tool for Community Empowerment Moe CHIBA, Chief of Culture Unit/Programme Specialist for Culture, UNESCO Regional Office in Jakarta• Living Heritage, Living Economies: Community-Based Cultural Traditions in Kelantan and Johor, Malaysia Pauline FAN, Creative Director, PUSAKA, Malaysia• - Susan O. KEITUMETSE, Research Scholar, University of Botswana
17:50 - 18:00	DAY 1 Wrap-up: Reflections and insights

DAY 2 | 2025. 09. 18. (THU)

TIME	PROGRAMA
09:00 - 09:30	Registration
09:30 - 12:00	Session 3 Ethical Commercialisation of ICH <ul style="list-style-type: none">• Ethical Commercialisation of Intangible Cultural Heritage (ICH) Ananya BHATTACHARYA, Director/Co-founder, banglanatak dot com, India• The Elephant in the Room: ICH in the Context of Commercialization Eric B. ZERRUDO, Executive Director, National Commission for Culture and the Arts, Philippines• Protecting while Promoting: Two Designation Systems for Traditional Crafts in Japan Tomo ISHIMURA, Director, Tokyo National Research Institute for Cultural Properties, Japan
12:00 - 13:30	Lunch
13:30 - 15:20	Special Session Local Perspectives: Economic Practices of Intangible Cultural Heritage in Korea <ul style="list-style-type: none">• From Safeguarding to Livelihoods: Reimagining Jeju Haenyeo Culture as a “Living Economic Resource” in the Face of Climate Crisis Wonseob SONG, Associate Professor, Jeju National University• Intangible Heritage and Economic Activities: Focusing on the Gangneung Danoje Festival Donghwan YUN, Professor, Gyeongsang National University• The Industrial and Economic Significance and Achievements of the UNESCO Inscription of Kimchi and Kimjang Culture Chaelin PARK, Principal Researcher, World Institute of Kimchi
15:20 - 15:40	Closing Closing Remarks : Soon-ho YUN, Director General, Intangible Cultural Heritage Bureau, Korea Heritage Service

Participants



Ahmed EIWEIDA

Keynote Speaker 기조 발제자

아흐메드 이웨이다

월드뱅크 문화유산 및 지속가능한 관광 분야 국제조정관

Global Coordinator for Cultural Heritage and Sustainable Tourism, World Bank

Ahmed Eiweida has over 25 years of experience in cultural heritage, cultural and creative industries and sustainable tourism. Ahmed has over 25 years' experience in cultural heritage, cultural and creative industries, sustainable tourism, rural revitalisation, urban policies, local economic development, urban upgrading and urban regeneration. He joined the World Bank in 2000 and, since then, has worked in more than 15 countries in East Asia and the Pacific Islands, Eastern Europe, Central Asia, and the Middle East.

Ahmed was the Program Leader of Sustainable Development in Vietnam (based in Hanoi) and the South Caucasus Region (Georgia, Armenia and Azerbaijan), based in Tbilisi, Georgia. Ahmed assisted the Governments of Georgia and Armenia to prepare their sustainable tourism strategies and led several World Bank-financed projects in support of regional development through strategic investments in cultural heritage, sustainable tourism and urban regeneration. He led similar initiatives in China and the Philippines.

Ahmed is the co-author of the World Bank and UNESCO joint position papers of 'City, Culture and Creativity' and 'Culture in City Reconstruction and Recovery (CURE)'. Ahmed holds a Ph.D in Urban Development and an MSc. in Environmental Management from the University of Glasgow, the UK.



Jang Hyuk IM | Republic of Korea

Speaker, Session 1
세션1 좌장

임장혁 | 대한민국
중앙대학교 명예 교수

Professor Emeritus, Chung-Ang University

With a specialisation in folklore studies, Professor Im served for nine years as a curator at Korea Heritage Service, the National Research Institute of Cultural Heritage, and the National Folk Museum of Korea, contributing to the transmission and promotion of intangible and folk heritage. Following this, he taught for 22 years as a professor in the Department of Asian Culture at Chung-Ang University, focusing on folklore and intangible cultural heritage, and currently continues to lecture as Professor Emeritus. The professor has published numerous papers on the development of Korea's intangible cultural heritage system and the adoption and implementation of similar systems in various Asian countries. He is also actively serving as Honorary President of the Asian Comparative Folklore Society and as Vice Chairperson of the Intangible Heritage Committee.



Joseph LO | Singapore

Speaker, Session 1
세션1 발제자

조셉 로 | 싱가포르

UNESCO 지역 전문가/국제 컨설턴트
Regional Expert/International Consultant, UNESCO

Dr. Joseph Lo is an expert in intangible cultural heritage and cultural and creative industry development with over 25 years of field experience across Asia, including Bhutan, China (Tibet), Mongolia, Afghanistan, Timor-Leste and in ASEAN. His work bridges cultural policy, traditional knowledge systems, craft development and economic empowerment, especially in post-conflict and rural settings.

He has led and advised on flagship projects for UNESCO, UNDP, and the British Council, designing methodologies for safeguarding ICH through training, product development, and community-led strategies. His Ph.D research explored markers of authenticity in hand-woven textiles, and he has published widely on cultural resilience and heritage-based design. Dr. Lo serves as a Regional Expert for the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Cultural/2030 Indicators and a member of the expert group on the Economic Dimensions of Intangible Cultural Heritage Safeguarding. He also sits on the advisory panels of the World Crafts Council (Asia-Pacific) and the British Museum's Endangered Material Knowledge Programme.

A strong advocate for cultural integrity and community agency, he has delivered keynotes and chaired sessions at international forums on ICH, creative industries, and heritage sustainability. Through his work, he continues to support living heritage as a source of identity, well-being, and inclusive development.



Kay LIMAK | Timor-Leste

Speaker, Session 1

세션1 발제자

케이 리마크 | 동티모르

동티모르 세계 음악 명예 문화 대사

Honorary Cultural Ambassador, Timor-Leste World Music

Kay Limak is a cultural agent, a musician, composer, producer and a music teacher. Born in Timor-Leste during the Indonesian occupation. At a young age, Kay and his family left Timor-Leste to take refuge in Lisbon, Portugal, in 1996. A country where he became a second home since then, and later followed his dream in music, then he studied Music Science and acted as a professional musician. Later on, he lived in the United Kingdom, first in Oxford, then in London and Belfast. Austria also became a destination for living, first in Vienna, then in Gratz. In 2017, he finally returned to his homeland, Timor-Leste, where he has been active as a cultural agent in areas of music training alongside local entities, where he develops a variety of projects of culture, within arts, culture and tourism in collaboration with the local young entrepreneurs in providing necessary tools of work to allow them to develop their personal skills. He has also been acting as a communicator of music sciences within local communities with the aim of enhancing their understanding of the universe of music and arts in general. He has been developing a variety of research projects and bibliographic production upon introductory topics on Music Theory, Music History and also Etudes for guitars and other instruments.

Founder and creator of Beilafonia Project, which aims to propose a Treatise on Timor Music System, through which he presents mechanisms for Timorese traditional music notation, a traditional orchestra, in which all the Timorese traditional instruments are gathered within an orchestra format to play Timorese traditional songs, combining mythological elements of Timorese culture. Founder and artistic director of Lafalian Records, a French-Timorese agency of creative arts alongside his peers of local cultural agents, through which he has been acting as a cultural agent to enhance the Timorese music market and industry within the cultural and creative sector in Timor-Leste.

Among these experiences, he has been invited to work closely with local government to implement cultural tourism within local communities as an adviser and consultant for governments, religious institutions and other local platforms.



Anna YAU | Hong Kong

Speaker, Session 1

세션1 발제자

안나 야우 | 홍콩

홍콩 주해 대학교 부교수

Assistant Professor, Hong Kong Chu Hai College

Anna YAU is the bureau member of the International Council of Monuments and Sites Intangible Cultural Heritage Scientific Committee (ICOMOS-ICH), an accredited UNESCO Global Network Facilitator of the Convention for Safeguarding Intangible Cultural Heritage, and instructor of UNESCO Living Heritage and Sustainable Development MOOC. She is also the Vice President of the Hong Kong Institute of Architectural Conservationists (HKICON), a member of the Museum Advisory Committee and the Intangible Cultural Heritage Advisory Committee of the Hong Kong Special Administrative Region Culture, Sports and Tourism Bureau, World Heritage Nomination Desktop Reviewer for 2025 inscription, a UK Clore Fellow, and a traditional incense maker.

She has participated in various conservation, revitalisation and social engagement projects for heritage buildings and rural areas. From 2021 to 2024, she served as a jury member for the UNESCO Asia-Pacific Heritage Awards. Currently, she works as an independent consultant and trainer for various international agencies and is a visiting professor at several universities in Hong Kong and China, promoting the sustainable development of both tangible and intangible cultural heritage in urban and rural areas of the Asia-Pacific region.



Hyun-jeong LEE | Republic of Korea

Speaker, Session 1

세션1 발제자

이현정 | 대한민국

국립한국교통대학교 학술연구교수

Research Professor, Korea National University of Transportation

Hyun-jeong LEE received her Ph.D in Literature from Jeju National University. She is currently a Research Professor at Korea National University of Transportation and serves as a member of the Cultural Heritage Committee of Jeju in the field of folklore. She also works as an Editorial Board Member of the Korean Folklore Society, the Association of East Asian Ancient Studies, and the Association for Korean Shamanistic Studies, as well as an Auditor of the International Association of Language and Literature. She has served on the committees for the Tamna Ipchun-gut Festival and the Haesinje of Jeju. She is active in public engagement as host of 'Sin-Sin Pocha' on KBS Jeju YouTube channel and as a folklore and oral literature expert for 'Humanities on the Way Home' on MBC Jeju Radio, bridging scholarship and the public for the safeguarding and transmission of Jeju's intangible heritage. Her publications include 「The Aesthetics of Formation and Transmission in Classical Korean Poetry」 and co-authored volumes such as 「Bonpuri of Simbang Kang Daewon」, 「Bonpuri of Simbang Seo Sunsil」.



Neel Kamal CHAPAGAIN | Nepal

Discussant, Session 1

세션 1 토론자

닐 카말 샤파게인 | 네팔

카트만두 대학교 교수

Professor, Kathmandu University

Neel Kamal Chapagain is a professor of architecture at Kathmandu University, Nepal, and a member of the UNESCO global facilitators' network for safeguarding ICH under the 2003 convention's framework. Until recently, he was a professor of heritage management at Ahmedabad University in India, where he also served as the director of the Centre for Heritage Management. He was instrumental in setting up the graduate programme in Heritage Management, the Journal of Heritage Management and initiating a conference series on heritage management education and practice at Ahmedabad. He also served as a bureau member of the Asia-Pacific Higher Education Network for safeguarding ICH (APHEN-ICH, a university network supported by ICHCAP), and led its secretariat for the 2022-2024 term. He was a member of the team drafting the Competence Framework for Cultural Heritage Management (on behalf of UNESCO Bangkok), and uses the competence framework as a reference in educational and capacity building activities. He advocates for interdisciplinary studies of heritage, and pursuing heritage management in a broader framework, including a people-centric approach, integrating nature-culture as well as tangible-intangible and memories.



Ananya BHATTACHARYA | India

Moderator, Session 2 / Speaker, Session 3

세션 2 좌장 / 세션 3 발제자

아난야 바타차라야 | 인도

방글라나타닷컴 이사/공동 창립자

Director/Co-founder, banglanatak dot com

Ananya Bhattacharya is the Co-Founder and Director of Contact Base (trading as banglanatak dot com), a social enterprise using culture-based approaches for inclusive and sustainable development across India. Ananya is an electrical engineer and a Commonwealth Scholar with a Master's in Sustainable Development. With 35 years of global experience, Ananya specialises in gender, culture, and sustainability, and has led community-driven initiatives in over 10 Indian states. She has pioneered the award-winning 'Art for Life' model, benefiting over 70,000 traditional artists and safeguarding intangible cultural heritage (ICH).

Ananya is a member of the UNESCO Global Network of Facilitators for the 2003 Convention, and serves on the Boards of ICHCAP, International Music Council, and ICOMOS-ICTC (Vice President). She contributes to global policy and capacity building on ICH, creative economy, and cultural tourism. Ananya has authored several international publications on heritage, IP rights, and sustainable livelihoods, and is an active voice in the ICH NGO Forum, ICOMOS Working Groups on Sustainable Development, Climate and Heritage, and South Asia's Women and Child Protection Networks.



Moe CHIBA

Speaker, Session 2 / Moderator, Session 3

세션 2 발제자 / 세션 3 좌장

모에 치바

유네스코 자카르타 사무소 문화담당관

Chief of Culture Unit/ Programme Specialist for Culture UNESCO Regional Office in Jakarta

Moe Chiba currently serves as the Chief of the Culture Unit at the UNESCO Jakarta Office, covering Brunei Darussalam, Indonesia, Malaysia, the Philippines, and Timor-Leste, a position she has held since 2018.

She began her career with UNESCO Headquarters in 2000, working first in the Division of Creative Industries, and later in the Division of Cultural Policies, where she was involved in the development of a new international convention on the diversity of cultural content and artistic expressions. In 2006, she moved to the UNESCO New Delhi Office for South Asia, where her focus shifted to the practical integration of culture into development processes. Her work during this period covered a range of areas, including heritage-based urban development, rural livelihoods, and the inclusion of persons with disabilities in cultural life. Since relocating to Jakarta, she has continued her commitment to culture-driven development, coordinating initiatives on disaster risk reduction for heritage, youth entrepreneurship around heritage sites, cultural landscape management, and artists' rights.



Pauline FAN | Malaysia

Speaker, Session 2

세션 2 발제자

폴린 판 | 말레이시아

말레이시아 문화유산센터 (PUSAKA) 크리에이티브 디렉터

Creative Director, PUSAKA

Pauline Fan is the Creative Director of PUSAKA, a UNESCO-accredited cultural organisation dedicated to documenting and revitalising Malaysia's traditional and ritual arts. PUSAKA works closely with master artists to enhance the viability of living traditions through documentation, writing, transmission programmes, community-based performances, and public dialogues. PUSAKA also curates festivals, exhibitions, and multidisciplinary programmes that connect heritage arts with diverse audiences locally, regionally, and internationally. PUSAKA has brought Malaysian heritage traditions to the world stage, forging close ties with Maison des Cultures du Monde in Paris, the Caravanserai programme by Arts Midwest in the United States, and Esplanade - Theatres on the Bay in Singapore. These collaborations open spaces for cross-cultural dialogue, allowing living traditions to be experienced in their full depth and vitality.

Alongside her cultural work, Pauline is a writer and literary translator. Her translations include 'An Ordinary Tale about Women and Other Stories,' by Fatimah Busu (Penguin Random House SEA, 2024) and 'Tell Me, Kenyalang,' by Kulleh Grasi, which received international recognition. She has also translated literature from German to Malay, and is a recipient of a 2025 PEN Presents x International Booker Prize grant.

Pauline holds a Master's degree in German Literature from the University of Oxford.



Susan O. KEITUMETSE | Botswana

Speaker, Session 2

세션 2 발제자

수잔 케이투메체 | 보츠와나

보츠와나 대학교 연구원

Research Scholar, University of Botswana

Dr. Susan O. Keitumetse is an international heritage expert with a multi-disciplinary background that encompasses Archaeology, Environmental sciences, Museums and Education. This has enabled her to mainstream heritage issues in a multi-sectoral, trans-disciplinary, multi-stakeholder perspective over time. Her Ph.D thesis (2005), 'Sustainable development and archaeological heritage management in Botswana: Local Community Participation and Monument Tourism in Botswana', University of Cambridge (2005), not only aimed at linking sustainable development policy framework with the field of world cultural heritage, but also aimed to unearth how communities could explore economic benefit from African landscapes in a sustainable way.

Amongst her many publications, she is the author of the book; 'African Cultural Heritage Conservation and Management: Theory and Practice from Southern Africa' (Springer, 2016).

Dr. Keitumetse has both national and international experience. She is currently a research scholar on heritage, tourism and sustainability at the University of Botswana, where she is also a UNESCO Chairholder on African Heritage studies and Sustainable development. Her engagement with UNESCO includes several roles such as: an expert advisor and facilitator for the ICH section, examiner, juror (Melina Mercouri prize for safeguarding of cultural landscapes), and at times a consultant within the various UNESCO culture sector.

Her overall research interests explore and illustrate how various forms of intangible cultural heritage enhance the sustainability of the environment, and are more inclusive of social systems and communal cultural identities of most African heritage landscapes.



Sumi NAM | Republic of Korea

Discussant, Session 2

세션 2 토론자

남수미 | 대한민국

한국외국어대학교 문화유산연구소 선임연구원
Senior Researcher, Research Institute for Cultural Heritage,
Hankuk University of Foreign Studies

Dr. NAM is a Senior Researcher at the Research Institute for Cultural Heritage (RICH) at Hankuk University of Foreign Studies (HUFS) in Seoul, Republic of Korea. With over a decade of experience in the field of intangible cultural heritage (ICH), she specialises in research design, data analysis, academic writing, and organising scholarly events.

Her career began in 2011 as a Program Officer at the Inter-City Intangible Cultural Cooperation Network (ICCN), a UNESCO-accredited NGO, where she supported international ICH safeguarding efforts. She later pursued a Ph.D in Communication (Cultural Studies) at HUFS, focusing her doctoral research on ICH discourse and policy-making in Korea, particularly its socio-political dimensions. She has led and participated in various research projects, including feasibility studies for UNESCO ICH nominations, strategic safeguarding plans, and the preparation of national reports for the UNESCO Convention.

Her research interests span heritage studies, the relationship between intangible and tangible heritage, youth cultural practices, representation, locality, and international cooperation. Her dual background in practical heritage work and critical academic inquiry gives her a unique perspective on policy-level ICH issues.



Eric B. Zerrudo | Philippines

Speaker, Session 3

세션 3 발제자

에릭 제루도 | 필리핀

필리핀 문화예술위원회 부위원장

Executive Director, National Commission for Culture and the Arts

Dr. Eric Babar ZERRUDO is the Executive Director of the National Commission for Culture and the Arts National Commission for Culture and the Arts (NCCA) and the former Director of the University of Santo Tomas (UST) Graduate School Center for Conservation of Cultural Property and the Environment in the Tropics (USTGS-CCCPET). He is also an Associate Professor of the UST Graduate School for Cultural Heritage Studies and National Coordinator of the Catholic Bishops' Conference (CBCP) Episcopal Commission for the Cultural Heritage of the Church. Currently, he serves as the Philippine resource person for the development of the UNESCO competency framework for heritage professionals in Asia. He is a founding member of the WHITRAP-Asia Pacific (China), AAHM (China) and the APHEN-ICH (South Korea) network.

He was the former UNESCO Philippines Commissioner for the World Heritage Convention and the Focal Person for the Intangible Cultural Heritage Convention of the Philippines. His articles on 'Authenticity in the Philippine Context,' and 'The Development of Conservation Policies of the Philippines,' have been printed in ICCROM publications. He was the Project Director of the World Bank, Department of Tourism Project on the Multihazard Vulnerability Assessment of Heritage Structures in the Philippines. A CESO topnotcher, his previous positions were as Director of the Metropolitan Museum of Manila, Vice President for Physical Resources of the GSIS, Administrative Director of the Escuela Taller Intramuros and Vice Head of NCCA Committee on Museums and NCCA Committee on Monuments and Sites. He has conducted cultural heritage mapping projects all over the country, continues to advise World Heritage Sites and regularly facilitates a value-based interdisciplinary Philippine approach and applications in heritage conservation.

He finished his Accelerated AB Economics (De La Salle University), Research in Culture and Representation (Tokyo University), Master of Cultural Heritage Studies (Deakin University), Specialist Course on Historic Buildings Conservation (Lund University) and Ph.D Development Studies major Heritage and Development (University of Santo Tomas). His dissertation was entitled 'The Vigan Heritage Charter: Towards the Development of an Interdisciplinary Value-based Approach to Heritage Policy Formulation.'



Tomo ISHIMURA | Japan

Speaker, Session 3

세션 3 발제자

토모 이시무라 | 일본

동경문화재연구소 무형유산부 부장

Director, Tokyo National Research Institute for Cultural Properties

Tomo ISHIMURA is the Director of the Department of Intangible Cultural Heritage, Tokyo National Research Institute for Cultural Properties. Ph.D. (Kyoto University, 2010). He joined the Nara National Research Institute for Cultural Properties in 2006 and has been involved in safeguarding cultural heritage projects in various countries, including Afghanistan, Cambodia, Vietnam, Myanmar, the Federated States of Micronesia and Japan. His cooperation was instrumental in inscribing the Nan Madol site in the Federated States of Micronesia on the World Heritage List in 2016. He moved to the Tokyo National Research Institute for Cultural Properties in 2015 and has been engaged in safeguarding intangible cultural heritage projects in Japan and abroad, especially focusing on documentation and archives of intangible cultural heritage.



Jae Kweon SEO | Republic of Korea

Discussant, Session 3

세션 3 토론자

서재권 | 대한민국

한국전통문화대학교 교수

Professor, Korea National University of Heritage

Jae Kweon SEO is a Professor at the Department of Heritage Management, Korea National University of Heritage, specialising in international law and intellectual property law in both theory and practice. He participated in multiple free trade agreement negotiations, including Korea-US, Korea-China, and RCEP, for accessibility to the cultural service market, investment negotiation, and was in charge of international copyright treaty works at WIPO committees (SCCR/IGC). His research explores balancing the protection and cultural appreciation of intangible cultural heritage from an intellectual property law perspective, and examines the legal coherence between UNESCO conventions, including the World Heritage Convention, and the domestic law system. He serves as an expert member of the Presidential Council on Intellectual Property and as a member of the International Law Association (ILA) on the Cultural Heritage Committee.



In Kyu KIM | Republic of Korea

Moderator, Special Session

특별 세션 좌장

김인규 | 대한민국

前 국립고궁박물관장

Former Director, National Palace Museum of Korea

In 1993, Kim began his career as a curator at the National Folk Museum of Korea, engaging in research, exhibitions, and public education in the field of folklore. In 1999, he joined the Korea Heritage Service, where he worked for over a decade in the field of intangible heritage, undertaking various policy-related projects and research. More recently, he has been supporting the projects of the National Intangible Heritage Functional Association, the representative organisation for traditional craft intangible heritage.



Wonseob SONG | Republic of Korea

Speaker, Special Session

특별 세션 발제자

송원섭 | 대한민국

제주대학교 부교수

Associate Professor, Jeju National University

Wonseob SONG is a cultural geographer and a scholar of geography education. His work in cultural geography undertakes human geographical analyses of materiality and immateriality, evident in his diverse studies of cultural landscapes and cultural heritage. His research in geography education centres on overcoming the limitations of curricula that are overly confined to the cognitive domain. This is illustrated by his work on environmental education for responding to the climate crisis; at its core is the development of curricula and teaching-learning methods that balance the cognitive and affective domains.

He is currently an Associate Professor at Jeju National University. Prior to joining Jeju National University, he served as an Assistant and Associate Professor at Jeonbuk National University. He has also worked as a consultant to the World Bank on responses to the climate crisis. He now serves on committees of the Government of the Republic of Korea and of the Jeju Provincial Government concerned with policies on the climate crisis and on the conservation of cultural heritage.

His academic background encompasses a Ph.D in Human Geography from Queen's University Belfast, UK, an MSc in Human Geography from the University of Bristol, UK, and a BA in Cultural Anthropology from Hanyang University, Republic of Korea.



Donghwan YUN | Republic of Korea

Speaker, Special Session

특별 세션 발제자

윤동환 | 대한민국

경상국립대학교 교수

Professor, Gyeongsang National University

Since the 1990s, he has conducted fieldwork in villages along Korea's East Coast, researching community beliefs and folk arts. He has served as Research Professor at the Research Institute of Korean Studies, Korea University, and at The Center for Intangible Culture Studies (CICS), Jeonbuk National University. He is currently a Professor at the Department of Folk Art and Dance, Gyeongsang National University, teaching folklore and folk arts. His main research interest lies in intangible cultural heritage and community. His publications include 「Korean Shamanism」, 「Continuity and Creative Succession of East Coast Shamanism」, 「East Coast Ancestral Rites」, 「Puppet Theatre and Shaman Ritual Plays」, 「Gyewon Dongdoshin and Dongje Documents」, 「Masks and Masked Plays of Korea」, 「Daritdol Byeolsingut」 (Vols. I-IV), 「Documentation and Archives of Cultural Heritage」, and 「Bibliography of North Korean Cultural Heritage Studies」. His articles include 「Restoration and Reproduction of Tradition」, 「Correlation between East Coast Ritual Music and Dance」, and 「Myanmar Taung Byone Nat Festival and Nat Spirit Worship」. He has extended his fieldwork to the West and South Coasts of Korea, while deepening research into Asian rituals, ceremonies, and festivals.



Chaelin PARK | Republic of Korea

Speaker, Special Session

특별 세션 발제자

박채린 | 대한민국

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Keynote Speech

Integration of Cultural and Creative Industries into Local Economies

Keynote Speech

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ABSTRACT

Culture and creative industries (CCIs), including intangible cultural heritage (ICH), represent one of the most important economic sectors for many cities and provinces—it is one of the fastest-growing sectors of the global economy, with respect to income generation, job creation, and export earnings. Global exports of creative goods grew from approximately US\$200 billion to US\$500 billion between 2002-2015. In recent years, cultural and creative industries contributed about US\$2.25 trillion in revenues (3 percent of global GDP) and created up to 13 percent of creative jobs in different cities.

The paper provides guiding principles and a framework for policymakers to a) better leverage cultural and creative industries for sustainable development; and b) integrate them as a vehicle for local economic development, competitiveness, and social inclusion. Specifically, the paper examines how local governments can foster the enabling environment and channel the support through their core functions and roles. Through strategic interventions across these domains and collaboration with key stakeholders, local governments can implement measures to address the constraints impeding the development and growth of CCIs and leverage them as a critical driver of sustainable urban development. While the degree of decentralisation of responsibilities, resources and capacities of each local government may differ, global experiences illustrate that the common denominator is visionary leadership that puts in place the policies and catalyses the enabling conditions to attract and nurture CCIs, coupled with the key creativity ingredients—local talent and the uniqueness of the place.

The World Bank and UNESCO published in 2022 a joint Position Paper entitled “Cities, Culture, Creativity: Leveraging Culture & Creativity for Sustainable Urban Development & Inclusive Growth” (CCC), which included several global case studies. Artists, creative capital and intangible cultural heritage are at the heart of local and regional economic development. CCIs, including ICH, can be fostered and grow by adopting six enablers:

- Physical and spatial environment: urban infrastructure and liveability
- Human capital: skills and innovation
- Networks and support infrastructure: social networks, catalyzers, support and finance
- Institutional and regulatory environment: inclusive institutions, regulations, and partnerships
- Uniqueness & intellectual property (IP)
- Digital technology

Keywords: intangible cultural heritage, cultural and creative industries, local governments, city competitiveness, sustainable urban development, inclusive growth, urban regeneration, enabling environment

INTRODUCTION

Cities have historically been a fulcrum of creativity and innovation. They bring together people from diverse cultures and backgrounds and foster the exchange of ideas and knowledge spill-overs. The agglomeration effect of urban areas enables creativity and innovation to flourish, which in turn translates into spatial, economic and social dividends for both cities and local communities. A joint Position Paper by the World Bank and UNESCO, entitled *Cities Culture Creativity: Leveraging Culture and Creativity for Sustainable Urban Development and Inclusive Growth*, discusses the importance of the creative economy (also called the orange economy) in cities. It illustrates how cultural and creative industries (CCIs) — which encompass audio-visual and interactive media, literature and press, performing arts, visual arts and crafts, intangible cultural heritage, design and creative services, and heritage and tourism activities — are an important source of jobs and attract investors, skilled people and creative entrepreneurs. The fields of CCIs are shown in Figure 1 below.

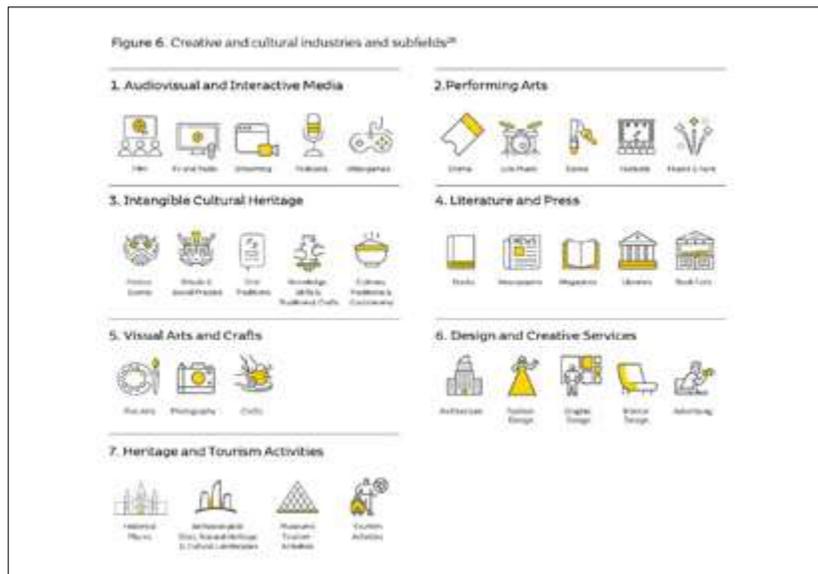


Figure 1: Fields of CCIs

CCIs play an essential role in regenerating the built environment into vibrant places and strengthening social cohesion and tolerance through inclusive and participatory means of expression, while also giving voices to and creating opportunities for marginalised groups and youth. Understanding the multifaceted potential and benefits of CCIs, the paper presents a framework for cities to leverage CCIs for sustainable urban development and city competitiveness (see Figure 2, next page).

Harnessing CCIs' potential and realising their transformative impact requires an enabling environment and a functioning ecosystem, including partnerships with creative coalitions and stakeholders across the CCI value chain. These hinge on the effectiveness of local government's regulatory and promotional role, as well as enabling interventions. Local governments are at the core of building inclusive and liveable communities and have unique decision-making, financial and convening power to leverage CCIs for city competitiveness and sustainable urban and socioeconomic development. This paper examines the different roles and capacities in which local governments can intervene to effectively enable CCIs to flourish. By reviewing lessons learned from cities around the world where CCIs have thrived and developed a competitive edge, this paper aims to develop an understanding of the roles and capacities that local governments have played in the process, including the domains where more government interventions made a difference (e.g., providing safety nets for creatives) and also where less government intervention proved helpful (e.g., less bureaucracy and red tape). In doing so, this paper aims to operationalise the framework for creative cities through concrete recommendations for local government action.

ROLE OF LOCAL GOVERNMENTS IN FOSTERING CCIs

Unlocking the potential of CCIs requires an enabling environment that creates conducive conditions for creative talent and CCI activities to flourish at all stages, from idea incubation, research and development, production, all the way to distribution and consumption. Given the preponderance of creative talent in cities and metropolitan regions which have larger markets and demand for their activities, as well as a concentration of stakeholders along the CCI value chain, the role of local governments becomes crucial to help enable CCIs to flourish. The CCC paper presents a framework that identifies six domains, called enablers, which are critical for cultural and creative assets and resources — notably talent and intangible cultural heritage — to prosper and contribute to urban regeneration, social inclusion and economic competitiveness (see Figure 2, next page).

These enablers are:



Figure 2: Cities, Culture and Creativity Framework

- 01 Physical and spatial environment: City infrastructure and liveability;
- 02 Human capital: Skills development and the environment to support innovation;
- 03 Networks and support infrastructure: Social networks, catalyzers, artist and enterprise support and finance;
- 04 Institutional and regulatory environment: Inclusive institutions, regulations and partnerships;
- 05 Uniqueness (IP and GI)
- 06 Digital technology

Further explanation of each enabler is presented in Table 1 below. The six enablers represent the sum of conditions needed for creative talent and CCIs to grow and strengthen their ecosystem. The extent to which local governments can contribute to each enabler will have a direct impact on reinforcing their potential contribution to the economy, inclusion and urban regeneration. Yet, local governments' ability to make a difference is subject to several conditions. Irrespective of the degree of decentralization of responsibilities, resources and their capacity, local governments have four core functions or roles through which they can channel support to CCIs.

Table 1: Cities, ICH and creativity enablers and how local government can facilitate them

Enabler	Area of intervention for local government
<p><u>Enabler 1. Physical and spatial environment</u> Urban infrastructure and liveability Creatives need affordable workspaces located near the broader CCI ecosystem. They often jumpstart the regeneration of neighbourhoods by repurposing abandoned or underused property/public spaces and transforming them into unique places. Equally important are cities with liveability, which provide adequate infrastructure, services and amenities and an agglomeration effect to help attract more creatives.</p>	<p><u>Service delivery</u> : Providing adequate infrastructure, services, and amenities for creatives and local communities, including museums and libraries; enhancing liveability of cities and neighbourhoods with improved infrastructure services</p> <p><u>Regulation of public and private space:</u> Repurposing unused/underutilised buildings and public spaces for CCIs, enabling the use of public space by artists and performers, preserving heritage sites and protected areas, allowing adaptive reuse of non-monumental historic property</p> <p><u>Enterprise support and incentives:</u> Providing subsidies to enable creatives to access affordable housing/workspaces</p>
<p><u>Enabler 2. Human capital:</u> Skills and Innovation CCIs rely on people's creativity, ideas, talent and intellect. Creatives and stakeholders in the CCI ecosystems need opportunities to grow and develop their skills through technical and vocational training, incubation, acceleration programs, and opportunities to learn and experiment. This helps to transfer the ICH skills and knowledge trans-generationally.</p>	<p><u>Public procurement:</u> Launching local competitions and commissioning public art, providing targeted support to create the demand for the transmission of intangible cultural heritage</p> <p><u>Enterprise support and incentives:</u> Investing in skills development and training programmes</p>

<p><u>Enabler 3. Networks and support infrastructure:</u></p> <p>Social networks, catalysers, support and finance Creative cities facilitate networking within and between CCIs to connect creative talent. Catalysers inspire creatives and other partners, resulting in crossover innovations or market expansion. Creatives also need business development services to commercialise their ideas and access to finance, tailored to the risks associated with their work.</p>	<p><u>Enterprise support and incentives:</u> Subsidising CCI business support services and facilitating access to finance, developing safety nets for creatives working in the gig economy and informal sector, promoting the clustering of CCIs and co-location of entities in the CCI value chain, providing platforms and incentives for different stakeholders in the CCI value chain to collaborate and grow together, establishing special commissions or agencies to support CCIs, especially the start-ups and micro, small to medium enterprises (MSMEs)</p>
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<p><u>Enabler 4. Institutional and regulatory environment: Inclusive institutions, regulations and partnerships</u></p> <p>Creatives need institutions and regulations conducive to support their professions and their ability to live and produce in creative cities, including protection of intellectual property, promotion of diversity and inclusion and ability to live in diverse communities. Interventions needed for a CCI-conducive environment typically require partnerships between public and private stakeholders.</p>	<p><u>Regulation of public and private space:</u></p> <p>Strengthening the role of public-private partnerships and involvement of community organisations in the operation and management of public facilities and spaces, streamlining the CCI establishment and regulation processes</p> <p><u>Enterprise support and incentives:</u> Setting policies and regulations to safeguard tangible and intangible cultural heritage and intellectual property rights, promoting freedom of expression and cultural diversity, providing fiscal and non-fiscal support and incentives to CCIs and investors, enforcing policies and regulations curbing the negative impacts of gentrification</p>

<p><u>Enabler 5. Uniqueness, IP and GI</u></p> <p>A city's unique combination of intrinsic and related features allow it to generate value and attract and cultivate creative talent and the audiences that will enjoy and consume what they produce.</p> <p>IP and GI are both types of intellectual property, but they represent different concepts. IP stands for Intellectual Property, a broad term encompassing creations of the mind, such as inventions, literary and artistic works, designs, and symbols, names, and images used in commerce. GI, or Geographical Indication, is a specific type of IP that identifies a product as originating from a particular region, where a specific quality, reputation, or other characteristic of CCI is essentially attributable to its geographical origin.</p>	<p><u>Regulation of public and private space:</u> Protecting tangible and intangible cultural heritage</p> <p><u>Service delivery:</u> Leveraging and integrating CCI resources in service delivery to promote the city's unique cultural and creative assets</p> <p><u>Set regulation and employ IP and GI</u> practices to protect the property right of creators and communities and avoid unauthorized commercialization.</p>
<p><u>Enabler 6. Digital environment</u></p> <p>Digitalisation contributes to the development of methods and tools that can increase the efficiency of the entire value chain of some CCIs. Cities need to embrace e-marketing and promotion, e-commerce, e-banking, and e-post.</p>	<p><u>Service delivery:</u> Investing in digital infrastructure and enhancing digital connectivity</p> <p><u>Enterprise support and incentives:</u> Providing incentives for creatives to utilise digital platforms effectively to promote their work and gain access to a broader consumer/audience base and information</p>

Increasing number of cities around the world improved their enabling ecosystems, embraced these enablers, or most of them, and have become creative cities³⁾ and major tourism destinations. Examples include:

- Interventions to regenerate neighborhoods so that they have amenities, sound infrastructure and are enabled for creative activity, like in the case of the gastronomic industry of Callao, near Lima, Peru. This industry's contributions, along with those of the music and arts communities, continue to grow, thanks to investments by the local government and other stakeholders.
- Material support, such as housing and performance spaces offered in Brazzaville, help musicians earn a living through their passion while also cultivating their talents.

- Efforts to promote and support cultural and creative offerings can help catapult cities as dynamic ecosystems, such as in the cases of Seoul Digital Media City (DMC),⁴⁾ Kyoto and Kobe. They implemented strategies to harness their cultural and creative histories and endowments, which enabled local creative industries and expressions to grow.
- Nurturing creativity requires removing barriers. Several cities have taken steps to offer safety nets for artists and creative professionals, who usually make less money than people in business or finance. The report explores safety nets provided in Angoulême, France, and Santos, Brazil.
- City leaders must consider the effects on rents and livability for the poor. The experience of Belgrade's Savamala district shows that governments must address the dangers of gentrification before steep rents kill a creative neighborhood.

In operationalizing the framework, cities seeking to enhance the resilience of their culture and CCIs in the short run and their impact on their neighborhoods, city competitiveness and communities in the long run can do the following:

- Map their culture and CCIs: measuring the size, range, locations, actors, and impacts of these activities is key for short to long run actions. This can be sequenced to allow for quick and dirty analyses in crisis periods, followed by more rigorous analysis in periods of recovery.
- Identify key constraints: to the growth of these industries and to their ability to offer spatial and social spillover benefits.
- Prioritize interventions to enhance the resilience of long-term contributions of their CCIs: using the Cities, Culture and Creativity framework and a well-designed set of exchanges with key stakeholders prioritize interventions that seem most tailored to address constraints to their creative cities. Through this exercise define a sequencing of interventions and ways to adapt as lessons are learned during implementation.

3) The UNESCO Creative Cities Network (UCCN) promotes cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development: <https://www.unesco.org/en/creative-cities>

4) The UNESCO Creative Cities Network (UCCN) promotes cooperation with and among cities that have identified

- Build and empower an effective coalition: a coalition of city decisionmakers, representatives of cultural institutions and CCIs within given creative cities, and other key stakeholders can help better target interventions and amplify the impact of government interventions
- Prioritize catalyzing organic communities: creative communities are the heart of creative cities. Without organic and sustainable communities, the creative ecosystem will be limited in growth and scope. Policy action that catalyzes creative communities through targeted interventions combined with safeguarding ICH and creative capital, tend to result in more sustainable ecosystems over the long term.

CULTURAL ASSETS AS DRIVERS OF URBAN AND RURAL TRANSFORMATION

Cities and regions seeking to strengthen their enabling ecosystems for jobs and economic growth increasingly recognize the mutual reinforcement among ICH, CCIs, and tourism. When strategically harnessed, these three domains can deliver both immediate gains and long-term spillover benefits for economic competitiveness, inclusion, and sustainability.

As illustrated in Figure 3, the synergies emerge most clearly at the intersections. CCIs generate new forms of market-driven innovation across audiovisual production, design, performing arts, and literature, among others. ICH anchors these industries in locally embedded traditions, from oral histories and rituals to gastronomy and traditional knowledge systems. Tourism, in turn, provides market-demand, jobs, cultural branding, and economic flows that connect CCIs and ICH to the broader audiences, both domestically and internationally.



Figure 3: Linkages Between ICH, CCIs, and Tourism

The convergence of these three spheres creates conditions for mutual gains, optimizing economic value, securing cultural longevity, and reinforcing intellectual property. More concretely, this entails:

- Preservation through Market Access, where cultural traditions are safeguarded not as static artifacts but as living practices linked to creative production and consumer demand.
- Employment and Inclusion, particularly for women, who disproportionately find opportunities in CCIs and heritage-related tourism.
- Strengthened Community Identity, as local traditions gain visibility and pride of place within economic and cultural systems.
- Enhanced Visitor Experiences, rooted in authenticity, moving beyond standardized offerings yet mindful of the pressures of tourism commodification.
- Sustainable Development, reinforcing SDGs 1, 5, 8, and 11 through poverty reduction, gender equality, decent work, and more resilient and inclusive cities.

The integration of ICH, CCIs, and tourism thus produces triple gains: safeguarding tangible and intangible cultural heritage, expanding economic opportunity, and cultivating inclusive development. For policymakers, the lesson is clear— policies that frame ICH and CCIs as interdependent systems linked through sustainable and responsible tourism are more likely to achieve sustainable development goals and positive outcomes in social resilience and adaptive capacity at the local level, and economic development.

CONCLUSION

While recognising that there is no silver bullet for supporting the creative economy given the differences between places in terms of political economy, devolved responsibilities, resources and capacities, there are various functions through which local governments can promote CCIs and enable them to flourish. Local governments can implement measures to address the constraints impeding the development and growth of CCIs and leverage them as a critical driver of sustainable urban development. While many CCIs grow organically catalysed by individuals or key events, global experience shows that thriving CCI ecosystems are induced by a mix of enabling support from government and creative coalitions. Local governments can promote the creative economy by directly contracting creatives, providing quality urban infrastructure and services and enabling talent development and skills transfer channels to attract creatives and help them thrive.

Local governments can also invest in or repurpose public space to support cultural and creative activities, as well as improve access to affordable housing and workspaces and minimise gentrification's displacement effects on creatives. Local governments also have a role in catalysing partnerships and networking among key stakeholders in the CCI value chain with its convening power. Moreover, they can provide fiscal and non-fiscal incentives in support of the creative economy, as well as protect intellectual property rights and the legal and socioeconomic status of creatives, including through safety nets during downturns.

On the other hand, where local governments devote extensive efforts to commodify and monetise culture and creativity in their efforts to strengthen city competitiveness could backfire by harming the originality or cultural value associated with intangible heritage practices. To harness the potential of CCIs, local governments need to find the right balance between providing support — through efficient regulation and provision of infrastructure, support tools and resources, including stimulation of demand — and allowing flexibility for creatives to exercise their creative expression. Through these strategic interventions across different domains and collaboration with key stakeholders, local governments can promote CCIs and enable a vibrant creative economy. Experience shows that a city's size or economic conditions are not prerequisites for effectively promoting and growing the creative economy. Indeed, a World Bank study demonstrated that the most competitive cities in emerging and developing economies were not megapolises or household names; rather, they were mostly secondary cities. Cities like Bucaramanga, Tangier and Gaziantep demonstrated the agility, visionary leadership and strong public-private-partnerships that play decisive roles in delivering tangible results for firms, households and the overall economy. The case studies in the CCC paper indicate that the creative cities label is not only restricted to leading megacities such as New York or Seoul. Instead, smaller cities such as Brazzaville, Tirana, Santos and Madaba have all proven able to leverage their uniqueness and city-specific conditions. The common denominator is visionary leadership that puts in place the policies and creates support conditions to attract and nurture CCIs, coupled with the key creativity ingredients — local talent and the uniqueness of the place.

In operationalizing the framework, cities seeking to enhance the resilience of their ICH and CCIs and their impact on their neighborhoods, city competitiveness and communities can do the following: a) Map their ICH and CCIs, b) Identify key constraints, c) Prioritize interventions to enhance the resilience of long-term contributions of their CCIs; d) Build and empower an effective coalition, and e) Prioritize catalyzing organic communities: creative communities are the heart of creative cities.

The integration of ICH, CCIs, and tourism produces triple gains: safeguarding tangible and intangible cultural heritage, expanding economic opportunity, and cultivating inclusive development. Policies that frame ICH and CCIs as interdependent systems linked through sustainable and responsible tourism are more likely to achieve sustainable development goals and positive socioeconomic outcomes.

SESSION 1

Exploring the Economic Value of ICH

Identifying the economic potential of ICH and sharing cases of successful economic models of ICH

01 Lafa-Lian 7.0: A Conversation between ICH and Industry

Joseph LO, Regional Expert/International Consultant, UNESCO

Kay LIMAK, Honorary Cultural Ambassador, Timor-Leste World Music

02 Crafting Sustainability Through ICH-Inspired Entrepreneurship

Anna YAU, Assistant Professor, Hong Kong Chu Hai College

03 There are 18,000 Gods on the Island: Shamanic Beliefs and Ritual Songs of Jeju, Variations and Sustainability as Cultural Content

Hyun-jeong LEE, Research Professor, Korea National University of Transportation

Lafa-Lian 7.0: A Conversation between ICH and Industry

Session 1

Joseph LO,
Regional Expert / International Consultant, UNESCO

Kay LIMAK,
Honorary Cultural Ambassador, Timor-Leste World Music, Timor-Leste

Introduction

Lafa-Lian 7.0 is a newly created string instrument inspired by the traditional musical practices and expressions of Timor-Leste (Limak and Soares, 2019). Conceived by Mr. Kay Limak, this paper presents an empirical case study that explores the intersection of intangible cultural heritage, creative innovation, and the challenges involved in transforming cultural expressions into viable commercial ventures. Using the Structure of Culture-based Creative Industry Model (Lo, 2023), the paper examines the opportunities and structural obstacles Mr. Limak encounters as he seeks to position Lafa-Lian 7.0 as both a culturally grounded and economically sustainable enterprise.

Presenting Lafa-Lian 7.0

Limak and Soares (2019) describe Lafa-Lian 7.0 in the following manner:

1) Physical Characteristics

Lafa-Lian 7.0 is a 13-string musical instrument intricately sculpted in the shape of a crocodile. It is handcrafted from Ai Hanek (*Alstonia scholaris*), locally known as the scholar tree—a native timber of Timor-Leste. The instrument measures approximately 1.5 meters in length and 19 centimeters in height, and is meticulously produced in Alas, in the Manufahi municipality of Timor-Leste.

2) Musical Characteristics

Musically, Lafa-Lian 7.0 draws on the Timorese pentatonic scale known as “Belkamasurus,” composed of the notes C, D, F#, G, A#, returning to C. Currently, the instrument is tuned to the standard 440 Hz in equal temperament, aligning with the Western diatonic scale (C, D, E, F, G, A, B), which enables it to harmonize with both traditional and contemporary musical systems.

3) Cultural and Symbolic Characteristics

The name Lafa-Lian is derived from the Tetum phrase Lafahek Lian, meaning “the voice of the crocodile.” Its crocodile-shaped body is a powerful symbol rooted in the Timorese origin myth “Abo Lafahek” (Grandfather Crocodile)—a foundational story that reflects the island’s spiritual and ancestral identity. This legend has led to Timor-Leste being poetically referred to as “The Land of the Sleeping Crocodile” due to the island’s resemblance to the animal.

Each of the instrument’s 13 strings represents one of Timor-Leste’s 13 municipalities, making it not only a musical tool but also a visual embodiment of national unity and identity.

Lafa-Lian 7.0 stands as both an artistic expression, a patriotic and a cultural statement, testifying to the resilience and continuity of Timorese intangible heritage and cultural expressions. Symbolically, it affirms that traditional practices remain alive today, having survived colonialism, Indonesian occupation, and the post-independence era. Moreover, it is positioned as a locally made cultural product with the potential to support Timor-Leste’s creative economy and contribute to the diversification of national industries.

4) The Genesis of Lafa-Lian 7.0

Lafa-Lian 7.0 forms part of a broader initiative called Projeto Beialafonia—a musical project launched in 2018 (Limak and Soares, 2019). The project consists of three main components:

- Beiala Orchestra: An ensemble composed entirely of traditional Timorese instruments;
- Beiala Notation: A unique music notation system developed by Mr. Limak to document traditional Timorese rhythms;
- Lafa-Lian: The signature instrument designed to unify various traditional expressions.

Projeto Beialafonia was conceived as a bridge between traditional and contemporary Timorese music, aiming to engage younger generations with ancestral cultural practices while also opening pathways for commercialisation. The project reflects a broader vision of cultural preservation through innovation.

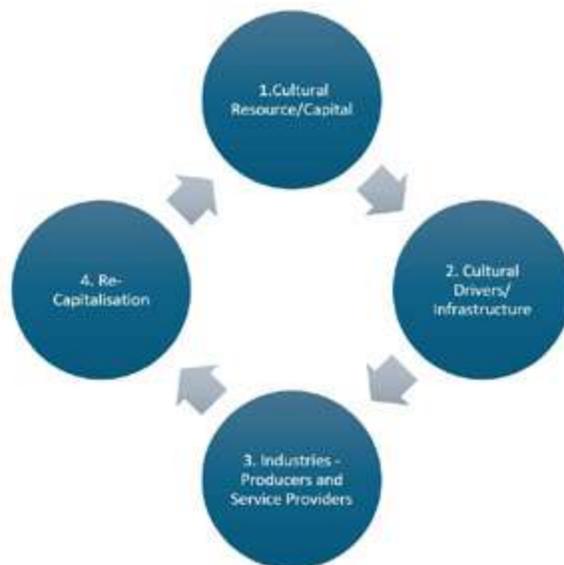
As Timorese traditional music encompasses diverse regional forms and styles, Lafa-Lian 7.0 was specifically designed to consolidate these varied expressions into a single instrument, offering a new medium through which to preserve heritage and expand artistic possibilities with a modern touch.

5) Contribution to Timor-Leste’s Musical Practices and Expressions

The contribution of Lafa-Lian 7.0 to Timor-Leste’s musical landscape is highly significant. It represents the first and only invention of its kind in the Timorese music sector—integrating cultural, traditional, philosophical, political, and ethnomusicological dimensions.

Beyond being a musical instrument, Lafa-Lian 7.0 serves as a pedagogical and cultural tool, with the capacity to enhance cultural education, appreciation, and international visibility. As a commercially viable product grounded in intangible heritage, it holds the potential to serve as a model for sustainable cultural innovation in Timor-Leste and beyond.

Positioning Lafa-Lian 7.0 within the Theoretical Framework of Culture-Based Creative Industry



Referencing Lo (2023), this model outlines the cyclical flow of the culture-based creative industry. It begins with Sphere 1 - Cultural Resource/Capital, encompassing ICH such as traditional crafts, folk musical practice and expressions, cuisine, and performing arts. These raw resources are activated by Sphere 2 - Cultural Drivers and Infrastructures, such as training institutions, cultural policies, and legal framework, which prepare them for entry into Sphere 3 - Industry. Here, ICH is transformed into marketable products and services—like contemporary designed craft products, world music, fusion cuisine and modern dance.

To sustain this cycle, Sphere 4 – Re-capitalisation ensures the renewal of cultural resources through initiatives like talent recognition, awards, and innovation schemes. This prevents the depletion of cultural resources/capital and supports its continuous regeneration within the cultural economy.

Lafa-Lian 7.0 aligns closely with this theoretical framework. As a newly created musical instrument, it represents a form of re-capitalisation (Sphere 3) by expanding Timor-Leste's reservoir of musical resources and cultural capital (Sphere 1). At present, it remains primarily situated within Spheres 1 and 3, serving as a symbolic and functional addition to the nation's intangible heritage.

Current Status of Lafa-Lian 7.0

From a commercial production standpoint, Mr. Limak acknowledges that Lafa-Lian 7.0 is currently at the confirmed prototype stage. He has presented the instrument at several events within Timor-Leste, recorded a series of performance videos, and trained a small number of individuals to play it proficiently. Despite its short history, public response has been notably positive. However, embedding Lafa-Lian 7.0 into Sphere 3 – Industry will require the establishment of key cultural infrastructure and enabling drivers.

Cultural Drivers and Infrastructures

As outlined above, cultural drivers and infrastructures are essential for transforming cultural capital and resources into thriving cultural enterprises. In many instances, the creation and maintenance of these drivers and infrastructures lie beyond the capacity of individual practitioners or small groups. Instead, they are typically developed at the macro level, often under national or regional initiatives, where economies of scale make their establishment more feasible and their benefits more far-reaching. Such structures are designed to serve the collective, enabling broader participation and impact across the cultural sector. The agents best positioned to create, implement, and manage cultural drivers and infrastructures are national governments at the state level and regional governments at the municipal level.

As for Lafa-Lian 7.0, the following cultural drivers and infrastructure need to be established:

1) Legal Framework

The National Parliament approved Timor-Leste's copyright law in November 2022 and came into force in June 2023 (TATOLI Agência Noticiosa de Timor-Leste, 2023). However, implementation has yet to begin, as the necessary regulatory framework is still absent. For instance, the national copyright office has yet to be established, making it impossible to register Lafa-Lian 7.0 or similar creations. As a result, newly developed works in Timor-Leste currently lack adequate legal protection. This gap leaves Mr. Limak without the confidence and security needed to commercialise his musical instrument fully or to promote it widely, especially on the international scene.

2) Policies

Another area requiring stronger government focus is the development of culture-based creative industries. Although Timor-Leste has ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions – which explicitly encourage the growth of cultural and creative industries—this potential sector has yet to receive significant policy attention.

For example, there are no inter-sectoral policies to foster collaboration across ministries and departments to promote culture-based creative industry. Such collaboration is crucial for initiatives like the advancement of Lafa-Lian 7.0. One effective approach could be to integrate the instrument into the national school curriculum, introducing it to all students across Timor-Leste. Given that education between the ages of 6 and 14 is both compulsory and free, the school system offers an unparalleled platform to embed Lafa-Lian 7.0 into the cultural consciousness of the Timorese population.

This kind of coordinated awareness and promotion campaign could generate the grassroots demand necessary for the instrument's large-scale, commercial production. However, at present, there is no formal link between the Ministry of Education and the State Secretariat of Arts and Culture (SEAC) to promote any form of culture-based creative industry, making mass promotion of Lafa-Lian 7.0 a considerable challenge.

3) Skills and Human Resources

The development of any culture-based creative industry requires substantial investment in human resources, particularly in skills training. Producing Lafa-Lian 7.0 involves a combination of traditional craftsmanship—such as wood carving—and technical expertise, including fine-tuning its strings to achieve the desired pitch. At present, Mr. Limak works with a single master woodcarver to produce the prototype and he can tune

it himself. However, fulfilling multiple orders within set delivery timelines would not be possible with only one artisan and Mr Limak to execute.

Similarly, regarding the playing of Lafa Lian 7.0, Mr. Limak has trained a small group of students to perform the instrument skilfully. However, the number of skilled players needs to grow significantly to attract a wider public interest and to meet potential demand. For example, if the Ministry of Education were to include Lafa Lian 7.0 in the national school curriculum, a larger pool of trained players would be necessary—not only talented performers but also competent instructors capable of teaching these skills to students.

4) Production Facilities and Cluster Development

Producing Lafa-Lian 7.0 at a commercial scale will require dedicated factory and warehousing facilities. Currently, the prototype is crafted in the woodcarver's home and fine-tuned in Mr. Limak's music studio. While these spaces are adequate for small-scale production, they would need significant expansion to meet larger orders. Establishing purpose-built manufacturing and storage facilities is therefore essential.

An alternative approach could involve decentralised production, in which multiple woodcarvers work from their workshops to produce the instrument's body. Although this method could increase capacity, it presents risks to quality control. Without centralised oversight, errors may go unnoticed until they are too costly or time-consuming to correct.

To evolve Lafa-Lian 7.0 into a fully-fledged industry, a cluster development model would be required—an ecosystem of interconnected facilities and services. This could include:

- *Wood processing and storage facilities to properly season and keep the materials;*
- *Warehousing for packaging and storing finished instruments;*
- *Logistics and distribution networks to support both domestic and export markets;*
- *Complementary music infrastructure, such as professional recording studios, music conservatories, training centres, and performance venues.*

Such an integrated cluster would not only enable efficient production but also strengthen both the creative and commercial potential of the product.

5) Sales, Marketing, and Promotion

As a standalone cultural product, promoting Lafa-Lian 7.0 internationally would be challenging and costly. A more effective strategy would be to position it within a broader

branding effort that showcases Timor-Leste's cultural goods and expressions as a cohesive portfolio.

For example, participation in international festivals, trade fairs, and cultural exhibitions could provide a platform to introduce Lafa-Lian 7.0 alongside other Timorese culture/creative products. However, such initiatives would require coordinated planning, significant investment, and government support, as no single entity would be able to mobilise the necessary resources to achieve substantial international visibility and impact.

6) Finance

All commercial ventures require stable and reliable financing, making access to financial resources essential. In the case of commercialising Lafa-Lian 7.0, the type of financing is a critical consideration. A loan—rather than a grant—would be more appropriate for this business enterprise. Loans, particularly those with interest, encourage financial discipline and reinforce the project's commercial viability by requiring repayment. In contrast, grants, while beneficial for start-up support, may reduce the incentive to operate with the profitability and efficiency necessary for long-term market success.

However, this does not mean that financial support should be ruled out entirely. Instead, such support could be provided in the form of tax incentives and preferential interest rates, which would help nurture the growth and sustainability of culture-based creative ventures like the commercialisation of Lafa-Lian 7.0.

Conclusion

The development and commercialisation of Lafa-Lian 7.0 illustrates both the potential and the challenges of transforming Timor-Leste's cultural capital into viable creative industry ventures. As a unique musical innovation rooted in the nation's intangible heritage, Lafa-Lian 7.0 embodies cultural identity while offering an opportunity to diversify Timor-Leste's economy. However, its transition from prototype to sustainable industry depends on the establishment of critical cultural infrastructure and drivers.

Some of the cultural infrastructure and drivers identified in this paper include enabling policies, legal frameworks, skilled human resources, reliable production systems, and a cluster development approach—integrating manufacturing, quality control, storage, logistics, training, and complementary cultural facilities—that would provide the foundation for scaling production while safeguarding quality and Mr. Limak's intellectual property.

At the same time, strategic marketing must situate Lafa-Lian 7.0 within a broader national branding effort that promotes Timor-Leste's cultural products on the international stage. Such initiatives will require coordinated inter-ministerial cooperation and collaboration to create both market demand and cultural awareness. Finally, access to sustainable financing is equally vital. While loans are more appropriate than grants for ensuring commercial discipline, targeted support—such as tax incentives and preferential interest rates—can help nurture early-stage growth.

Ultimately, the success of Lafa-Lian 7.0 will depend on balancing commercial viability with cultural stewardship, ensuring that this innovative instrument not only survives but thrives as both a symbol of Timor-Leste's heritage and a driver of its creative economy.

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Introduction

Intangible cultural heritage (ICH) plays a vital role in ensuring cultural continuity and identity. Many examples across the globe have demonstrated their significant roles in supporting sustainable development. Drawing on an ICH-inspired entrepreneurship experiment, this paper explores a creative approach that leverages ICH as a resource for sustainable economic activities in a rural village in Hong Kong. It reflects the dynamic process of applying the ethical principles outlined in the 2003 Convention for the Safeguarding of Intangible Cultural Heritage (2003 Convention) within the entrepreneurship process, while also assessing the effectiveness of this Method in safeguarding ICH. Additionally, this study also explores the ethical considerations involved in commercializing traditional knowledge.

The Chinese incense crafting is a complex art that incorporates sophisticated knowledge of aromatic materials alongside skilled artisanal techniques. As the preparation of incense involves mixing various fragrance materials into a harmonious concoction (Hong Kong Museum of Art, 2024), it is directly connected to the living knowledge tied to nature, traditional customs and religious beliefs. On the other hand, the Indigenous knowledge of utilizing native plants is gradually disappearing.

Recognizing the potential synergy between incense crafting and Indigenous ethnobotanical knowledge, the author initiated an action-based entrepreneurial experiment. By integrating these two ICH elements, the project seeks to safeguard the diminishing traditional practices while fostering economic and cultural sustainability goals.

Incense Craft as An Intangible Cultural Heritage and Its Sustainability Challenges

Chinese incense crafting Xiang Dao (香道) has thousands of years of history. It is a refined art and culture closely knitted with nature, medicinal knowledge and spirituality. Evolved from burning fragrant wood stems and herbs for ceremonial purposes, it developed into a sophisticated craft that became an integral part of religious rituals. In the 12th century, it became one of the “Four Elegances” of Song Dynasty scholars (宋代四雅) that highlight the aesthetic and philosophical lifestyles of scholars and nobility. (National Palace Museum, 2022). Traditional recipes feature leaves, flowers, fruits, roots, stems, bark, or resin of aromatic plants or secretions of certain animals.” (Hong Kong Museum of Arts, 2024; Li, 2022), but rare materials such as agarwood and sandalwood face sustainability crises (Sanjonishi, 2022, p.12). Historically, scholars and artisans adapted by innovating recipes with alternative ingredients. However, this requires sensory expertise to formulate recipes with refined and exquisite aromas for fragrance appreciation, according to seasons, locations, and functional needs.

Hand skills in crafting incense into suitable forms are also a key aspect. Some intangible skills include controlling moisture levels, kneading pliability, and shaping incense without breakage. These steps require sensitivity to environmental conditions such as humidity. However, modern mechanization bypasses such nuances through high-pressure pressing that erodes traditional knowledge. The efficiency in making incense at a higher speed and in a larger amount eliminates traditional handcraft and skills.

Ethnobotanical Knowledge of Indigenous Communities at Risk

In Hong Kong’s Lai Chi Wo village, Indigenous communities continue to uphold their Indigenous wisdom and know-how, where ethnonational knowledge sustains local ecological balance, foodways and social resilience. One of the examples is “Pu Giong” (姜, *Vitex negundo* L.), a fast-growing plant deeply intertwined with local culture. Indigenous villagers used them to wash their bodies, drink as tea, and burn as mosquito-repelling scents. Its abundance supported sustainable harvesting. However, the convenience of commercial alternatives disrupted the traditional practices. Without active use and practices, this Indigenous knowledge lacks transmission opportunities, and the once-valued plants like “Pu Giong” are now regarded as weeds, forgotten their ecological and cultural values.

Awareness-raising and reconnection with land management are essential for the transmission of Indigenous know-how and practices. While Indigenous elders, who are mostly over 60, hold irreplaceable knowledge, the younger generations who are raised in urban settings, lack exposure to these traditions and connection to the land. IUCN is emphasizing a right-based approach, respecting the traditional and Indigenous worldviews and cosmovision to guide biodiversity and land management crucial for enhancing ecosystem resilience. Safeguarding and reviving this Indigenous ethnobotanical knowledge and practices does not just document elders' knowledge but also helps to preserve proven systems of environmental stewardship that have sustained these landscapes for centuries.

Crafting sustainability through Ethical Engagement

An experiment, named “fragrant homeland”, is designed to create a culturally appropriate, socially responsible, environmentally sound and economically viable business. It aims to revive Indigenous ethnonational know-how and the art of incense appreciation by using village’s native plants as ingredients within the framework of traditional incense craftsmanship. This project envisions to navigate the delicate balance between safeguarding living traditions and achieving economic objectives, ensuring the entire development process is guided by community consent and aligns with the spirit of the 2003 Convention.

Adherence to the ethical principles of the 2003 Convention formed the engagement methodology of the project. The principles mandate transparent collaboration, ensure communities’ “Free, prior and informed consent”; benefit from the protection of moral and material interests, and play a significant role in identifying threats to their ICH. A dynamic consultation process was undertaken with both the incense craft master and the Indigenous communities.

Before the commencement of the experiment, a transparent community was initiated with knowledge holders of the Indigenous ethnobotanical practices. They were informed of the project’s intent to create a new cultural product business development. The details, including potential harvesting activities, on-site processing procedures, and the temporary usage of village common space, were consulted. The Indigenous communities offered their support and appreciated the project’s creativity. However, their consent was conditional and emphasized that their rights to continue practicing and applying this knowledge in other forms must not be affected. Their feedback also highlighted a crucial distinction, Indigenous communities prioritized practical utility of various usage including repelling insects, over the abstract concept of knowledge transmission itself.

The consultation process also revealed the importance of engaging a wider “community of interest” beyond the core knowledge holders. New settlers and NGOs working in the village expressed support but also raised concerns about ethical and sustainable harvesting. They are advising collection of plants during breeding seasons to protect biodiversity. The dialogue revealed an unexpected synergy: harvesting the fast-growing plants that blocked pathways would also save them maintenance time enhancing social benefits of the project. This outcome underscores how engagement with community stakeholders can enhance sustainability.

Parallel consultations were held with an incense craft master, an ICH bearer, to ensure the creative idea aligned with the living spirit of incense craft tradition. She strongly supported the experiment, affirming that the exploration of new materials is not a departure from tradition but is, in fact, a recorded practice among ancient literati. When consulted on the appropriateness of using non-typical fragrant materials, she emphasized a key condition – upholding the aesthetic complexity of the aroma even though it serves a functional purpose like repelling insects. Her feedback implies that the new formula should integrate a range of typical and non-typical aroma materials, rather than relying solely on new materials for functionality, which would not echo to the living character of the practice.

Exploring A Suitable Production Method: Balancing ICH Spirit And Economic Viability

With the consent from both Indigenous communities and incense craft bearer, the project progressed to develop a suitable production method and therefore business model. Drawing from the experience of incense making, over 20 incense formulas were tested, leading to the creation of a new recipe using “Pu Giong” as the central ingredients and complemented with a few traditional fragrant materials such as sandalwood and cinnamon and others. Four pilot production methods were tested, each analysed for both economic feasibility and safeguarding of ICH values. The results are summarized in the table below:

	Method 1 Fully Hand-made and crafted by incense maker	Method 2 Tools-assisted production by incense maker	Method 3 Hand-made and crafted by newly trained helper	Method 4 Tools-assisted production by newly trained helper
High	K-FK-S	K-FK	T	
Medium	T	S	S-D	T-D
Low	D	T-D	K-FK	K-FK-S

K - Application of Indigenous knowledge

FK - Application of incense fragrance knowledge

S - Application of incensing crafting skills

T - Time spent for processing

D - Discard rate

Economic viability analysis

Analyzing from a business and profitability perspective. Method 4 - tools-assisted production by trained helpers - has the highest cost efficiency. The reduction in labour costs due to lower hourly rates enhanced the performance. In contrast, Method 1 - fully hand-made and crafted production by knowledge holder - has the lowest performance due to the labor-intensive nature and increased costs of much higher hourly rates. Therefore, for business viability, Method 4 appeared to be the most scalable and profitable choice.

ICH transmission perspective

From the standpoint of ICH transmission, however, Method 4 demonstrated limitations. While the trained helper completed the task efficiently using tools, interviews revealed that she had no interest in the incense craft's knowledge or skill development. Therefore, her involvement is disconnecting her from the cultural significance of incense crafting as she was merely following instructions mechanically. In Method 4, the role of knowledge holder was mainly at recipe development and thus there are concerns about sustaining the living spirit of the craft holistically. Establishing greater engagement and trust among helpers would be necessary to reconnect the production process with its heritage roots. Conversely, Method 1 retained the holistic process of incense craft and intentionally inherited the cultural values of both Indigenous ethnobotanical knowledge and incense craftsmanship. The entire handcrafting process ensured the cultural integrity that maintains traditional skills in the production.

Balancing cultural and economic goals

The experiment reveals a key risk in segregating the spirit of craftsmanship from traditional knowledge for greater economic returns. While Method 1 upholds the cultural integrity, it is at the cost of scalability. The experiment underscores the importance of synergizing

both approaches through leveraging community spirit and connection with traditions among trained helpers while ensuring active involvement of knowledge holders in leading the transmission of both knowledge and skills to keep the ICH practices alive. Regarding the method of production, the incense master advised that the aesthesis of aroma and skills of crafting must remain the priority, and the use of machinery to improve efficiency would be acceptable only if the quality and integrity of the final product were not compromised.

Factors for a Sustainable Economic Model of ICH - Insight and Reflections

This experiment reveals that the INTENTION behind ICH entrepreneurship is a critical determining factor. Despite the fact that free, prior, and informed consent is obtained, and moral interests are fully respected, the drive for economic growth can lead to an intentional externalization of part of the incense crafting processes. This raises the risks of decoupling part of the sub-elements from the holistic transmission. Without a conscious awareness of this segregation, changes made to scale up production can directly impact the holistic safeguarding of the heritage.

The experiment also reveals practitioners and bearers of ICH exhibit a spectrum of association and attachment to their ICH. Many, like the incense master, do not prioritize economic return, continuing their practices primarily for personal fulfillment and a deep appreciation of ICH's historic and aesthetic values. However, many practitioners, like the helper, focused on generating income and profits for livelihoods. Thus, the same ICH element may have many business models developed that differ dramatically depending on the individual's attitude. The purposes of ICH business, particularly and crucially, the attitude, mindset and ethical compass are therefore decisive factors in how an economic model is developed. How one understands the ICH and perceives the ethical boundaries during its adaptation for the market is paramount.

The original purpose of the experiment was to explore a sustainable business model that supports the safeguarding of two ICH elements simultaneously. As an incense master and a facilitator of the ICH Convention, a critical realization came to me: What is more important? Safeguarding the holistic knowledge and crafting skills or the scale and efficiency for scalability? Through this experiment I have concluded that a non-profit model is the most ethically sound path. However, this does not negate the potential for creating genuine economic opportunities by engaging people in work that is imbued

with relevant cultural meaning and understanding. It also reflects some of the traditions practices, such as keeping business secrets or maintaining a small scale as family business, which are indeed age-old solutions to these challenges.

This experiment has also inspired a deeper understanding of the inherent limits to perpetual economic growth. This limit is not only environmental and social, but also profoundly cultural. Therefore, special respect must be given to those practitioners and small enterprises that consciously choose to remain humble, prioritizing cultural integrity over scalability and high profitability. These businesses, which intentionally limit their economic ambitions to honor traditional practices in an ethical way, represent a powerful alternative to mainstream growth models. Their success is not measured in market share, but in the continuation of a living tradition. While this experiment is rooted in the specific context of incense making, its principles may reflect similarities across other craft-based ICH elements. It is worthwhile for us to respect the full spectrum of ICH business models developed for different purposes, as encouraged by the ethical principles of the 2003 Convention.

One should particularly honor those businesses that remain modest in scale, built upon the intangible wisdom of continuing tradition. These small-scale enterprises create economic value founded on strong trust and deep collaboration between community members. A successful ICH business may not be defined by its size, but by its profound community resilience, and the deep cultural association it fosters throughout its process. It is worthwhile to encourage these small-scale sustainable ICH businesses which create economic viability with social equity as an alternative strategy in a flourishing ICH economy.

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There are 18,000 Gods on the Island: Shamanic Beliefs and Ritual Songs of Jeju, Variations and Sustainability as Cultural Content

Session 1

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Abstract

Jeju's shamanic beliefs and ritual songs (*muga*) are both a form of communal faith and a powerful cultural content resource. However, while there has been extensive artistic appropriation, tangible industrial outcomes and benefits returned to the local community have remained limited. The principles underlying the formation and transmission of Jeju's shamanic traditions and *muga* are oriented towards an open worldview achieved through the expansion of place, narrative, genealogy and lineage, and multi-layered structures. These principles can be effectively connected to transmedia strategies in today's content industries. For meaningful local returns, however, several conditions are essential: the "rediscovery of place," the establishment of producer-friendly archives, the integration of field experience, stronger linkages between research and industry, and collaboration with domestic OTT platforms. Ultimately, the transmission of this intangible heritage and its industrialization as cultural content must coexist while retaining independence. Striking a balance between these two dimensions constitutes a central task for the future.

Main text

On Jeju Island, the southernmost island of the Republic of Korea, shamanic beliefs (indigenous faith) continue to thrive. Despite the dominance of advanced civilization and scientific technology, the island still comes alive with *gut* (shamanic rituals), performed by local communities during particular times of the year. The island's distinctive geographical and environmental characteristics have provided the foundation not only for faith but also for Jeju's unique identity, shaped across nature, language (dialect), and everyday culture—similar to, yet distinct from, the rest of Korea. Among these, intangible heritage stands out as both the trace of a community sustained through barren land and a history of hardship, and, from an outsider's perspective, as an unfamiliar yet intriguing cultural symbol. The interplay of internal and external perspectives, as well as of tradition

and modernity, has allowed Jeju's intangible heritage today to function as a resource for artistic reinterpretation and for conveying social messages. At the same time, in the field of industrial content, it has emerged as a key cultural resource capable of generating economic value.

Representative cases include the recent television dramas <Our Blues> and <When Life Gives You Tangerines>. Both works brought Jeju dialect and haenyeo (women divers) culture to the forefront and gained national and international acclaim. In particular, following the broadcast of <When Life Gives You Tangerines>, mentions of "haenyeo" surged by approximately 41%, from around 5,000 on weekdays in January-February to 7,460 in March, with high levels of attention sustained in April (6,791) and May (7,072). YouTube content featuring the Jeju dialect also spread widely: between March and April 2025, 58 videos were uploaded, with cumulative views in April alone reaching about 2.2 million (Jeju Tourism Organization, 2025). This case demonstrates how Jeju's intangible heritage has been successfully transformed into "story-centered content" (Headline Jeju, 2025), producing both popular appeal and regional economic impact.

Jeju's shamanic beliefs and ritual songs (*muga*) are, in themselves, original sources inherently imbued with narrative qualities. They therefore already contain sufficient potential to be reproduced as "story-centered content." Indeed, to date, numerous adaptations and reinterpretations have taken place across diverse artistic genres, including literature, theater, musicals, music, visual art, dance, and media art. However, many of these have remained one-off events or the outcomes of short-term grant projects, failing to secure follow-up impact, with audiences often confined to local communities. As a result, they have rarely translated into widespread popular influence or tangible industrial and economic achievements.

Local artists and cultural producers have frequently invoked Jeju's shamanic practices through the medium of *gut* (shamanic rituals). These works have drawn on themes of wounds and healing associated with the Jeju April 3rd Incident, or combined with environmental movements protesting reckless development, thereby evoking solidarity and coexistence within the community. Such initiatives, by conveying social messages of "consolation" and "critique," have generated emotional resonance and reflection. Yet they have remained distant from commercial success. In many cases, the very issues underlying these works have been reduced to political disputes or come into conflict with institutional and policy-related interests, imposing structural limitations that hinder the securing of momentum for conversion into industrial or economic value.

Meanwhile, the film <Along with the Gods: The Two Worlds (2017)> is often cited as a representative example of content that draws upon Jeju's shamanic beliefs and ritual narratives—particularly the Chasa Bonpuri ritual song. In reality, however, it borrowed only the religious conception associated with the figure of *Gangnim Chasa* (the reaper of souls). Neither the film nor its original webtoon <Along with the Gods: Afterlife Chapter> reveal Jeju's regional specificity or the transmission base of the tradition. In other words, the motifs employed were so fragmented that the original source is nearly unrecognizable. As a storytelling strategy attuned to contemporary sensibilities, this approach proved highly effective in capturing popular audiences. The film ranked second among the top ten box-office hits of the first half of 2018, drawing 5.87 million viewers and generating approximately 47.3 billion KRW in revenue (Korean Film Council, 2018). Yet subsequent developments did not extend into systematic one-source multi-use (OSMU) or media-mix strategies; rather, they consisted of sporadic adaptations by individual creators. The effects of local return were also minimal, with *Chasa Bonpuri* beliefs resurfacing only in fragmented, sporadic ways within regional festivals or cultural projects.

Jeju's shamanic beliefs and ritual songs, however, are not fixed systems. They have evolved as living structures in which gods and humans, cosmos and nature, history and culture are intertwined, continuously generating new deities and narratives. This is why Jeju has been described as “the land of 18,000 gods.” Such expansion manifests with three major principles.

First is spatial expansion. Through a process known as *gajigareum* (branching or replication), shrines are duplicated, disseminated, and expanded. Within the spatial domain in which the efficacy of a particular deity is believed to operate, other deities with similar attributes and functions are derived.

Second, narrative expansion. *Bonpuri* (myth recitations) are adapted according to local living zones: while borrowing the main narrative framework, they alter core deities or append new events as variations. Certain divine figures, such as *Samsin Halmang* (the Grandmother Goddess of Birth) or *Neujindeok Jeonghanim*, and mythic spaces such as Seocheon Flower Garden, reappear across multiple *bonpuri*, constructing a multilayered worldview. The ritual procedures of Jeju *gut*, known as *jetdori*, its procedure (inviting the gods, receiving the gods, sending the gods) structured according to the hierarchy of special deities, constitute yet another narrative form independent of the *bonpuri*. In this process, *bonpuri* often serve as the source for visualizing ritual sequences, while conversely, the performed form of ritual influences the narrativization of belief.

Third is expansion of genealogy, lineage, and layers. Jeju's deities are interlinked through genealogical networks based on kinship and marriage, with deities of similar functions

forming broader lineages (or clusters) across the island. A single deity may also traverse layers of identity—ancestor deity, village deity, or ordinary deity—fulfilling multiple roles simultaneously. Thus, Jeju's gods are not bound to fixed hierarchies or singular identities; rather, they are entities that constantly expand and transform within relational networks. This openness further includes both indigenous and introduced deities, as well as historical figures deified in connection with historical events. External faiths and myths have likewise been absorbed and reinterpreted in Jeju-specific forms. Ultimately, Jeju's shamanic beliefs and *muga* embody an open, networked worldview that is continuously expanding and reconfiguring.

The principles of generation and expansion inherent in Jeju's shamanic beliefs directly intersect with transmedia storytelling strategies in the contemporary content industry. Animation, film, webtoons, and web novels are particularly well-suited to constructing multi-universe worldviews, while games can embody countless deities as characters within MMORPG universes. International works such as <Wreck-It Ralph> and <The King of Fighters>, and domestic cases such as <Robot Corps and Mecha 3> and <Hwi and Seol's Great Adventure in Tamna>, illustrate the possibilities of world-building and genre diversification. Furthermore, introducing a season system into the most commercially successful genres of webtoons and web novels would allow fandoms to emerge around accumulated lore.

However, for such consumption structures to translate into tangible local returns, the "rediscovery of place" is paramount. Although shamanic beliefs and *bonpuri* presuppose imagined worlds, when adapted into content they must be anchored to real regional spaces (or to backgrounds that strongly evoke such imagery). This involves far more than simple location shooting: Jeju's natural environment and tangible and intangible heritage must form the narrative and *mise-en-scène's* central axis if economic return is to be maximized. In this respect, public theme parks in Jeju that are already based on shamanic beliefs and ritual songs—such as the Jeju Stone Park and the Myth & History Theme Park—should be actively explored as potential platforms for content development.

Nonetheless, significant challenges remain. First and foremost, it is urgent to establish producer-friendly digital archives that consolidate meta-information such as characters and genealogies, thereby enabling creators and planners to access resources more easily. Although some archival projects have already been initiated, their level of utilization is low and accessibility is poor. Most merely compile first-level documentation, while the majority of materials are either presented solely in the Jeju dialect or reduced to summaries in

standard Korean. It may be necessary to explore options involving local youth as “cultural translators” to address this need. Building on this, there is also a need to expand on-site experience opportunities for creators. Residency programs that combine participation in gut rituals, field visits, and workshops would serve as a base for deepening creative practice.

Furthermore, a systematic and substantive structure for industry–research linkages must be established. OTT platforms, content production groups, and research institutions should jointly create a funding system that enables research outcomes to be translated directly into content production. In this process, collaboration with domestic OTT platforms should take precedence over partnerships with international platforms. While overseas OTT services are advantageous for broad commercial dissemination, the benefits are easily externalized. By contrast, domestic OTT platforms can ensure that industrial outcomes are reinvested into local regions and the nation.

In conclusion, at present Jeju’s shamanic beliefs and muga simultaneously occupy two axes: they remain vital communal faith practices while also representing powerful resources for cultural content. The transmission of intangible heritage must continue to serve as the foundation that sustains and regenerates the intrinsic values preserved as expressions of community identity and archetype. At the same time, attention to cultural and artistic practices addressing local issues must be maintained. In parallel, content production derived from these traditions should operate as an independent dimension, pursuing both the expansion of worldviews and industrial development.

When cultural value and economic value are pursued in parallel, and when industrial achievements are reinvested into local communities, Jeju’s shamanic beliefs and muga can be firmly established as a heritage and asset of strong vitality. Above all, a shift in perception is required—one that recognizes the necessity of coexistence between these two axes while preserving their independence. Equally important is overcoming the tendency to dismiss shamanic belief as mere superstition or as a social ill. Fostering the coexistence and harmony of these two dimensions remains an ongoing and pressing challenge for the future.

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SESSION 2

Community-Based Economic Activities and Sustainable Development

Analysing the socio-economic impacts of community-based ICH economic activities and seeking practical strategies and policy directions for sustainable development

01 Intangible Cultural Heritage as a Tool for Community Empowerment

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02 Living Heritage, Living Economies: Community-Based Cultural Traditions in Kelantan and Johor, Malaysia

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03 -

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Intangible Cultural Heritage as a Tool for Community Empowerment

Session 2

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Introduction

It is widely recognized that intangible cultural heritage (ICH)—traditional knowledge, skills, and practices rooted in daily life—contributes significantly to the economic empowerment of communities. Unlike imported knowledge, ICH is endogenous, sustainable, and requires relatively little infrastructure, while offering unique cultural value and potentially strong market appeal. Because it is owned and transmitted by communities themselves, ICH directly empowers people, opening opportunities for small-scale, bottom-up entrepreneurship. This is especially critical in developing countries where deep social disparities make it difficult for marginalized groups to improve their livelihoods.

Recognizing its people-centered character and potential for community-driven development, UNESCO Jakarta has adopted ICH as an entry point for broader heritage engagement in Indonesia—including in relation to World Heritage sites and underwater cultural heritage—thus linking local practices with UNESCO’s wider mandate. This presentation reflects on UNESCO’s experience in introducing ICH-based community empowerment in two sites: the Borobudur Temple Compounds, a UNESCO World Heritage property, and Batu Itam Village in Belitung, associated with the Belitung shipwreck.

A Shift in UNESCO’s Heritage Approach

ICH is a relatively recent focus in UNESCO’s heritage agenda. Historically, heritage protection emphasized movable objects, monuments, and more recently underwater heritage—domains usually governed by technical or legal frameworks and managed through top-down approaches with limited community involvement. Communities were too often viewed not as partners, but as obstacles—dismissed as “uninformed”, or worse, as encroachers, looters, or threats to heritage.

Although terms such as “participatory” and “community-led” have entered professional discourse more recently, in practice many heritage experts still struggle to share authority and integrate communities as equal stakeholders. This remains common in Indonesia, particularly at World Heritage and underwater heritage sites.

In response, UNESCO Jakarta sought to invert this paradigm by emphasizing bottom-up recognition of community heritage—placing local traditions, knowledge, aspirations and pride at the foundation of heritage engagement.

Community Development at World Heritage Sites: The Borobudur Experiments

Since the 1990s, the pursuit of World Heritage designation has often been driven by expectations of international tourism and national prestige. Yet, despite these ambitions, World Heritage sites have not consistently improved local livelihoods.

The Borobudur Temple Compounds exemplify this paradox. With more than three million annual visitors, Borobudur is a national icon and centerpiece of Indonesian tourism. However, a UNESCO survey in 2012 revealed that surrounding communities earned incomes below regional averages, with minimal economic benefits from the site. Opportunities were largely confined to selling inexpensive, often imported souvenirs at the gates. Tourists rarely explored surrounding villages, while negative perceptions of local vendors further discouraged engagement. A rapid assessment in 2018 confirmed that rural communities seldom visited the monument themselves and felt little personal connection to it.

Conservation imperatives centered on preserving the site’s Outstanding Universal Value (OUV) have done little to bridge this divide. By definition, OUV transcends local values; consequently, the site’s global significance is often perceived as abstract or esoteric, making it difficult to cultivate local attachment.

Mapping Community ICH

To address this gap, UNESCO Jakarta conducted cultural mapping across 20 surrounding villages, documenting local beliefs, oral traditions, crafts, performing arts and livelihoods. This process rediscovered—and, in some cases, reinterpreted—storylines that reconnected communities with Borobudur.

The mapping revealed that many practices depicted in the temple's 8th–9th century reliefs, such as pottery, farming, and batik, still persist locally. For example, women in Karanganyar village continue to fire clay pottery in open kilns resembling those carved in Borobudur's walls. Local batik motifs echo relief patterns, though their origins are no longer recognized. Archaeological remains scattered across the villages—spanning Hindu, Buddhist, and colonial periods—are widely believed to hold spiritual significance, even if their history is forgotten.

This mapping process not only revived cultural connections but also generated enthusiasm for promoting villages as cultural destinations. It laid the groundwork for bottom-up tourism planning and persuaded government stakeholders to adopt more participatory approaches.

Designing New Heritage Itineraries and Village Branding

Building on this foundation, UNESCO trained young local guides to design heritage itineraries and interpret cultural assets. The COVID-19 pandemic, while disruptive, created unexpected opportunities: with Borobudur temporarily closed, the Ministry of Tourism and Creative Economy encouraged tourists to explore surrounding villages. In 2021, the Ministry introduced nine village heritage trail themes across 16 villages, inspired by Borobudur's reliefs and depictions of rural life.

Youth trained by UNESCO played key roles in shaping these trails. Villages also began developing branding strategies with the support of graphic designers, branding experts, and university students.

The *Kita Muda Kreatif* (KMK) Program

In parallel, UNESCO Jakarta launched *Kita Muda Kreatif* (KMK) or Creative Youth Network in 2017, now a flagship initiative. The program mentors young cultural entrepreneurs aged 18–30 living near World Heritage sites such as Borobudur, Prambanan, Sangiran, and Bali. It combines business training with heritage awareness, enabling participants to create heritage-inspired products and services—from batik and handicrafts to village tours and culinary innovations.

By emphasizing local ICH and creativity, KMK connects traditional occupations with the creative economy, fostering sustainable livelihoods and cultural pride. Importantly, instead of compelling communities to respect World Heritage values, the program encourages them to use these sites as springboards for innovation and investment in their own creativity. Notably, as communities gain recognition for their intangible heritage, they also begin to value and safeguard monuments and built heritage more deeply.

From Temples to Shipwrecks: Engagement in Belitung

Drawing on lessons from Borobudur, UNESCO Jakarta applied a similar approach in Batu Itam Village, Belitung, to raise awareness about underwater heritage. Situated at a crossroads of historical maritime trade routes between China and the Arabian Peninsula, Indonesia's waters are estimated to contain over 10,000 shipwrecks, though fewer than half have confirmed locations. Belitung is particularly significant as the site of the celebrated 9th-century Belitung (Tang) shipwreck, an Arabian dhow laden with Tang dynasty ceramics, metals, and mirrors.

Because of their commercial value, shipwrecks have attracted both legal and illegal treasure hunters, often involving local communities as low-end divers. Consequently, educating coastal populations about the cultural significance of underwater heritage has been a priority for experts and government authorities. Yet, as with World Heritage sites, these discourses are typically dominated by technical and academic perspectives, leaving little room for community voices. Moreover, because the artifacts originate from distant lands and times, local populations often struggle to see them as part of their own heritage.

In this context, UNESCO Jakarta once again employed ICH-driven engagement. Working with NGO partners, villagers participated in informal discussions over coffee and evening tea, mapping their skills, knowledge, resources, and sources of pride—all of which constitute intangible heritage. Through this process of recognition and validation, communities gradually began to identify with the shipwrecks and to consider them part of their shared heritage. Building on this momentum, community members are now participating in mentorship programs under UNESCO's initiative to develop local creative industries inspired by local maritime heritage assets.

Although still in its early stages, this initiative illustrates how ICH-based engagement can foster community ownership and new pathways for safeguarding underwater cultural heritage.

Conclusion

The transformative power of intangible cultural heritage lies in its ability to foster community pride, ownership, and motivation. UNESCO's experiences in Borobudur and Belitung demonstrate how ICH can serve as an entry point for building positive relationships between communities and expert-driven heritage domains such as World Heritage sites and underwater heritage.

Traditionally, intangible heritage has been employed by experts primarily to contextualize monuments or artifacts, a practice well established in academia. In contrast, UNESCO Jakarta initially set aside such scholarly interests to focus instead on community ICH regardless of their association with heritage sites or artefacts. This "detour" has proven valuable: by first recognizing communities' own heritage, UNESCO has successfully encouraged them to engage with and respect heritage at large.

The lesson is clear: when we listen to communities first, they, in turn, begin to listen to us. Intangible cultural heritage thus serves not only as a bridge between people and heritage, but also as a crucial entry point for rethinking heritage practice more broadly and for fostering heritage-based local development.

Living Heritage, Living Economies:

Community-Based Cultural Traditions in Kelantan and Johor, Malaysia

Session 2

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Introduction

For centuries, the villages of Kelantan and Johor have been illuminated by the living pulse of Malaysia's intangible cultural heritage. These traditions—woven into music, storytelling, movement, and ritual—shape identities and sustain communities. Far from being stagnant relics, they are adaptive, creative ecologies that blend artistry, memory, livelihood, and collective pride.

PUSAKA's partnerships with these communities—supporting Wayang Kulit, Mak Yong, Main Puteri, and Manora in Kelantan, and the dynamic troupes of Kuda Kepang, Kompang Jidor, and Reog in Johor—are rooted in the conviction that true safeguarding means empowering tradition-bearers to thrive on their own terms. This empowerment is not just cultural or social but fundamentally economic, enabling practitioners and their families to envision sustainable futures where art, life, and livelihood are integrated.

Our strategies blend direct community support with documentation, audience development, and carefully curated cultural programmes. Together, these approaches cultivate micro-economies, foster intergenerational transmission, and ensure heritage remains a living presence rather than a staged spectacle.

This paper explores how PUSAKA's community-based initiatives support economic sustainability and vitality for tradition-bearers in Kelantan and Johor, drawing on detailed case studies and shared lessons from two decades of engagement. These case studies encapsulate how safeguarding heritage is inseparable from empowering those who carry it forward, fostering creativity, identity, and sustainable cultural economies.

Context and Challenges: Restrictions on Traditional Arts in Kelantan and Johor

The rich cultural fabric of Malaysia's traditional performing arts faces significant challenges in both Kelantan and Johor, stemming largely from regulatory restrictions and religious edicts that have constrained the free practice and transmission of key heritage forms.

Restrictions in Kelantan

In Kelantan, a series of official bans and stringent regulations enacted since the early 1990s have profoundly affected traditional arts such as Wayang Kulit, Mak Yong, Main Puteri, and Manora. The Kelantan Entertainment and Places of Entertainment Control Enactment of 1998 effectively prohibited performance arts perceived as containing elements contradictory to Islamic tenets. These art forms, which historically included pre-Islamic animist elements, Hindu influences, spirit possession, and ritual healing, were deemed incompatible with the state's strict interpretation of Islam.

The bans, initiated soon after the Pan-Malaysian Islamic Party (PAS) came to power in Kelantan, limited public performances, disrupted teaching and apprenticeship systems, and marginalized the artists and communities who upheld these traditions. This caused a severe decline in the visibility and intergenerational transmission of these forms.

Mak Yong, for example, traditionally a female-centred ritual theatre combining healing, storytelling, and dance, was particularly targeted due to its ritual and spiritual practices and the prominence of female performers. Although the ban on Mak Yong was later officially lifted, the lifting came with strict conditions: performances must be "syariah-compliant," excluding all ritual elements, enforcing gender segregation for performers and audiences, and mandating modest dress codes for women. This sanitization transforms the tradition into a form of entertainment, divorced from its cultural and spiritual roots, undermining its authenticity and social significance.

Similarly, suspicions toward Wayang Kulit and other shadow plays led to restrictions that forced these arts out of public spaces, compelling performances underground or outside the state. The bans reflect broader contestations over Malay identity, where cultural pluralism is constrained by religious orthodoxy, risking the loss of centuries-old intangible heritage.

Restrictions and Fatwas in Johor

Though less absolute, Johor's traditional arts also face significant constraints, notably the fatwas issued by Johor's Religious Council against the Kuda Kepang tradition. These religious rulings, reinforced by local authorities, label Kuda Kepang as un-Islamic and dictate restrictions on its practice and public presentation. Reissued multiple times since 2009, the fatwas have contributed to a climate of censorship, social stigma, and dwindling public opportunities for Kuda Kepang performances.

Kuda Kepang, a ritual dance of Javanese origin celebrating the saints who spread Islam, paradoxically finds itself caught in religious contestations. The fatwas represent a narrowing of cultural spaces, limiting freedom of expression and complicating community efforts to sustain their heritage.

The effect has been a steep decline in participation and transmission, particularly among youth, threatening the survival of a vibrant tradition deeply tied to the historical identity of Johor's Javanese-descended communities.

Broader Impact and the Core Problem

These restrictions throughout Kelantan and Johor have destabilized the ecological, social, and economic structures that sustain traditional performing arts. Youth are increasingly alienated from learning heritage practices. Communities lose the ability to perform publicly, eroding cultural pride and social cohesion. Economic pathways linked to performance, craft production, and cultural tourism wither, endangering the livelihoods of tradition-bearers.

Thus, the core problem addressed by PUSAKA's work—and the foundation of this paper—is how to revitalise and sustain Malaysia's intangible cultural heritage in environments where official restrictions, religious edicts, and socio-political pressures undermine traditional arts' viability as living practices and sources of income.

This context sets the stage for exploring PUSAKA's innovative, community-centred responses across Kelantan and Johor—demonstrating models of how cultural ownership, economic sustainability, and adaptive transmission can breathe new life into endangered traditions.

Case Studies

(1) Wayang Kulit in Kelantan: Community Resilience and Ownership

Wayang Kulit remains one of Malaysia's most distinctive and richly symbolic forms of traditional performing arts. Rooted in centuries of history, the shadow puppetry of Kelantan carries epic narratives from local mythology and classical literature, weaving stories that reflect complex moral, social, and spiritual themes. The dalang, or master puppeteer, alone commands the performance, bringing to life the carved puppets with skillful manipulation, vocal modulation, and musical coordination.

PUSAKA's partnership with Kumpulan Wayang Kulit Sri Warisan PUSAKA manifests a model of cultural endurance and adaptive economic resilience. The troupe's founding master, Dalang Dollah Baju Merah, emerged as a pivotal figure for Kelantan's Wayang Kulit during the mid-20th century, famous for his dexterity and provocative narratives that often challenged audiences socially and politically. But the state censorship laws, starting in 1990, shuttered public Wayang Kulit performances in Kelantan, forcing Dalang Dollah and his troupe into disbandment.

Dalang Dollah faced personal hardship, yet his dedication to the art endured—he continued performing in private and collaborated with PUSAKA until his death in 2005. His legacy was carried forward by apprentices, notably Tok Dalang Nawi and musician Abdul Rahman bin Dollah, who together revived the troupe's activities with PUSAKA's support.

A key cornerstone of their revival was economic foresight. Over fifteen years, the troupe carefully saved earnings from performance fees garnered during domestic and international tours—including landmark appearances at the Festival de l'Imaginaire in Paris in 2007 and with Arts Midwest's Caravanserai US tour in 2015. These funds enabled the purchase of land where the community constructed a traditional Wayang Kulit stage and built a modest homestay, transforming their art into a sustainable micro-economy.

This site offers apprentices a dedicated, culturally authentic space for learning and performance. Visitors experience Wayang Kulit in its living context rather than as commodified spectacle, allowing the troupe to sustain themselves economically through cultural tourism, workshops, and local community celebrations.

The ensemble remains deeply embedded in village life, intertwining performance with social relations and ritual functions. This dynamic ensures that the heritage is not frozen in a museum but breathes actively, adapting while grounded in lineage and local values. PUSAKA's role extends beyond funding, encompassing facilitation of performance platforms, mentorship, and technical resources to sustain this vibrant cultural ecology.

(2) Mak Yong in Kelantan: Empowering Youth, Women, and the Local Creative Economy

Mak Yong encompasses a complex spectrum of Malay cultural expression, blending dance-drama, music, storytelling, and sacred ritual. Inscribed by UNESCO in 2005 as a Masterpiece of the Oral and Intangible Heritage of Humanity, it remains profoundly rooted in the rural communities of Kelantan and southern Thailand.

The art form's survival was imperiled by cultural and religious restrictions, but PUSAKA's Mak Yong Community Empowerment and Cultural Heritage Project has worked resolutely to restore its vigor. Collaborating closely with the family and descendants of Che Ning, a revered Mak Yong prima donna, and master musicians, the project operates from Kuala Besut, Terengganu, involving some 30-50 community members directly.

Besides artistic transmission, the project foregrounds cultural ethnography, training young women and men not only to perform Mak Yong but also to document, research, and articulate their heritage's significance. Phase 4 of the project (2017-2018) delivered workshops on field research methodologies, audio-visual documentation, and public presentation skills, demystifying academic tools for local youth and enabling them to become narrators of their own culture.

This empowerment combats youth disengagement and social marginalization by fostering self-confidence and cultural pride. Leaders such as Rohana Abdul Kadir, the 7th-generation lead performer, emerged from shy beginnings to become eloquent cultural ambassadors. Another youth, Baiduri, actively interviews elders and contributes to PUSAKA's online archives, preserving rare oral histories.

Economically, the project interweaves cultural preservation with livelihood creation. Supporting sustainable performance careers, cultural immersion tourism, and production of educational materials (such as documentaries and articles), it creates new revenue streams for the community. Cultural events and workshops also invite visitors to engage deeply and respectfully, creating demand for authentic heritage experiences over commodified offerings.

Moreover, these efforts provide counter-narratives to cultural intolerance, fostering respect for plural identities while nurturing local social cohesion. PUSAKA's holistic approach—combining research, education, documentation, and economic support—demonstrates a sustainable model for safeguarding intangible cultural heritage in contexts of socio-political pressure.

(3) Kompang Johor: Revitalising Tradition through Community Engagement and Innovation

Kompang Johor presents a distinctive and complex tradition of percussion and vocal chanting integral to Johor's cultural and religious life. Its incorporation of the jidor, a type of double-headed drum, alongside interlocking rhythms of the kompang, gives it a unique sonic identity tied closely to Islamic ritual occasions such as Maulid celebrations and life-cycle ceremonies.

Between June 2017 and April 2018, bolstered by IRDA funding, PUSAKA undertook the Enhancing the Sustainability of the Kompang Johor Tradition project. This initiative had dual emphases: foundational research and documentation, and youth capacity building.

Fieldwork documented traditional custodianship and craftsmanship across Batu Pahat, Muar, and Pontian, recording performances, interviews, and the intricate processes of kompang and jidor construction. Master craftsmen like En. Mokhtar Abdul Hamid and En. Rosdin bin Baki maintain artisanal production despite challenges such as reliance on natural drying methods and limited workshop infrastructure. Their craftsmanship is highly regarded and sought after nationwide, contributing to artisanal economies at the grassroots.

Complementing documentation, comprehensive workshops trained 20 community youths in the nuanced Kompang Jidor repertoire, encompassing twelve complex rhythms and selawat chanting drawn from the Kitab Barzanji. Curriculum development was a collaborative effort with tradition bearers to ensure authenticity and effective pedagogy.

Showcase concerts in Kuala Lumpur and Johor Bahru provided much-needed performance platforms, audience exposure, and networking opportunities for both masters and students. These events drew audiences unfamiliar with Kompang Johor's complexities, generating new appreciation and widening the tradition's audience base.

Despite enthusiasm, challenges remain: retaining youth interest amid competing contemporary distractions, ensuring sustained funding, and upgrading production facilities for instrument makers. The community aspires to establish a Kompang Johor gallery to serve as a cultural and educational hub, enabling continuity and visibility. PUSAKA's work illustrates that blending traditional knowledge, infrastructure support, and public engagement can revitalize intangible heritage as a sustainable living economy.

(4) The Adiguru Cendana Programme: Honouring Masters and Sustaining Traditional Arts

Beyond our grassroots collaborations, PUSAKA also played a pivotal role in conceptualising and implementing the Adiguru Cendana Programme, a major initiative launched by the Cultural Economy Development Agency (CENDANA) in 2021-2022. This programme aims to sustain Malaysia's traditional arts by officially recognising and supporting adigurus—master practitioners who embody and transmit the country's intangible cultural heritage.

Core Objectives

The programme's core goals include:

- Honouring exceptional traditional arts masters, validating a lifetime of dedication and fostering cultural pride.
- Supporting the preservation and revitalisation of diverse traditional performing arts, crafts, and cultural practices by empowering these masters to teach and mentor younger generations.
- Raising public awareness and appreciation through documentation, performances, and educational outreach.
- Enhancing the livelihoods of the masters by providing financial support and performance opportunities to showcase their art to wider audiences.

Impact and Reach

Since its inception, the Adiguru Cendana Programme has recognised roughly 20 to 30 adigurus from across Malaysia, representing multiple disciplines including those central to PUSAKA's work—Wayang Kulit, Mak Yong, Manora, and others. This formal recognition has benefited hundreds of individuals within these cultural communities—artists, apprentices, families—who continue the transmission and cultural practices empowered by the programme's support.

The resulting publications, documentaries, and performance series have further extended the public's engagement with these rich traditions, contributing to their vitality and economic sustainability on national and international stages.

PUSAKA's Role

PUSAKA conceptualised the Adiguru CENDANA programme, co-developed the selection criteria, and implemented monitoring and documentation, ensuring that the programme reflected authentic community needs and aspirations. Leveraging our intimate field relationships and experience, we facilitated connections between CENDANA and master practitioners, helping build a robust platform for mentorship, cultural exchange, and economic support.

This integration of national-level recognition with grassroots empowerment forms a vital link in Malaysia's intangible heritage ecosystem, nurturing its transmission while fostering sustainable livelihoods and cultural pride.

Lessons Learned and Paths Forward

Across these diverse case studies, several shared lessons and strategies emerge for the sustainable safeguarding of intangible heritage:

- **Community Ownership is Central:** When cultural transmission, documentation, and economic activity remain in the hands of local practitioners, resilience and adaptability are possible even in restrictive or rapidly changing contexts.
- **Economic Vitality is Essential:** Performance fees, craft sales, tourism, and collaborative projects provide income and incentive, transforming heritage practice from a fragile pastime to a living economy.
- **Training and Capacity Building Secure the Future:** Structured workshops, apprenticeships, and peer-led education ensure deep knowledge is passed down and authenticated.
- **Strategic Partnerships Widen Impact:** Collaboration with government, regional development authorities, cultural institutions, and media facilitates access to resources, amplifies visibility, and connects heritage traditions with new markets and audiences.
- **Documentation Supports Sustainability:** High-quality research, archiving, and storytelling preserve nuanced knowledge, while serving as tools for education, advocacy, and future funding or partnership opportunities.

Conclusion

Malaysia's intangible heritage in Kelantan and Johor transcends the notion of a static relic; it is a dynamic, living force—an evolving ecosystem fueled by the creativity, resilience, and agency of its communities. PUSAKA's work affirms that safeguarding heritage is not about preservation in isolation but about empowering tradition-bearers to adapt, innovate, and sustain their arts within contemporary social and economic realities.

Through nurturing cultural ownership, enabling economic livelihoods, and fostering intergenerational transmission, these communities transform heritage from mere memory into a source of identity, pride, and prosperity. The vitality of traditions such as Wayang Kulit, Mak Yong, and Kompang Johor lies in their ability to resonate meaningfully with the present, while honoring the depths of collective history and spirituality.

Ultimately, the future of Malaysia's intangible cultural heritage depends on embracing its practitioners as leaders of renewal—individuals and collectives who will carry forward their legacies not just as custodians, but as creators. When heritage is lived fully, owned deeply, and innovated boldly from within, it becomes a powerful engine for cultural sustainability and social flourishing.

It is by investing in these communities—supporting their creativity, their voices, and their economic agency—that Malaysia will ensure its cultural pulse continues to beat strong, inspiring and enriching generations to come.

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The full paper will be provided as a separate document.

ABSTRACT

The potential of intangible cultural heritage to address economic development in a sustainable way largely lies in its imbued characteristics that distinguish it from tangible or monumental heritage. In this way, it complements and even supplements tangible heritage, leading to a combination that allows for diversified and balanced conservation indicators, which consequently allow for sustainable conservation of the overall heritage found in a locality and amongst communities.

ICH as a more inclusive form of heritage for community development: By virtue of its knowledge and skills being embedded within a whole society and dependent on a generation-to-generation transmission, ICH, unlike landscape and at times monumental tourism that can be difficult to access, easily allows for equity in access, such as gender inclusivity. For example, in Botswana's Okavango Delta system's world heritage site, women cannot access the landscape alone due to dangers associated with the landscape in terms of navigating the waterways, as well as danger from wildlife. This renders the landscapes what I term macho-landscapes, or simply male-friendly landscapes. Tangible landscapes and some monuments carry this characteristic, making it difficult for women to independently benefit from them. In this instance, intangible cultural heritage provides a reprieve in that it is usually innate and embedded within communities, hence accessible, and allows for its use in an equitable manner within a community. Accessibility and equity allow for a wider, rather than a narrow, benefit for community members. Having said this, it means that gender inclusivity and social equity in the economic development of a community are largely achieved where intangible cultural heritage is involved, proving its relevance in community development. Various case studies will be used to elaborate on this thesis.

SESSION 3

Ethical Commercialisation of ICH

Addressing challenges related to cultural sustainability and sharing cases of balancing commercialisation and sustainable development

01 Ethical Commercialisation of Intangible Cultural Heritage (ICH)

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02 The Elephant in the Room: ICH in the Context of Commercialization

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03 Protecting while Promoting: Two Designation Systems for Traditional Crafts in Japan

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Abstract

Drawing on two decades of field experience across India, this paper calls for a move beyond economic instrumentalism to recognise culture as a foundational pillar of sustainable development. It examines the ethical dimensions of integrating intangible cultural heritage (ICH) into economic activities, affirming that such processes must protect community rights, ensure informed participation, and uphold the integrity of living traditions. The session will focus on principles and practices of respectful collaboration and fair benefit-sharing. It will introduce the “3Cs” framework—Consent, Credit, and Compensation—as a foundation for building equitable partnerships between ICH custodians and market actors. Practical examples will demonstrate how ICH revitalisation—when embedded in local economies and supported by ethical commercialisation—can generate dignified livelihoods, strengthen cultural identity, and foster intergenerational transmission. Case studies presented will highlight the use of intellectual property tools and ethical storytelling approaches that emphasise community agency and voice. These experiences show that, when grounded in trust and co-creation, commercialisation can serve as a powerful strategy for both safeguarding heritage and enabling the socio-economic empowerment of communities. The session will also explore persistent challenges such as cultural appropriation, stereotyping, and decontextualisation, offering strategies to address them through inclusive governance, mutual learning, and culturally sensitive collaboration.

Introduction

Living heritage has often been framed within dominant development paradigms as a resource—something to be preserved, consumed, and leveraged for economic gain. This resource-centric view, rooted in economic instrumentalism, fails to capture the depth, complexity, and lived significance of cultural heritage within communities. Development, however, is more than economic uplift; it is the expansion of freedoms that enable people to live lives of dignity, identity, and self-determination.¹⁾

Cultural heritage is a foundation upon which identity and continuity rest. Safeguarding cultural heritage fosters community agency, strengthens intergenerational knowledge transmission, and cultivates a profound sense of belonging. Revitalisation of intangible heritage through traditional arts, crafts, and festivals generates livelihoods and affirms cultural rights. Grounding development in local traditions and lived experiences allows communities to become co-authors of their own futures—ensuring that progress is not extractive but regenerative, rooted in values of respect, resilience, and shared meaning. In this light, heritage economics is not a neutral field of measurement; it is a contested terrain of politics, power, and narrative. It raises critical questions—not just about what is valued, but who defines value, whose voices are heard, and who controls the terms of economic engagement. This paper calls for a fundamental rethinking of heritage economics: one that rejects reductionist models of value and centers cultural rights, community agency, and ethical co-creation as the cornerstones of sustainable development.

Reframing Heritage Economics

Mainstream economic frameworks have long evaluated heritage through its potential to contribute to GDP growth, tourism, or job creation. While these metrics offer tangible indicators of success, they often miss the core: living heritage is not merely a means to development—it is a dimension of development itself. Ethical heritage economics faces persistent challenges. Cultural appropriation remains widespread, with corporations extracting motifs or music without consent, credit, or return. Communities are often portrayed in essentialist terms—as “authentic” or “timeless”—which denies them creative agency and political complexity. Digital and AI platforms often repurpose cultural content without consent or credit. These practices are not only unethical; they are forms of narrative and economic violence. They reinforce power asymmetries and strip communities of their capacity to shape their own futures. Addressing these challenges requires robust legal frameworks, ethical standards, and a shift in institutional culture—from extraction to accountability.

From Participation to Agency

The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage affirms this by framing safeguarding as a guarantee of sustainable development and cultural rights. One of the most significant discursive shifts in recent heritage policy frameworks, including the Naples 2025 outcomes, is the transition from “community

1) Amartya Sen, 1999, *Development as Freedom*

participation” to “community agency.” Participation is often tokenistic; agency implies authorship and decision-making power. Community agency is thus the cornerstone of ethical heritage economics. It challenges paternalistic models of development that treat tradition bearers as objects of study or passive recipients of aid. It also reclaims narrative sovereignty: communities must be able to tell their own stories, define their own futures, and engage with markets on equitable terms. This includes the right to refuse commercialisation when it threatens sacred, sensitive, or private knowledge.

Safeguards for Ethical Commercialisation

The UNESCO guidance note on economic dimensions of Intangible Cultural Heritage (ICH) safeguarding² underscores that communities, groups, and individuals—who are the primary custodians of ICH—must retain the right to decide whether and how their cultural practices are shared in economic contexts. Ethical commercialisation requires a rights-based and heritage-sensitive approach that safeguards traditions while creating sustainable opportunities. The requirement of Free, Prior, Informed, and sustained Consent (FPIC), as articulated in the Ethical Principles for Safeguarding of ICH³, affirms that development is not merely about economic growth but about expanding substantive freedoms and enabling people to live lives they value. Most traditional cultural expressions are not adequately protected by intellectual property law. Thus FPIC and community protocols emerge as critical safeguards. FPIC ensures community agency, requiring consent that is voluntary (“free”), secured before action is taken (“prior”), and based on accessible, transparent information (“informed”). Community protocols, in turn, define rules of custodianship, authority, and transmission—clarifying who may share or perform heritage, under what conditions, and in what contexts. Together, they enable respectful use, co-creation, and fair sharing.

The guidance note calls for custodians to be the main beneficiaries of any economic activity, with fair and equitable remuneration strengthening their capabilities and reducing poverty and inequality. Practices that uphold cultural identity and dignity are recognised as integral to freedoms that people value, while exploitation or decontextualisation undermines both individual and collective well-being. The note also highlights the importance of capacity-building, networking, and cooperative structures, supported by training, knowledge-sharing, and institutions that act as “conversion factors” enabling communities to transform opportunities into empowerment. Finally, it stresses the need to address power asymmetries between communities and external actors, with legal protections and equitable partnerships essential to ensuring fairness. In essence, the note frames ethical commercialisation as a process that balances livelihood generation with cultural integrity, where consent, benefit-sharing, and respect for community values remain central.

Heritage Sensitive IP and Marketing Strategies

The HIPAMS Canvas⁴⁾ is a strategic framework designed to support ethical heritage entrepreneurship by integrating four interrelated pillars: Safeguarding, Marketing, Intellectual Property, and Governance. Together, these components ensure cultural continuity, visibility, rights protection, and community-led decision-making. Within this structure, marketing—particularly through storytelling—plays a vital role in ethically connecting heritage with audiences. Rather than reducing traditions to commodities, storytelling-based marketing highlights the cultural roots, meanings, and custodianship behind heritage expressions. It fosters respect, deepens consumer understanding, and empowers communities to narrate their own identities while building fair and values-driven markets. Storytelling is more than a promotional tool—it is a method of safeguarding and a market strategy that centers cultural meaning. Unlike generic marketing that detaches products from their origins, ethical storytelling foregrounds the people, values, and contexts behind intangible cultural heritage (ICH). It allows tradition bearers to retain narrative sovereignty and shape how their knowledge is perceived, valued, and shared. Far from being sentimental, these stories are politically potent. They reclaim authorship, challenge stereotypes, and resist erasure. When a weaving collective narrates its history, or a community museum curates its living traditions, they assert agency in both local memory and global markets. Marketing rooted in such storytelling elevates heritage from commodity to cultural artefact. It fosters consumer respect, strengthens community identity, and builds fairer economies. By sharing stories of origin, symbolism, and custodianship, communities make visible the knowledge systems behind their heritage—and insist on recognition, consent, and rightful benefits. When stories are co-created and consented to by the ICH holders, they also function as tools of cultural self-determination.

The 3Cs Framework: Consent, Credit, Compensation

The 3Cs Framework⁵⁾ offers a rights-based approach to ensure that collaborations involving intangible cultural heritage (ICH) are ethical, equitable, and community-led. Developed by cultural intellectual property expert Monica Boța-Moisin, the framework addresses longstanding imbalances in how traditional knowledge and cultural expressions are accessed and used by creative industries. Consent ensures that communities retain the right to decide if, how, and when their heritage is shared. Rooted in the principle of Free, Prior and Informed Consent (FPIC), it recognizes collective ownership and culturally specific decision-making processes. Consent is not a one-time checkbox but an ongoing, trust-based relationship that respects community protocols and their right to say no.

2) https://ich.unesco.org/doc/src/LHE-23-18.COM-12_EN_Rev..docx

3) https://ich.unesco.org/doc/src/2003_Convention-Ethical_principles-EN.docx

4) www.hipams.org

5) <https://www.culturalintellectualproperty.com/the-3cs>

Credit acknowledges cultural authorship by attributing heritage expressions to their rightful custodians. This goes beyond naming individuals—it affirms narrative sovereignty and challenges the anonymisation and erasure that often occur in commercial and academic spaces. Communities define how they wish to be recognised in public communications, product labels, and storytelling.

Compensation ensures fair benefit-sharing. This includes financial forms—such as royalties, licensing, and upfront payments—as well as non-financial benefits like capacity building, education, and infrastructure. Compensation is not charity; it is a matter of justice and sustainability, reinforcing the value of cultural contributions and supporting community well-being. Together, the 3Cs framework redefines ethical collaboration as one grounded in mutual respect, negotiated agreements, and community agency. It offers a soft law model that is adaptable yet normatively powerful—an essential tool for shaping responsible partnerships in heritage-driven development.

Case Studies

The Art for Life (AFL) model from India and the Oma textile case from Laos offer compelling examples of how community agency, safeguarding, and ethical commercialisation can work together to assert cultural rights and resist misappropriation. Art for Life, developed in India since 2005, exemplifies how intangible cultural heritage (ICH) can be a foundation for community-led development. Rooted in the values of the 2003 and 2005 UNESCO Conventions, AFL reframes heritage not as a commodity but as a right—linked to identity, dignity, and sustainable livelihoods. The model builds village economies around heritage through artist-led festivals, community museums, digital storytelling, and branding anchored in local narratives. Tools like Geographical Indications (GI), Art Codes or Codes of Ethics⁶⁾ ensure that the community retains control over its heritage. By integrating safeguarding with marketing and storytelling, AFL enables tradition bearers to define how their culture is represented and how benefits are shared. The initiative aligns with the SDGs by fostering local employment, gender equity, and inclusive tourism, demonstrating that heritage-based economies can be regenerative when rooted in community consent and authorship. In terms of storytelling as method and market, AFL has built a robust ecosystem of communication tools—from curated museum exhibitions, rural tourism and school-based heritage education to digital storytelling. AFL's policy alignment is equally significant. It builds village economies around ICH while advancing the SDGs—particularly SDGs 1, 5, 8, 10 and 11—through community-led enterprises, sustainable tourism, and decentralised economic models.⁷⁾ It uses cultural exchange and collaboration for innovation and accessing new markets. In essence, Art for Life demonstrates that when communities are empowered to safeguard, interpret, and share their heritage on their own terms, commercialisation becomes regenerative.

Oma Textile, Laos

In Laos,⁶⁾ the Oma community's response to the unauthorised use of their textile design by a global fashion brand in 2019 illustrates the power of digital documentation and the 3Cs framework (Consent, Credit, Compensation). With support from the Traditional Arts and Ethnology Centre (TAEC), the Oma people documented the symbolic meaning and origin of the design through community-led interviews and digital platforms. This process restored narrative sovereignty and visibility. Instead of pursuing legal redress, the community asserted its rights through ethical frameworks, demanding consent for future use, attribution as creators, and fair compensation. The case demonstrated how safeguarding, storytelling, and documentation could offer cultural and moral protection in the absence of formal intellectual property rights.

Together, these case studies show how ethical commercialisation is not simply about monetising heritage—it is about restoring agency, protecting meaning, and ensuring communities define the terms of engagement. They highlight how safeguarding, marketing, and storytelling can reinforce cultural identity, ensure intergenerational transmission, and enable equitable participation in global markets.

Conclusion: Culture as a Right, Not a Resource

Heritage economics, when grounded in community agency, voice, and control, can be a transformative force for inclusive, equitable development. It can generate livelihoods, strengthen cultural identity, and foster intergenerational resilience. But this is only possible when heritage is treated not as a resource to be exploited, but as a right to be exercised—a right to self-expression, self-determination, and sustainable livelihood. Culture, in this vision, is not a product to be consumed. It is a process to be lived, narrated, and safeguarded—by and for the people. Ethical commercialisation must therefore go beyond profit. It should foster cultural pride, intergenerational transmission, and economic empowerment, all of which are supported by participatory and community-driven marketing strategies. Co-creating models of heritage engagement that are ethical, regenerative, and rooted in justice is the way forward. This means centering community leadership, mainstreaming cultural rights in development policy, and reshaping markets to align with values of dignity, diversity, and respect.

6) <https://www.hipams.org/indiacodes-2021>

7) <https://journals.sagepub.com/eprint/DTDNRVUJWEIZUUEUSRUH/full>

8) https://www.culturalintellectualproperty.com/_files/ugd/d5b008_7bfdbe5a12814304b5cbb6466264c9fe.pdf

The Elephant in the Room: ICH in the Context of Commercialization

Session 3

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“The Elephant in the Room” is an English idiomatic expression when obvious controversial topics are kept from open public discussion. And in this case, the topic is the configuration of ICH commercialization. The movement on the theory and practice of heritage has accelerated and diversified in the 20th century. From a traditional object based, static, past to a contemporary value based, living present. Heritage versus development is *pasé*. Heritage-driven development is the movement. The antiquarian approach to conservation based on the 1964 Venice Charter has been gradually challenged by the living approach based on the 2016 UNESCO documents that espouse continuity and sustainability.

Continuity is heritage, that is, it traverses the dimensions of past, present and future. This nature of continuity is evidently expressed in the 2003 ICH Convention. This diagram illustrates how the 2003 Convention straddles the 1972 World Heritage Convention and the 2005 Convention for Cultural Expressions. ICH embraces and bridges both traditional and contemporary systems.

The notion of intangible cultural heritage was concretized after years of intense debate in the UNESCO, 30 years after the promulgation of the 1972 UNESCO Convention for the Protection of Natural and Cultural heritage of Humanity. Various declarations built up the understanding of ICH- i.e. *1989 Recommendation on the safeguarding of Traditional culture on Folklore*, *1993 Dissemination of the Living Treasure System*, *1998 Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity*.

Referencing from the Convention, the ICH was defined as: practices, representations, expressions, knowledge and skills: including instruments, objects, artefacts and cultural spaces: by communities, groups and even individuals: transmission and constantly recreated: as interaction with nature, reaction to history and action in society: sense of identity and continuity. Also, the ICH should be: traditional, contemporary and living all at the same time, inclusive, representative, community-based.

Two years after this ICH Convention, the 2005 UNESCO Convention for Creative Expressions, was promulgated. This elaborated the notion of cultural utilization, sustainability and creative industry, which emphasized viability of cultural products and services. Cultural activities, goods and services are those that embody cultural expressions irrespective of commercial value or not. Cultural industries are those activities that produce and distribute cultural activities, goods and services.

In 2004, the UNESCO Creative Cities Network evolved to recognize places that reinforce the viability of cultural expressions in cultural industries in areas of crafts, design, gastronomy, literature, film and recently, in architecture. The Philippines has three declared UNESCO Creative Cities. Baguio City for Crafts, Cebu City for Design and Iloilo City for Gastronomy.

Following the advocacy of the 1972 and the 2003 conventions and their thrust to conservation, safeguarding and viability, three concepts surface which touches on sensitive chords. First, appropriation. The taking of something produced by members of one culture by members of another culture. Second, commercialization. The act of using something to try to make a profit especially in a way that other people do not approve it. Third, ethics. Norms of conduct regarding acceptable and unacceptable behaviors within society or community-not necessarily from a legal perspective but from a human or cultural perspective.

The following discussion highlights Philippine cultural experiences that have been dramatically impacted by unethical practices in the safeguarding and promotion of intangible cultural heritage.

The indigenous peoples of the cordillera the northern Philippines is known for the diversity of textiles which are handwoven from the plant fibers. Characteristic of the textiles are the intricate geometric patterns, vibrant natural dyes from plants and minerals and symbolic motifs of the environment and society. Just as the traditional communities have started to weave to an opening market, small scale weaving industries have been overwhelmed by flooding of China made textiles with printed copies of the traditional patterns and colors. This has led to massive displacement of many weavers and a dislocation of the local economy.

A national outcry occurred as well when world renowned French designer Christian Louboutin launched a series of travel bags with mix matched patterns of Philippine textiles. Indigenous textiles were quilted, and many IP communities demanded that lack of prior consent because some patterns have divine and sacred associations.

The Pagbabatok of art of tattooing is a pre-colonial practice of many indigenous communities of the Philippines. As per research of Dr Ikin Salvador Amores, *“It is a cultural embedded rite of passage among the Kalinga, where tattoos- etched through traditional techniques mark identity, social status and readiness for adulthood through intricate design and rituals.”*

With the fashion and popularity of tattoo in the young generation, the high profile and most coveted tattoo is from the Kalinga mambabatok Whang Od, a centenarian who has practiced the art for decades. With the attempt of Nas daily, an American tour promotion agency to commercialize the tattoo, the Butbot community clamored “our village’s concern is that some people are profiting and exploiting our art and culture.” This contestation reached national investigation that the National Commission for Culture and the Arts had to mediate in the settlement of the aggrieved Kalinga communities.

Festivals are ubiquitous traditions in all towns and cities that have proven to drive local and regional economy. This phenomenon has been manifested by the Sinulog Festival of Cebu in the central Philippines, a massive extravaganza of colorful street dances and performances that recalls the arrival of the Baby Jesus to the Philippine islands in the 16th century. As other cities copy the Sinulog festival, they also copied the music, choreography and even the costumes which are totally out of context. The fervor to outshine the Sinulog festival in quality and quantity of performance has led to many issues on misrepresentation, waste management and human rights abuses.

One of the most memorable breach of ethical conduct was when foreign tourists used the sacred Banawe Rice Terraces of the Ifugao, a World heritage Site of the Philippines into a wake boarding setting for extreme sport. Over and above these troubling episodes, heritage conscious entrepreneurs have evolved a robust market that has become impetus to propel ethically sensitive cultural industries.

Balay ni Atong, a single proprietor company, began as a small venture from a cultural mapping exercise in the Ilocos region of the Philippines. After he participated in a cultural mapping exercise, he witnessed the dying Inabel industry abandoned by women due to lack of market and materials. Known as the sturdy and durable sails of the colonial galleon ships from the 16th to the 19 centuries, the textiles were gradually forgotten.

The cultural mapping of Ilocos region was a seminal effort of government to baseline heritage and arts of a place. Many cultural traditions which were eroding and forgotten were documented and eventually revived and revitalized. In 2009, the heritage law declared the need for cultural mapping across the country and in 2024, the cultural mapping law was passed as mandatory to establish a sense of place and identity for every town and city.

Since the incorporation of Balay ni Atong, it has worked closely with artisans, women and families to produce Inabel textiles with marketable innovations- contemporary patterns (from traditional to combinations), materials (from cotton to silk), uses (from clothes to upholstery), weavers (from households to classrooms) and even marketing (from public markets to on line platforms).

Researches on traditional fibers, pigmentation, traditional communities and popular dissemination inspired fashion, publications, education and commerce. It fueled a whole movement of the traditional textile industry in the whole country whereby other weaves in Central Luzon, Visayas, and especially in Mindanao were researched and upcycled. Trade Fairs proliferated from the innovative Likha to Artefino, Maarte to the global FAME exhibition Fair of the Philippines.

Finally, artisans of weavers, potters, blacksmiths, carvers, traded and exchanged side by side with designers, models, innovators, academics, middlemen and researchers. Multiple platforms were created and a robust creative economy, with ICH in the context of commercialization, was established.

Flip + Inna is a commercial company founded by Lenora Len Cabili who collaborates with 19 indigenous groups across the Philippines. These endeavors integrate ancestral embroidery, weaving and beadwork into modern fashion. The approach is based of mutual respect through FPIC (free prior and informed consent) which preserves cultural artistry and imbues contemporary pieces with deep rooted meaning.

These are some of the contemporary clothes that have been referenced from indigenous inspirations and dramatically interpreted in the everyday. Precolonial gold of the Philippines was a coveted trade good before the arrival of the Spaniards. Natalya Lagdameo creates unique jewelry inspired by antique Philippine pieces, local traditions. Her intricate works blend vintage and earthly styles as a tribute to indigenous cultures and contemporary preservation. These are precolonial and colonial inspired jewelry that have been widely accepted by both conservative and young Filipinos.

On the national initiative, the sustainability of ICH has been fortified with the establishment of the Schools of Living Tradition. This program of the National Commission for Culture and the Arts was initiated in 1994 and has been acknowledged by the 2003 UNESCO ICH Convention as one of the Best Practice for Safeguarding. SLTs are nonformal open structures where cultural masters transmit knowledge, skills of a particular craft, art, expression to younger generations. These are the distribution of Schools of Living Tradition in the whole archipelago.

Early 2000, the Philippines launched the *Gawad Manlilikhang Bayan Awards*, a rough translation of the Living Treasures System of Korea and Japan. This recognizes the masterful skill and values of a person on a particular traditional expression. And more often than not, part of the prize is the establishment of a School of Living Tradition to ensure the perpetuation and transmission of the practice.

While the SLTs ensure the sustainability on the side of social and educational, the economic feasibility and marketability for the cultural creations are ensured by the National Arts and Crafts Fair. This annual gathering of artisans in the whole country provide access, linkage, innovation and collaboration for the crafts men.

The appropriation of ICH at a level of utilization, whether it is commercialization or not, is grounded on certain ethical code of conduct. Based on the previous experiences and case studies, highlight some points:

- Communities should safeguard their own ICH which should be respected and recognized.
- All interactions with communities should be transparent collaboration dialogue, negotiation and consultation basis of FPIC.
- Communities should have access to the instruments, spaces and places for them to practice ICH.
- ICH is dynamic and living in nature. Communities should assess the direct and indirect short term and long-term potential and effective impact of any action that may affect the viability of ICH.

- Cultural diversity should be respected. Safeguarding of ICH is of general interest.

And to summarize all these thoughts ICH and commercialization, we should uphold the living continuity of ICH. In so doing, we should do NO HARM and live with respect and kindness. This scenario is part of the unending nature of ICH, the saga of change- recreation and regeneration.

From the words of Ibn Khaldun,

“When there is a general change of conditions, it is as if the entire creation had changed and the whole world been altered, as if it were new and repeated creation, a world brought into existence anew.”

Protecting while Promoting: Two Designation Systems for Traditional Crafts in Japan

Session 3

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Introduction

When considering the preservation and utilization of intangible cultural heritage, striking a balance between protecting and promoting it is an important issue. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines “safeguarding” as including not only preservation but also revitalization (Convention Article 2, para 3) and strongly discourages “freezing” in original forms (Deacon and Smeets, 2013). In recent years, the relationship between ICH and the SDGs has also been emphasized, and in this context, it is acknowledged that ICH brings economic benefits to the bearer communities (Operational Directives, paras 185-187). However, commercial use of ICH by third parties other than the bearer communities risks “over-commercialization” and “misappropriation” (Operational Directives, paras. 102, 117 and 171). The Ethical Principles of the Convention (UNESCO 2015, paras 1, 4, and 6) thus emphasize the primary role of communities, groups and individuals concerned in deciding not just how to manage change and continuity in ICH practice, and who should benefit from it (UNESCO 2015, para 7), but also in identifying what threats their ICH faces (including decontextualization, commodification and misrepresentation) and what should be done about them (UNESCO 2015, para 10).

The issue of over-commercialization has also been discussed in ICH studies. Among these, approaches that aim for commercialization without over-commercialization (Bortolotto 2020) and approaches that aim for both promotion and protection (Deacon, 2022) have been explored. In particular, the issue of over-commercialization is important for traditional crafts, which are intimately connected to the market among intangible cultural heritage.

In Japan, the balance between protection and promotion of ICH is an important issue, particularly in the case of traditional crafts. However, over-commercialization is not recognized as a significant problem in Japan, and instead, attention tends to be paid to the role that promotion plays in protecting ICH.

In Japan, 49 elements of craft techniques have been designated as Important Intangible Cultural Properties by the national government, with 16 elements designated by certified holding groups and 33 elements designated by certified individual holders (although multiple individuals may be recognized as holders of a single element). These elements are selected from among those “of great historical or artistic value” in accordance with the Law for the Protection of Cultural Properties (Article 2, para 2). However, of Japan’s diverse craft techniques, only a fraction has been designated as Important Intangible Cultural Properties by the national government (although prefectures and municipalities also designate intangible cultural properties by ordinance, so the total number becomes larger when these designated properties are included).

Meanwhile, Japan has a separate designation system for traditional crafts, separate from the system for designating Important Intangible Cultural Properties under the Law for the Protection of Cultural Properties. This system is based on the Act Concerning the Promotion of Traditional Craft Industries, and currently 243 elements have been designated as “Traditional Crafts.”

While the Law for the Protection of Cultural Properties is overseen by the Agency for Cultural Affairs, which is under the jurisdiction of the Ministry of Education, Culture, Sports, Science and Technology (MEXT), the Act Concerning the Promotion of Traditional Craft Industries is overseen by the Ministry of Economy, Trade and Industry (METI). The former was enacted in 1950 with the aim of protecting skills and techniques including craft techniques as cultural properties, while the latter was enacted in 1974 with the aim of promoting the traditional crafts industry. In other words, the former’s primary purpose is protection, while the latter’s primary purpose is promotion. However, in practice, there is often overlap in the designations made under the two systems.

When considering the safeguarding of traditional crafts in Japan, it is important to understand the impact of these two designation systems on the ICH. In this paper, I would like to take up the example of Ojiya-chijimi and Echigo-jofu, craft techniques from Niigata Prefecture, and analyze their aspects.

Case Study of Ojiya-chijimi and Echigo-jofu

Two designation system

Ojiya-chijimi and Echigo-jofu are fabrics made from the ramie plant mainly in Ojiya City and Minamiuonuma City in Niigata Prefecture. They are cool and soft to the touch and are particularly suited for traditional summer clothing. The surface of Ojiya-chijimi displays fine crepe-like wrinkles called *shibo*, while that of Echigo-jofu is smooth. The most salient characteristic of Ojiya-chijimi and Echigo-jofu is that they are bleached by exposing them to snow. It is for this reason that they developed in the snowy region of Niigata Prefecture.

In 1955, Ojiya-chijimi and Echigo-jofu were designated by the national government as Important Intangible Cultural Properties. Thereafter in 1976, the Association for Preservation of Echigo-jofu and Ojiya-chijimi, composed of local producers, was recognized by the national government as a Holder Group of Important Intangible Cultural Property. Furthermore, in 2009, Ojiya-chijimi and Echigo-jofu were inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

As National Important Intangible Cultural Properties, Ojiya-chijimi and Echigo-jofu must satisfy all of the following designated requirements:

- 1. Yarns must be made solely of hand-picked ramie.**
- 2. The kasuri pattern must be applied by binding the yarns by hand.**
- 3. The izari hand loom must be used to weave the cloth.**
- 4. The *shibo* must be made by hot water rinsing and foot stomping.**
- 5. The cloth must be bleached by exposing it to snow.**

The definition of Ojiya-chijimi and Echigo-jofu as an intangible cultural heritage inscribed on UNESCO's Representative List is the same as their definition as National Important Intangible Cultural Properties. Therefore, Ojiya-chijimi and Echigo-jofu, as defined as a UNESCO intangible cultural heritage, must also satisfy all of the above-mentioned requirements.

Of the two types of fabric, Ojiya-chijimi and Echigo-jofu, Ojiya Chijimi was solely designated a Traditional Craft in 1975 under the Act Concerning the Promotion of Traditional Craft Industries. It should be noted that designation under this Act differs from the designation as an Important Intangible Cultural Property under the Law for the Protection of Cultural Properties.

Ojiya-chijimi, as a Traditional Craft by the Ministry of Economy, Trade and Industry, must satisfy all of the following requirements:

1. It must be a kasuri-patterned fabric woven according to the following technologies or techniques.

- 1-1. It must be pre-dyed and plain-woven.
- 1-2. The kasuri yarn should be used for the weft or for the weft and warp.
- 1-3. The weft must be twined.
- 1-4. The kasuri pattern should be woven by manually matching the kasuri patterns and selvedge marks.

2. The shibo texture should be produced by hot water rinsing.

3. The kasuri yarn should be dyed by hand-binding or hand-rubbing. In doing so, a kobajogi ruler should be used as a horizontal measure.

Situation surrounding ramie as a raw material

When considering the difference between the designation of Important Intangible Cultural Properties and Traditional Crafts, the raw material poses a problem here. As National Important Intangible Cultural Properties, Ojiya-chijimi and Echigo-jofu must use yarn made from hand-picked ramie. However, this is not necessarily a requirement for Ojiya-chijimi as defined as a METI-designated Traditional Craft. Moreover, only an extremely limited amount of ramie is produced in Japan today.

Showa Village in Fukushima Prefecture is one of the few regions where karamushi (ramie) is produced. Most of the ramie produced here is used in Ojiya-chijimi and Echigo-jofu. As only a small amount of ramie is produced in Niigata Prefecture, Ojiya-chijimi and Echigo-jofu are in effect supported by the ramie produced in Showa Village.

Even so, the number of residents who engage in karamushi production in Showa Village has decreased from before. For this reason, Showa Village's "karamushi plant (choma) production and fiber extraction" has been named a Selected Conservation Technique by the national government in 1990, as a measure for its safeguarding, and the Showamura Association for Preservation of the Karamushi Production Techniques, composed of agricultural producers of the ramie plant, was certified by the national government as a Conservation Group of the technique.

In Showa Village, ramie is not only used as a raw material for Ojiya-chijimi, but also as a material for a traditional textile called "karamushi weaving". In 1990, the element of "Oku-Aizu Showa karamushi weaving" was designated an Important Intangible Cultural Property by the local government of Fukushima Prefecture.

The local government and the preservation association cooperated in launching the "Orihime (weaving princess)" experience-based ramie weaving program in 1994. Every year, the program invites a group of young people from outside of Showa Village to live in the village for roughly a year while experiencing the series of processes involved

in making ramie fabric, from cultivating and harvesting the ramie plant, to reeling, dyeing and weaving the yarn. Some 100 people have taken part in the program so far, and around 20% of them have chosen to reside permanently in Showamura Village or neighboring communities thereafter. In addition, “Oku-Aizu Showa karamushi weaving” was designated as Traditional Craft” by the Ministry of Economy, Trade and Industry.

Ojiya-chijimi and Echigo-jofu in the market

Next, let us focus on the economic aspect of Ojiya-chijimi and Echigo-jofu. They originally comprised a major industry in the region. Annual production is said to have reached 220,000 rolls of fabric during the middle of the Edo Period (1 roll corresponds to the amount needed to make one kimono). Today, however, production has fallen drastically. In 2014, the production of Ojiya-chijimi and Echigo-jofu that satisfy the requirements of Important Intangible Cultural Properties amounted to 3 rolls of Ojiya-chijimi and 30 rolls of Echigo-jofu, for a total of a mere 33 rolls.

Due to this limited production, Ojiya-chijimi and Echigo-jofu that meets the criteria for Important Intangible Cultural Properties became extremely expensive, with a roll worth one kimono selling at a retail price of no less than several millions of Yen. Meanwhile, however, similar fabrics that do not satisfy the said requirements and are made using machine-spun yarn, for example, may be purchased for a moderate price of several ten thousands of Yen at the lowest.

This situation has been brought about by the fact that the ramie plant, the raw material, has become extremely difficult to acquire, as well as because the process of making hand-picked yarn requires a lot of time and effort. The large decrease in the number of craftsmen who engage in the production of Ojiya-chijimi and Echigo-jofu compared to before, is also one of the background factors.

Still another factor is the major change that has taken place in the lifestyles of the Japanese people over the past half-century, which has caused a drastic drop in the absolute demand for Japanese clothing. This is an issue that not only pertains to the production regions, but also a nationwide issue.

Recent years have seen an increase in the production of Ojiya-chijimi using reasonably-priced, imported hemp yarn as a substitute for yarn made from the difficult-to-acquire ramie plant. Another large impact is that mass-produced, machine-woven fabrics have come to be imported from foreign countries. Ojiya-chijimi and other such traditional crafts tend to display slight surface irregularities compared to machine-woven fabrics, because they are woven by the hands of craftsmen. Originally, such irregularities were appreciated as lending a special touch, but consumers these days seem to tend to prefer

affordable machine-woven fabrics that display uniform quality. In this regard, it may have been inevitable that Ojiya-chijimi and Echigo-jofu have taken the path of becoming luxury goods, to the contrary.

Conclusion

In the case of Ojiya-chijimi and Echigo-jofu, the balance between protection and promotion achieved by the two designation systems appears to be delicately maintained. As a Traditional Craft, Ojiya-chijimi does not require the use of ramie as a raw material; some products use imported hemp yarn. While these are readily available on the market, products that meet the criteria for Important Intangible Cultural Properties enjoy a high-end status. Currently, the impact of over-commercialization on Ojiya-chijimi and Echigo-jofu is not particularly pronounced. However, looking at the kimono industry as a whole, the market is shrinking, and the influx of cheap, low-quality products produced overseas is causing a decline in the proportion of sales of traditional products, which is a cause for concern.

On the other hand, it is interesting to note that the safeguarding of craft techniques in Ojiya-chijimi and Echigo-jofu has had a positive impact on other textile-producing communities. In Showa Village, Fukushima Prefecture, which produces the traditional raw material ramie, the production of ramie textiles has become more active, and the number of young people moving into the village hoping to work in the textile production has increased. This can also be seen as good practice from the perspective of revitalizing the local community.

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Special Session

Local Perspectives: Economic Practices of Intangible Cultural Heritage in Korea

Sharing cases on ICH-based economic initiatives led by communities and institutions in Korea and exploring the potential of ICH for sustainable

01 **From Safeguarding to Livelihoods: Reimagining Jeju Haenyeo Culture as a “Living Economic Resource” in the Face of Climate Crisis**

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From Safeguarding to Livelihoods:

Reimagining Jeju Haenyeo Culture as a “Living Economic Resource” in the Face of Climate Crisis

Special Session

Wonseob SONG

Associate Professor, Jeju National University

Abstract

This paper examines the process through which Jeju *Haenyeo* culture, inscribed in 2016 on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity, is being repositioned under accelerating climate stress as a foundation for ethical and sustainable economic activities. Drawing upon critical heritage studies and tourism theory, this paper posits that three contemporary practices—experience-based food tourism, museum-led environmental education, and “boundary-crossing” image-based entrepreneurship—can simultaneously yield (i) diversification of livelihoods, (ii) enhanced public understanding of marine change, and (iii) maintenance of community control over meaning and benefit. However, such outcomes are contingent upon the design of safeguards grounded in the UNESCO Ethical Principles for Intangible Cultural Heritage, lessons from Community-Based Tourism (CBT), and the social-ecological resilience framework. The paper further proposes a practical governance framework and evaluation indicators to align economic utilization with cultural safeguarding.

Introduction:

Intangible Cultural Heritage as an Economic and Ethical Issue

Intangible Cultural Heritage (ICH) is both cultural memory and productive knowledge. The 2003 UNESCO Convention defines ICH as living practices created and transformed by communities and calls for safeguarding based on respect for human rights and community participation (UNESCO 2003; Operational Directives). The 2016 inscription of Jeju *Haenyeo* culture on the Representative List institutionalized international recognition while simultaneously deepening questions of how livelihoods, authenticity, and ethics intersect in contemporary forms of utilization.

As emphasized by the 2025 World Intangible Cultural Heritage Forum, today's heritage-based economies are situated in highly volatile contexts, including digital marketplaces, the reconfiguration of global tourism, and—particularly for marine communities—the ecological transitions driven by climate change. The normative challenge is to realize economic value while preserving community rights, cultural meaning, and intergenerational transmission. This paper argues that Jeju Haenyeo culture illustrates a feasible pathway for economic revitalization characterized by educational potential (business models premised on learning), community anchoring, and ecological literacy.

Conceptual Background: From Metacultural Production to Resilience

Heritage studies have long pointed out that once a practice enters under the signifier of “*heritage*,” its context is reconfigured and it becomes planned, narrated, and performed within new circuits of value (Kirshenblatt-Gimblett, 2004; Hafstein, 2018). Counterarguments caution against viewing such transformations solely in negative terms. Cohen (1988) and Wang (1999) demonstrated that commodification can generate new meanings, such as “*existential authenticity*,” for both communities and visitors. At the same time, the trap of “*staged authenticity*”—a separation of planning and direction from community control and benefit, as criticized by MacCannell (1973)—must be carefully guarded against.

The ethical minimum for economic revitalization is well summarized in UNESCO's “12 Ethical Principles for the Safeguarding of Intangible Cultural Heritage” (2015): the primary role of the community, free, prior and informed consent (FPIC), fair benefit-sharing, and respect for dynamism rather than the fixation of “original forms.” These principles were integrated into the Operational Directives in 2016, with the inclusion of a chapter on sustainable development.

Finally, a resilience-oriented perspective is indispensable. Social-ecological resilience emphasizes adaptive capacity in the face of change (Folke, 2006), while community resilience is understood to rest upon the pillars of economic development, social capital, information/communication, and competence (Norris et al., 2008). In marine environments, safeguarding living heritage is inseparable from safeguarding *living ecosystems*.

Climate Stress: The Most Powerful Constraint

The waters surrounding Jeju are warming rapidly. The large seaweed forests that once sustained the productivity of adjacent coastal areas have been damaged by marine heatwaves and typhoons, while corals are observed expanding into rocky coastal zones previously dominated by kelp and sargassum. Recent academic studies report the dominance of the stony coral *Alveopora japonica* in high-latitude rocky regions of Jeju, the loss of kelp forests following the super-typhoon Hinnamnor in 2022-23, and the large-scale shifts in benthic communities around Jeju. These changes simultaneously undermine both the safety of aging *haenyeo* (female divers) and the stability of their catches (Song, 2022).

Policy responses are critical. Between 2009 and 2019, South Korea made large-scale investments in restoring seaweed forests, and Jeju reported significant restoration achievements. Such ecological measures constitute a necessary precondition for any discussion of the sustainability of a heritage-based economy (Song, 2022).

Case I: Experiential Food Tourism as an “Educational Culinary Experience”

Haenyeo’s Kitchen represents a paradigmatic example of the evolution from “seafood sales” to the “curation of food experiences where learning occurs.” It operates on a reservation-only basis and consists of short theatrical performances (narrativizing the history and everyday life of *haenyeo*), direct guidance by divers, and communal dining. Conceived and planned by Jeju-born performance artist Kim Ha-won, this “food performance” is characterized by props and table settings that stage the *bulteok* — the traditional resting and living space of *haenyeo* — and is offered as regular lunch and dinner sessions.

Two effects are especially important. First, it provides participating *haenyeo* and the village community with a predictable source of income, freeing them from the day-to-day volatility of marine catches. Second, it has strong environmental education effects. Audiences learn about the impacts of ocean warming, storms, and marine desertification on marine ecosystems by connecting these ecological issues with taste, through direct testimonies from *haenyeo* and interactive Q&A. Unlike lavish dinner shows, this performance is explicitly written and staged with community participation, purchases seafood at premium prices, and redistributes a share of the revenue to the local fisheries association fund.

Public support is also evident. Its proximity to fishing village regeneration (*Eochon New Deal*) sites, assistance for space remodeling, and awards such as “Local Creator” reflect the formation of a hybrid ecosystem in which central and local government programs are intertwined with private initiatives. However, such support must be designed in a way that enhances community capacity rather than appropriating the brand or benefits.

As an experiential food tourism initiative, Haenyeo’s Kitchen is less a matter of “staging” Jeju *haenyeo* culture than of providing a “contextualized interpretation” of it. Borrowing Wang’s (1999) framework, visitors’ existential authenticity (the experience of learning and solidarity) and community authenticity (control over narratives and benefits) can coexist. The key lies in governance-revenue distribution, labor protection, consent procedures, and curatorial authority.

Case II: Museum-Centered Environmental Education and Employment of Elder Bearers

The Jeju *Haenyeo* Museum has expanded its function beyond the collection, research, and exhibition of *haenyeo* culture, developing into an educational platform that directly connects retired *haenyeo* with students. In 2024, it launched *Encounter With Living Heritage: Meeting the Haenyeo* for elementary, middle, and high school groups, and in 2025 it piloted experiential programs linking island communities with *haenyeo* culture. Retired divers receive honoraria as instructors and guides, structured intergenerational transmission takes place, and above all, the identity of *haenyeo* is reframed as that of “environmental educators in an era of marine change.”

This aligns precisely with the spirit of the Convention, which regards bearers as agents of safeguarding, as well as with the lessons of Community-Based Tourism (CBT), which recognize interpretation and guiding as skilled labor (Goodwin & Santilli, 2009). As these programs become institutionalized through contractual arrangements, training, and co-designed curricula, the museum functions as a platform that generates a micro-economy of interpretation distinct from seafood harvesting.

Case III: Boundary Crossing and the Ethics of Image

The third trend involves younger *haenyeo* in their 30s and 40s who strategically employ their *haenyeo* identity in professions not directly related to diving or harvesting—such as photography, branding, or lifestyle content creation. This practice raises ethical concerns of free-riding and brand dilution, yet at the same time, as a form of decentralized cultural marketing, it can generate public interest, attract younger generations, and foster solidarity. From the perspective of UNESCO's Ethical Principles, the key criteria for evaluation are consent, accuracy, proportional benefit, and non-harm to transmission.

Heritage theory provides tools for drawing the necessary boundaries. Kirshenblatt-Gimblett (2004) frames this as “metacultural production,” that is, the act of producing narratives about heritage. The risks, as MacCannell (1973) pointed out, are the unauthorized disclosure of “backstage” knowledge—intimate or taboo forms of knowledge—and processes of self-exoticization. Yet Cohen's (1988) concept of “emergent authenticity” suggests that even new forms can acquire legitimacy when socially sanctioned within the bearer community. Accordingly, image-based entrepreneurship must be normatively and legally tethered to community protocols (e.g., naming agreements, collective trademarks, village funds) so that the *haenyeo* signifier is not privatized by individuals or external corporations.

‘The Paradox of Safeguarding: Transformation for Continuity

The case of Jeju *haenyeo* culture illustrates the paradox of “safeguarding through transformation.” The “original” practices of Jeju *haenyeo* culture face constraints in their continuation and maintenance due to ecological and demographic shifts. Nevertheless, the social identity and knowledge system of the *haenyeo* can persist—and indeed expand—through deliberately transformed forms such as food performances, museum-based education, and creative projects. This persistence, however, is conditional upon grounding in the authenticity of Jeju *haenyeo* culture. As Hafstein (2018) argues, heritage is an “intervention”: the act of diagnosing problems and prescribing measures of safeguarding. In this light, the economic prescription for the sustainable safeguarding of Jeju *haenyeo* culture is not to fossilize a singular original form, but rather to support the ecological conditions of practice through financial means while proliferating ethical interfaces that connect it to today's economy.

A Governance Proposal for Ethical and Sustainable Economic Utilization

To convert practices into a coherent model, this study proposes a Jeju-style “Living Heritage Compact” structured around four categories. Each category is accompanied by specific instruments and indicators.

Category A: Community Rights and Benefit-Sharing

1. Name Usage Protocol : Establishment of a collective or certification mark system, managed by village fisheries cooperatives, governing the use of the name and symbols of *haenyeo*. Licensing requirements include: (i) expressions that reflect the authenticity of the original form, (ii) joint governance of community narratives, and (iii) allocation of a fixed percentage of total revenue (e.g., at least 5-10%) to a *haenyeo* fund dedicated to education, safety, and care.

2. Consent and Joint Curation : Standardization of procedures for Free, Prior and Informed Consent (FPIC) regarding commercial depictions and data collection involving heritage bearers and knowledge holders.

Category B: Safeguarding-Linked Entrepreneurship Support

3. Conditional Support : Subsidies, space, and tax incentives for businesses such as *Haenyeo’s Kitchen* are provided only if the following conditions are met: payment of a living wage to *haenyeo* collaborators, documented benefit-sharing agreements with fisheries cooperatives, and submission of an annual Safeguarding Impact Report (SIR). *Haenyeo’s Kitchen* has already partially implemented this logic through premium purchasing and revenue flowback to the village.

4. Employment Pathways for Elder Bearers : Certification of “heritage environmental educator” as a profession for museum programs, school-linked curricula, and guide training, with institutionalized of budget lines linked to heritage funds and tourism resources.

Category C: Framing Marine Restoration as Safeguarding

5. Blue Commons Finance : Allocate a fixed percentage of heritage tourism revenues to the restoration of large seaweed forests and the mitigation of marine desertification caused by sea urchin overpopulation. Publicly disclose the target sites, areas, and biodiversity indicators. Design the scheme in alignment with national-level investments in seaweed forest restoration.

6. **Haenyeo Citizen Science** : Employ *haenyeo* as paid monitors (recording water temperature and species inventories), integrating their ecological knowledge into benthic survey systems in order to continuously track coral-seaweed transitions.

Category D: Measurement, Transparency, and Learning

7. Alignment with Resilience Indicators (Norris et al., 2008)

- Economic: Number of haenyeo receiving wages/honoraria, median income from heritage labor, percentage of revenue circulated into village funds, number of registered apprentices.
- Social: Hours of intergenerational contact, number of school participants, increase in visitor learning (pre/post testing on marine climate concepts).
- Ecological: Area of restored seaweed forests, reduction in sea urchin density, frequency of coral overgrowth in former kelp habitats.
- Governance: Percentage of businesses operating under community protocols, grievance and resolution rates, percentage of co-curators credited.

Conclusion

The haenyeo of Jeju offer important insights into the forum's theme of "cultural heritage and economic activity." They present a portfolio of heritage-based economies that sustain livelihoods, education, and ecological guardianship while refusing to relinquish cultural authority. The key lies not in freezing the "original form," but in ethically governed, pedagogically intentional, and ecologically contributive designed transformations. The three practices—Haenyeo's Kitchen, museum-centered environmental education, and boundary-crossing image-based entrepreneurship—demonstrate practical pathways for sustaining "living heritage" as a "living economy" in seas that are directly afflicted by the impacts of climate crisis.

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Abstract

The Gangneung Danoje Festival is both a community ritual and a festival, held in the city of Gangneung in Gangwon Province and on Dano (端午, the fifth day of the fifth lunar month). In Gangneung and throughout the Yeongdong region, Dano has been regarded as the day when yang energy is at its peak, and it has been celebrated as a major seasonal festival under various names such as Suritnal, Cheonjung gajeol (天中佳節), Jungojeol (重午節), and Danyang (端陽). Customs associated with this day include washing one's hair with changpo (sweet flag), gathering mugwort and motherwort, affixing Dano talismans, and the so-called "marrying off" of jujube trees [嫁樹]. Recreational activities include swing riding, wrestling, and nongak ("farmers' music"), as well as household rituals such as sanmaegi. Even today, village-level Dano rituals are held in nearby Samcheok in areas such as Miro, Chogok, Seonheung, and Seongbuk, but the Gangneung Danoje Festival is much larger in scale, as it is organized at the township level rather than the village level.

In the Gangneung Danoje Festival, people pray to the gods to prevent natural disasters, to ensure prosperity in their livelihoods, and for the peace and well-being of the citizens. These regional and seasonal characteristics have shaped it into both a community faith practice and a traditional festival for the people of Gangneung and the wider Yeongdong region.

The Gangneung Danoje Festival begins with the brewing of ritual liquor to be offered to the gods. On the fifth day of the fourth lunar month, ritual liquor for the Mountain Deity Rite (Sanshinje), the Daegwallyeong Guksa Seonghwangje Rite, and the Daegwallyeong Guksa Yeoseonghwangje Rite is brewed at Chilsadang (七事堂), a former government office. On the fifteenth day of the fourth lunar month, the Sanshinje is held at the Daegwallyeong Sanshindang Shrine, where General Kim Yu-shin is enshrined, followed

by the Daegwallyeong Guksa Seonghwangje Rite, the Confucian-style ritual for Guksa Seonghwangsin, the principal deity of the Dano shamanic ritual. After the rite, a shaman prepares the sacred tree (sinmok) that will serve as the seat of Guksa Seonghwangsin through a ritual known as sinmokjabi. A shamanic ceremony is then performed, after which the sacred tree is carried down along the old road from Daegwallyeong.

The procession that enshrines the Guksa Seonghwangsin deity at Daegwallyeong and descends to Gangneung makes ritual stops at Gusan Seonang Shrine and Haksan Seonang Shrine, then circles the city before the deity is placed at the Daegwallyeong Guksa Yeoseonghwangsa Shrine (大關嶺國師女城隍祠). The Guksa Seonghwangsin, who is enshrined together there, remains until being transferred to the temporary altar at the Namdaecheon Dano grounds on the third day of the fifth lunar month.

On that day, the Yeongsin-haengcha (procession to receive the deity) is held, in which the Guksa Seonghwang deity couple are escorted to the temporary altar erected at Namdaecheon. The procession, accompanied by the Gwanno mask play, folk band performances, and countless citizens holding lanterns, creates a festive atmosphere. After circling through the city, the procession ends when the deity's tablet and sacred tree are enshrined at the ritual site by Namdaecheon, where shamans perform welcoming dances.

From the fourth to the eighth day of the fifth lunar month, every morning at the altar of the Dano grounds, the Jojeonje (morning offering ritual) is performed in the Confucian style. Afterward, shamans provide outstanding performances and spectacular displays through various shamanic rituals (*gutgeori*). On the final day, the Songsinje (ritual of sending off the deity) is held, during which the sacred tree, along with the paper flowers and paper ritual items used at the Dano altar, are gathered and burned. Following the Songsinje, participants in the festival return to their ordinary lives. The people of the Yeongdong region offer their wishes and prayers to the deities at Gangneung Danoje, and then await the next year's Dano festival.

1) 『강원일보』 (Soonchan Kwon, “900,000 Visitors”: 2025 Gangneung Danoje Concludes Successfully After Three Days,” Gangwon Ilbo) 2025.06.03. <https://www.kwnews.co.kr/page/view/2025060315403940197> (2025.08.30.)

	Event	Date and Time	Place	Organization
1	Brewing of Ritual Liquor (Sinju Bitgi)	May 2 (Fri) (10:30-11:30)	Gangneung Daedohobu Government Office, Dongheon (10:30), Chilsadang (11:00)	Gangneung Danoje Preservation Association
2	Daegwallyeong Sanshinje Rite, Guksa Seonghwangje Rite, Gusan Seonangje Rite, Haksan Seonangje Rite, Enshrinement Rite (Bongan-je)	May 12 (Mon) (10:00-19:00)	Gangneung Daedohobu Government Office, Dongheon (10:30), Chilsadang (11:00) Daegwallyeong Sanshin Shrine (10:00), Guksa Seonghwang Shrine (11:00), Gusan Seonang Shrine (14:00), Haksan Seonang Shrine (15:30), Daegwallyeong Guksa Yeoseonghwang Shrine (18:00)	Gangneung Danoje Preservation Association
3	Spirit-Receiving Rite (Yeongsinje), Spirit-Receiving Procession (Yeongsin haengcha)	May 29 (Thu) (18:00-21:30)	Daegwallyeong Guksa Yeoseonghwang Shrine → Gyeongbangdaek Residence → Daedohobu Government Office → Jungang Market → Dano Altar	Gangneung Danoje Preservation Association, Gangneung Buddhist Youth Association
4	Dano Shamanic Ritual (Danogut)	May 29 (Thu) - Jun 3 (Tue)	Dano Altar (May 29, 21:00-; May 30-June 3, 11:00-)	Gangneung Danoje Preservation Association (Ritual Division, Shaman Division)
5	Performance of the Gangneung Gwan-nogamyeongeuk Mask Drama	May 27 (Tue) - Jun 3 (Tue) (for 8 days)	Arimadang	Gangneung Danoje Preservation Association (Gwanno Mask Drama Division)
6	Jojeonje (Morning Rite)	May 30 (Fri) - Jun 3 (Tue) (10:00-11:00)	Dano Altar	Gangneung Danoje Preservation Association
7	Sending Off the Deities Rite (Songsinje [Soje])	Jun 3 (Tue) (18:00-19:30)	Dano Altar (18:00), Namdaecheon Soje Event Site (19:00)	Gangneung Danoje Preservation Association

[Table] 2025 Public Events of Gangneung Danoje

Gangneung Danoje is a ritual event held during one of Korea's traditional seasonal festivals. It functions as a regionally unique festival that combines the religious beliefs and folk arts of the Gangneung area, thereby possessing originality. Through its rituals and festivities, Gangneung Danoje transmits the region's folk arts and folk games, while also fostering communal solidarity and reinforcing regional identity and pride through the participation of citizens, local government, and NGOs.

Gangneung Danoje and Its Transmission Community

Gangneung Danoje was interrupted during the Japanese colonial period due to policies that suppressed shamanism. However, following liberation, its vitality of transmission was restored when it was designated as a National Intangible Cultural Heritage in 1967. Since its designation, Gangneung Danoje has gradually established itself as a traditional festival of national stature, expanding beyond the Yeongdong region. On November 25, 2005, Gangneung Danoje was inscribed by UNESCO as a "Masterpiece of the Oral and Intangible Heritage of Humanity," thus becoming an intangible heritage recognized as requiring preservation by all humanity.

During the period of Gangneung Danoje, a marketplace (nanjang) is held, along with diverse events such as the Gwanmo Mask Drama, swing competitions, ssireum (Korean wrestling), and nongak (farmers' music) contests. Citizens and spectators participate together, celebrating while praying for prosperity and well-being. In 2025, marking the 20th anniversary of its inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, the festival attracted 900,000 visitors. Of these, 50,000 visited the History Hall and 75,000 visited the Dano Experience Village, while reels and Instagram content related to Gangneung Danoje surpassed a cumulative one million views, garnering strong engagement from younger generations.¹⁾ In addition to the aforementioned public heritage events, Gangneung Danoje features a wide array of programs and experiential activities.

날짜	시간	장소	행사명	내용
5/27 목요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
5/28 금요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
5/29 토요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
5/30 일요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
5/31 월요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
6/1 화요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
6/2 수요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
6/3 목요일	09:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	10:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식
	14:00	강릉시청	2025 강릉시 100주년 기념식	강릉시 100주년 기념식

[Table] 2025 Gangneung Danoje Events Schedule

As shown in the table above, Gangneung Danoje features a variety of events in addition to the public ceremonies of National Intangible Cultural Heritage. Nevertheless, in the case of intangible heritage events, attention is often confined to the main public with limited concern for ancillary programs or for the broader transmission community.

There is a tendency to define the transmission community of intangible heritage narrowly, limiting it to the performers organized around the preservation association. Yet the safeguarding and transmission of intangible heritage are not sustained solely by these performing agents or narrowly defined transmitters. There must also exist broader transmission agents—those who take interest in, engage with, and enjoy intangible heritage. In other words, while performers are necessary for the safeguarding and transmission of intangible culture, without the communities of participants and appreciators, it cannot be sustained. With regard to the transmission of intangible culture, the roles of performers and participants are equally important and cannot be ranked in terms of priority.²⁾

In the case of intangible heritage related to traditional performances, arts, rituals, or ceremonies, the preservation associations that perform them typically serve as the leading body. In the ritual dimension of Gangneung Danoje, the organization that continuously and centrally carries out this role is the Gangneung Danoje Preservation Association. The Association is divided into three divisions—the Ritual Division, the Gwanno Mask Drama Division, and the Shamanic Ritual Division—responsible respectively for Confucian-style ancestral rites, the mask play, and the Dano-gut shamanic ritual. As a National Intangible Cultural Heritage, Gangneung Danoje involves the participation of approximately 50 to 60 members of the Association. Centered on the officially designated bearer and the head of the Association, knowledge and practices are transmitted, and the members serve as the principal executors of the public ceremonies of Gangneung Danoje.

However, numerous organizations in addition to the Preservation Association take part in Gangneung Danoje. While the Gangneung Danoje Preservation Association carries out the public ceremonies designated as National Intangible Cultural Heritage, the Gangneung Danoje Committee establishes and implements the overall festival plan. It is responsible for the management and operation of festival facilities, the development of Dano-related content, and academic and research projects. Gangneung Danoje has traditionally been a festival organized and participated in jointly by civil society and

2) 2023, 173쪽. (Yun Donghwan, "Responses of Intangible Heritage Transmission Communities During the Pandemic: Focusing on Gangneung Danoje," *Intangible Heritage Studies* 8-2, Society for Intangible Heritage Studies, 2023, p. 173.)

government. The Gangneung municipal government provides financial support, and many organizations participate in the events of Gangneung Danoje.

	Event Type	Event Name	Organization in Charge
1		Swing Contest	Rotary International District 3 Rotary Club
2		Gangneung Dano Strongman Ssireum Contest	Korea Ssireum Association
3	Folk games	Gangneung Danoje Ssireum Contest	Gangneung Junior Chamber & Gangneung Ssireum Association
4		Tuho Contest	Imyeong Cultural Heritage Protection Association
5		Tug-of-War Contest	Lions Clubs International District 354-E, Region 8
6		Yutnori Contest	Gangneung Jungang-dong Residents' Autonomy Council
7	Dano experiences	Tasting of Ritual Liquor and Surichi Rice Cake	Baedari Association
8		Traditional Tea Tasting	Hansongjeong Tea Ceremony Association
9		Drawing Gwanno Masks	Korean Red Cross Volunteers Gangneung District Council
10		Drawing Dano Fans	Dano Fan Drawing Research Association
11		Coloring Dano Postcards	Korean Red Cross Volunteers Gangneung District Council
12		Making Dano Badges	Gangneung Danoje Committee
13		Washing Hair with Sweet Flag	Korean Red Cross Gangwon Special Self-Governing Province Ojukbong Volunteers
14		Trying on Dano Attire	Korean Red Cross Gangwon Special Self-Governing Province Haetsal Volunteers
15		Dano Makeover Experience	Goimdol Volunteer Group
16		Ritual Liquor Exchange	Gyeongpo Association
17	Performances and exhibitions	Designated Events	Gangneung Danoje
18		Performance	Gangneung Nongak
19		Performance	Haksan Odokddegi
20		Performance	Sachon Dapgyo Nori
21		Craftsmen's Reenactments, etc.	Bangjja Brass Spoon Craft
22		Craftsmen's Reenactments, etc.	Gangneung Embroidery
23		Craftsmen's Reenactments, etc.	Galgol Gwa-jul (traditional sweets)
24		Danoje Event Management	Gangneung Danoje Committee
25		Performance	Gangneung Federation of Artists, Gangneung Federation of Arts & Culture, Korean Traditional Music Association Gangneung Branch
26		Flag Ritual, Gyeongbangdaek Rite	Imyeong Folk Research Association
27		Spirit Reception Parade, Dano Lanterns	Gangneung Danoje Preservation Association & Gangneung Buddhist Youth Association
28		Gilnori and Ritual Liquor Tasting	Imyeong Cultural Heritage Protection Association
29	Joining Shintongdaegil Gilnori	About 20 local organizations including townships and clubs	
30	Yeongsanhong Challenge	Gangneung Danoje Committee	
31	Competitions	Youth Dance Contest	Gangneung Danoje Committee & Gangneung Youth Training Center
32		Dialect Contest	Gangneung Dialect Preservation Association
33		Gangneung Danoje National Student Art Contest	Korean Fine Arts Association, Gangneung Branch
34		Gangneung Danoje National Writing Contest	Gangneung Writers' Association
35		Annual Soccer Match between Jeil High School and Jungang High School	Gangneung Jeil High School Alumni Association
36		Korea Dano Sweet Flag Liquor Selection Contest	Kangwon Domin Ilbo (newspaper company)
37		Food Court	Gwaneumsa Temple and 16 others
38	Restaurants	Gangneung Danoje 4H Federation and 1 other organization	

[Table] 2024-2025 Gangneung Danoje Events and Organizers

In addition to the organizations listed above, the people of the Yeongdong region, including the citizens of Gangneung, participate in the Danoje Festival as a means of reaffirming their identity. During the Gangneung Danoje period, citizens visit the festival grounds in person and reassert their cultural identity through on-site experiences. Residents of Gangneung and the Yeongdong region recognize Gangneung Danoje as the oldest festival in Korea, and their pride in this heritage is considerable.

Sharing Practical Experiences of Economic Activities

When presenting the economic impact of intangible cultural heritage or festivals, indicators such as visitor numbers, the proportion of non-local visitors, and expenditures are often derived from foot traffic data collected at the main entry points of the event venues. These figures are then used to estimate economic effects by calculating the opportunities created for lodging, restaurants, and shops to generate revenue. Visitor spending during the festival period is taken as a baseline for measuring ripple effects, which are further analyzed by applying economic multipliers to assess both direct and indirect impacts.³⁾ However, although such statistical surveys provide numerical results, they are not necessarily perceived as tangible outcomes by citizens or by the transmission communities.

In reality, national intangible cultural heritage events, including Gangneung Danoje, are primarily monitored through public ceremonies, there exists no systematic record of the activities of individuals and groups participating in the festival. Auxiliary events beyond the major ceremonies remain scarcely documented. Such records should not only focus on the Gangneung Danoje Preservation Association and the Gangneung Danoje Committee but also encompass the citizens who act as transmitters and the broader transmission community. It is necessary to conduct interviews with organizations and individuals participating in the festival and to document their activities, thereby accurately reflecting that the festival is created not only by the Preservation Association but also by the citizens of Gangneung. Attention to the transmission community is at the core of intangible heritage research. As I am currently engaged in the project "Survey and Documentation of the Transmission Community of Gangneung Danoje," I intend to share practical economic experiences through case studies based on direct interviews.

3) (Kang Sang-guk et al., 2024 Gangneung Danoje Festival Monitoring and Evaluation Research Report, Gangneung Danoje Committee, 2024, p. 141).

(1) Haksan Seonangje as Heritage within the Gangneung Danoje

In the current official events of the Gangneung Danoje Festival, on the 15th day of the fourth lunar month, the procession carrying the Guksa Seonhwangsinsin deity makes stops at Gusan Seonang Shrine and Haksan Seonang Shrine. By the 1990s, discussions had emerged on expanding citizen participation in Gangneung Danoje, as well as extending its duration and broadening its venues. As a result, in 1999, in response to the earnest requests of the people of Haksan, the procession was arranged to visit Haksan. Haksan is the birthplace of Beomil Guksa, the Daegwallyeong Seonhwangsinsin deity. On the full moon of the fourth lunar month, the procession of the Daegwallyeong Guksa Seonhwangsinsin deity now briefly stops at the Haksan Seonang Shrine, where ancestral rites by village residents and a shamanic ritual were added.⁴⁾ The Haksan Seonangje had been performed by the residents of Haksan 2-ri on the chojeongil (初丁日) of the first lunar month until Choi Jong-seol⁵⁾ proposed its inclusion in Gangneung Danoje.

As he was serving as council chair, the issue arose: since Haksan is the birthplace of Beomil Guksa, how could the Gangneung Danoje be held without going there? Given the influence of his position as city council chair, and continuous involvement in cultural heritage as chair of our Haksan Odokddegi Association. (Im O-gyu)⁶⁾

In 1999, it was decided that the Haksan Seonangje would be incorporated into the Gangneung Danoje Festival, but there was no consensus on who would perform the ritual or how the expenses would be covered. Although some villagers opposed the idea it was agreed that they would form the the Haksan Odokddegi Preservation Association and the Festival Committee (Jejeon Wiwonhoe)⁷⁾ to participate.

The bigger problem was: who would perform the ritual? At that time, there was no secured budget, nothing, not even 10 won. So the village elders asked, 'Why did we even bring this in?' Then I said, 'Well, is there really no way? If we refuse when the procession is already coming to Haksan, it would be disgraceful. So let's just have our Odokddegi Association perform it. The Odokddegi Preservation Association

4) (Shin Hee-ra, A Study of Transmission and Changes of Gangneung Dano Shamanistic Ritual, PhD dissertation, Jeonbuk National University, 2019, p. 36).

5) Choi Jong-seol (崔鍾高) served as a Gangneung City Council member representing Gujeong-myeon (邱井面), which includes Haksan-ri (鶴山里), from April 15, 1991, to June 30, 2002. He held office as the chairperson of the 6th council during the first half of its term, from April 15, 1998, to June 30, 2000. Source: https://www.gncl.go.kr/kr/member/chronicle?name_sc h=%EC%B5%9C%EC%A2%85%EC%84%A4&x=0&y=0 (accessed 2025.08.31.)

6) Testimony of Im gyu (b. 1952), ICH transmission instructor, at the Haksan Odokddegi Training Center, July 14, 2025.

7) The Festival Committee was composed of one chairperson, six vice-chairs, and the heads of each village. The chairperson was elected from among the local residents, and the six vice-chairs consisted of three village heads (ijang) and three women's association leaders (Shin Hee-ra, op. cit., 2019, p. 150).

includes members from all three villages anyway.'

So we conducted it through the association, and little by little, some funds began to come in hundreds of thousands of won at a time. Then support started coming. Once outside support began to come in, we established the Festival Committee. That's how it was formed, and it has continued that way until now. (Im ○-gyu)

The reason the Haksan Odokddegi Preservation Association came to oversee the Haksan Seonangje within the Gangneung Danoje Festival lies in its inclusion of members from Haksan 1-ri, 2-ri, and 3-ri.⁸⁾ With the incorporation of the village ritual of Haksan Seonangje, traditionally held at the beginning of the lunar year, into the Gangneung Danoje Festival, the ceremony was expanded into a communal rite for the people of Haksan-ri and, by extension, the citizens of Gangneung. At present, the ritual is overseen by the Festival Committee, but it is scheduled to be handed over to the village heads' council after 2026. While the incorporation of the Haksan Seonangje into the Gangneung Danoje was supported by suggestions from city council members and local historians, the decisive factor was the active participation of the people of Haksan.

One must come forward because of interest, because of joy, because of genuine enjoyment. Only then does it not feel burdensome. But if someone participates just for a bit of money, that makes it a strain. If it's done in a forced way like that, it won't work. (Im ○-gyu)

Because the people of Haksan voluntarily took charge, the Odokddegi performance could be added when the Dano procession arrived at Haksan. By singing Yeongsanhong, they promoted the sounds of Gangneung and publicized, both internally and externally, that Haksan was a central space of the Danoje Festival. With the inclusion of the procedure of visiting Haksan, the birthplace of Beomil Guksa, the press at the time praised the festival for "faithful commitment to establishing the historical authenticity of traditional festival culture and restoring its original form".⁹⁾ The costs for the Haksan Seonangje ritual were fully covered by the Haksan Odokddegi Preservation Association and the Festival Committee, which enabled them to maintain their autonomy. At present, the Odokddegi Preservation Association and the Festival Committee share the ritual offerings and host a communal meal for those who participate in the Seonang-gut.¹⁰⁾

8) Haksan Seonangje is located in Haksan 2-ri. After Haksan-ri of Gujeong-myeon, Gangneung-gun was designated in 1896, it was divided into Haksan 1-ri and 2-ri in 1971. Following the urban-rural integration of January 1, 1995, it became Haksan-ri, Gujeong-myeon, Gangneung-si, and was further divided into Haksan 1-ri, 2-ri, and 3-ri in 1996. 한국향토문화전자대전 (Encyclopedia of Korean Local Culture, <http://www.grandculture.net/>)

9) 1999.06.16. (Shin Jong-hyo, "Fanfare for the Nation's Largest Folk Festival," Gangwon Domin Ilbo, June 16, 1999).

10) More recently, the Gangneung Danoje Committee has been providing a subsidy of about 2 million KRW.

(2) The Gangneung Junior Chamber that Elevated Gangneung

The Gangneung Junior Chamber is the Gangneung branch of Junior Chamber International Korea. On July 27, 1967, a preparatory meeting for the founding of the Gangneung Junior Chamber was held, and on September 24, 1967, it received the 20th certificate of membership from Junior Chamber International Korea. This was the twentieth accreditation in Korea and the second in Gangwon Province after Chuncheon. It is an organization dedicated to cultivating talented young leaders, addressing social issues, promoting campaigns to bridge regional disparities, and leading consciousness reform movements.

Since 1968, the year after the Gangneung Danoje was designated as a National Intangible Cultural Heritage, the Gangneung Junior Chamber has organized the Ssireum (Korean wrestling) competitions. The tournament includes divisions for pre-school, elementary school, adults, as well as inter-township contests, allowing participation across diverse groups. As a citizen-participatory competition, the Ssireum tournament contributes to regional solidarity and the transmission of tradition.

Schedule	11-12	12-13	13-14	14-15	15-	18-	
May 27 (Tue)	Experience	Lunch	Experience			Ritual	
May 28 (Wed)	Group Preliminary Round Matches 1, 2			Opening Ceremony	Group Preliminary Round Matches 3, 4, 5		
May 29 (Thu)	Group Preliminary Round Matches 6, 7		Pre-school Division Group Matches		Group Preliminary Round Matches 8, 9, 10		
May 30 (Fri)	Group Preliminary Round Matches 11, 12		Group Preliminary Round Matches 13, 14, 15, 16			Elementary School Division Individual Matches (Grades 4, 5, 6)	
May 31 (Sat)	Group Finals Matches 1, 2, 3			Group Finals Matches 4, 5, 6	Elementary School Division Individual Matches (Grades 1, 2, 3)		
Jun 1 (Sun)	Individual matches			Individual matches	Awards Ceremony	Experience	
Jun 2 (Mon)	Experience		Experience				
Jun 3 (Tue)	Experience		Experience				

[Table] 2025 Gangneung Danoje Ssireum Competition

The Gangneung Junior Chamber receives about 20 million KRW in support from the Gangneung Danoje Committee. The funds are transparently managed with receipts attached for expenses such as prize money for winners, trophies and medals, and publicity costs. Operational expenses, including meals for members, are covered through donations or the organization's own membership fees. Each year, around 3 to 5 million KRW is spent on running costs.

Although our members move as one with a shared spirit, most of them are engaged in their own livelihoods. Some deliberately take time away from their work to come and help. We have to express our gratitude by providing meals. When we do that, we often end up spending much more personal funds than the amount estimated by our organization. (Park Ojin)¹¹⁾

We are not a profit-making organization, but in running the event, issues such as meals for the organizing committee members inevitably arise. On site, there are also unavoidable expenses. For example, if the audience turnout is large but the weather is extremely hot, as organizers we have to at least buy bottled water for everyone. Often such additional costs go beyond the basic budget plan. (Park Ojin)

Participating members close their shops or take leave from their jobs to attend. They participate even at the cost of personal loss and disruption to their livelihoods. They even go beyond their own organization's budget to spend their personal funds. It is volunteerism in every sense of the word.¹²⁾

"Hosting and running this event leaves us with many memories. Some citizens even ask us first, 'Aren't you doing it again this year?' That is rewarding for us. And another thing we cannot ignore is that we have continued this tradition since 1968, so it has become part of our history. Carrying on this history itself has great meaning."
(Park Ojin)

I think of this as an event that allows young people to learn about and rediscover old culture. It is about continuing the achievements of our seniors. (Lee Oho)¹³⁾

For them, the Gangneung Danoje is a festival they themselves have created together. This is why they willingly endure the difficulties. Even though running the Ssireum competition consumes their time and brings no financial gain, they take pride in continuing the legacy of their predecessors while contributing to regional solidarity and the transmission of tradition.

11) Park jin (b. 1990), Executive Vice President, oral testimony at the Gangneung Junior Chamber office, April 17, 2025.

12) "Usually, some of us take leave from work to join, while self-employed members close their shops for the period. It is my small wish, that our members who put in this hard work could at least receive something equivalent to the minimum wage."
(Park Ojin)

13) Lee Oho (b. 1993), Vice President for External Affairs, oral testimony at the Gangneung Junior Chamber office, April 17, 2025

2025 강릉단오제 강남동 식당 참가분양 공고

(2025. 03. 05. 14:00 ~ 2025. 04. 01. 18:00)

(사)강릉단오제위원회 위원장

1. 목적

- 강릉단오제 기간에 단오제 기간에 식당 참가분양 공고
- 단오제 기간에 단오제 기간에 식당 참가분양 공고
- 단오제 기간에 단오제 기간에 식당 참가분양 공고
- 단오제 기간에 단오제 기간에 식당 참가분양 공고

2. 신청자격 및 절차

구분	신청자격	신청기간	제출서류	제출처	접수기간	접수장소
1. 식당	강릉시내에 소재한 식당	2025. 03. 05. ~ 2025. 04. 01.	신청서, 메뉴, 가격표, 임대차계약서, 임대차보증금영수증, 임대차계약서, 임대차보증금영수증, 임대차계약서, 임대차보증금영수증	(사)강릉단오제위원회	2025. 03. 05. ~ 2025. 04. 01.	강릉시내에 소재한 식당
2. 식당	강릉시내에 소재한 식당	2025. 03. 05. ~ 2025. 04. 01.	신청서, 메뉴, 가격표, 임대차계약서, 임대차보증금영수증, 임대차계약서, 임대차보증금영수증, 임대차계약서, 임대차보증금영수증	(사)강릉단오제위원회	2025. 03. 05. ~ 2025. 04. 01.	강릉시내에 소재한 식당

3. 신청서류

- 신청서
- 메뉴
- 가격표
- 임대차계약서
- 임대차보증금영수증
- 임대차계약서
- 임대차보증금영수증
- 임대차계약서
- 임대차보증금영수증

4. 신청기간

2025. 03. 05. ~ 2025. 04. 01.

5. 접수장소

(사)강릉단오제위원회

6. 신청서류 제출처

(사)강릉단오제위원회

7. 신청서류 제출처

(사)강릉단오제위원회

8. 신청서류 제출처

(사)강릉단오제위원회

9. 신청서류 제출처

(사)강릉단오제위원회

10. 신청서류 제출처

(사)강릉단오제위원회

11. 신청서류 제출처

(사)강릉단오제위원회

12. 신청서류 제출처

(사)강릉단오제위원회

13. 신청서류 제출처

(사)강릉단오제위원회

14. 신청서류 제출처

(사)강릉단오제위원회

15. 신청서류 제출처

(사)강릉단오제위원회

16. 신청서류 제출처

(사)강릉단오제위원회

17. 신청서류 제출처

(사)강릉단오제위원회

18. 신청서류 제출처

(사)강릉단오제위원회

19. 신청서류 제출처

(사)강릉단오제위원회

20. 신청서류 제출처

(사)강릉단오제위원회

[Reference] Public Notice on 2025 Gangneung Danoje Restaurant Contracts

(3) Sharing and Service: Gangneung Temple “Gwaneumsa”

At the festival, the marketplace (nanjang) is indispensable. Restaurants located at the center of the Dano grounds are managed by the Gangneung Danoje Committee, and only local organizations within Gangneung are eligible to apply. The Committee issues a public notice in March or April, receives applications in April, and final selection is made through a lottery among those who pass the document screening. In 2025, 17 restaurants and 2 local specialty food stalls were selected.

Organizations applying for a restaurant or local specialty food stall are required to submit a “Pledge to Prohibit Overcharging and Transfer/Resale of Stalls.” If violations are detected, the deposit is forfeited and all rights to the allocated stall are revoked, with future applications for Dano Festival stalls barred.

In 2025, the Gangneung Temple Gwaneumsa was selected to operate one of the restaurants. Founded in 1922 as the “Gangneung Buddhist Propagation Center,” Gwaneumsa Temple opened the Geumcheon Kindergarten in 1923.¹⁴⁾ In 1925, it organized the “Gangneung Soccer Club” event and hosted oratory contests. Over the decades, it has emphasized education and missionary work through Geumcheon Kindergarten, a scholarship foundation, Gangneung Buddhist College, and a welfare

14) Geumcheon Kindergarten was the second kindergarten established in Korea and the first Buddhist kindergarten.

center for persons with disabilities. In addition, Gwaneumsa has carried out active sharing and service activities through volunteer organizations run by devotees such as the Happiness Sharing Volunteer Corps, Cheonggwanghoe, Banyahoe, and Sujatahoe, engaging in free meal services, briquette sharing, and neighbor-assistance projects.¹⁵⁾

Affiliated with Gwaneumsa Temple are the Gangneung Buddhist College Alumni Association (approx. 1,200 members) and the Happiness Sharing Volunteer Corps (approx. 100 members), a non-profit organization that conducts community service regardless of religion, including support for disadvantaged neighbors, briquette and hairdressing services, noodle and side-dish provision, and filial piety banquets. Gwaneumsa Temple also oversees six other affiliated groups: the Nirvana Choir (approx. 60 members); Banyahoe (approx. 30 members), responsible for offerings, meals, and the dining hall; Sujata (approx. 30 members), which recites the Diamond Sutra during Buddhist services; Cheonggwanghoe (approx. 60 members), which maintains temple facilities and environment; Hanullim (approx. 35 members), which performs traditional arts such as Gwanmo Mask Drama and Samulnori; and the Jang'eom Yeombulban, which assists in Buddhist services and provides chanting at funerals. During the eight days of the Dano Festival, the eight affiliated organizations take turns managing the restaurant, with each group serving one day. Ingredients are procured from the Gangneung Agricultural Products Center, and the local Gangneung rice wine Saimdang Makgeolli is used for the event.

It operates daily from 10:00 a.m. to 10:00 p.m., with around 20 volunteers participating each day. Since the participating volunteer groups change daily, conducting hygiene training every morning is challenging. However, when long lines form for meals and people say they enjoyed the food, it brings a sense of fulfillment.

The profits generated from running the Danoje restaurant are calculated and reported to the administrative office of Gwaneumsa Temple, then accumulated as a fund to be used when necessary. These profits are used to serve noodles weekly to approximately 200 elderly people living alone, provide free hairdressing services through local hairdressers, deliver side dishes to low-income households, and renovate old houses for disadvantaged families. Rather than being used for individuals or the organization, the profits are reinvested into the Gangneung community.

15) (Im Eun-ho, "100 Years of Gangneung Gwaneumsa ... 'Wishing to Become a Propagatory Temple for the Next 100 Years,'" *Hyundae Bulgyo*, 2023.11.14. 현대불교(<https://www.hyunbulnews.com>))

Economic Circulation for the Community

When intangible cultural heritage (ICH) related to performing arts and festivals is studied, research tends to focus on the primary performances and preservation associations (the performing entities). As a result, subsidiary events and the individuals, institutions, or organizations involved often receive little attention. This study, however, highlights three case groups to illustrate how participation in the Gangneung Danoje Festival not only fosters experiences of communal value and strengthens collective identity, but also generates economic circulation within the local community.

For Gangneung citizens, it is customary to visit the Dano Festival grounds during the season. Even if they do not attend specific ritual events in detail, it is considered basic practice to at least walk through the festival grounds. It has become routine to enjoy simple activities with family or friends, such as participating in hands-on programs or eating potato pancakes with makgeolli at the festival stalls. Meeting friends at the Dano Festival grounds and spending time together has become a natural seasonal custom. Men and women, young and old alike, actively take part in the diverse events presented during the Gangneung Danoje Festival. For the citizens of Gangneung, the festival is perceived as an annual event like a family gathering that must be observed without exception. Participants, including volunteer organizations and program facilitators, often believe that without their contributions the festival could not take place. This sense of indispensability reflects the communal ethos of the festival. Ultimately, the Gangneung Danoje Festival is experienced and enjoyed by citizens of Gangneung, residents of the greater Yeongdong region, and is envisioned as an open festival in which people across the nation can participate.

In 2025, the total expenditure of visitors to the Gangneung Danoje Festival amounted to 127.569 billion KRW. Of this, 47.706 billion KRW was spent on food and beverages, 27.560 billion KRW on transportation, 23.643 billion KRW on shopping, 17.888 billion KRW on lodging, and 10.772 billion KRW on entertainment, culture, and sports. The estimated economic ripple effects included a production inducement effect of 127.569 billion KRW, an income inducement effect of 26.989 billion KRW, a value-added inducement effect of 57.932 billion KRW, an indirect tax inducement effect of 3.904 billion KRW, and employment inducement of approximately 1,496 persons.¹⁶⁾ Statistical figures thus provide a measurable picture of the festival's direct and indirect economic impacts.

16)(Kang, Sang-Guk et al., 2025 Gangneung Danoje Festival Monitoring and Evaluation Research Report, Gangneung Danoje Committee, 2025, pp. 166-167).

What is even more important, however, is that the flow of economic production and consumption must resonate with the community itself. Residents of Gangneung, living in an increasingly individualized and urbanized modern society, experience the value of community through the festival, which in turn strengthens their sense of collective identity. The Gangneung Danoje Festival, held annually with the voluntary participation of citizens, is regarded as their own creation, fostering a strong sense of pride and commitment to its transmission. Every year during Dano, Gangneung citizens take part in the festival spontaneously. The Gangneung Danoje Festival thus serves as a cultural foundation that both shapes Gangneung's identity and unites its community, while also being closely linked to economic sustainability. Ultimately, it contributes not only to the citizens of Gangneung, but also to raising awareness of intangible cultural heritage at the national and even international level.

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The Industrial and Economic Significance and Achievements of the UNESCO Inscription of Kimchi and Kimjang Culture

Special Session

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Introduction

Kimchi and Kimjang Culture is the first case in which Korea inscribed a food-related cultural tradition on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. The 2013 inscription went beyond securing international recognition; it marked a major turning point in re-establishing the value of Kimjang, which Koreans had long regarded simply as part of everyday life, as a treasured cultural asset. This presentation examines how the UNESCO inscription of Kimjang Culture has generated both tangible and intangible economic value, enhanced the competitiveness of related industries, and contributed to the national brand. By reviewing specific examples, it aims to explore both the opportunities and challenges of the commercial utilization of intangible heritage. Drawing on eleven years of experience and case studies since the inscription, this study explores direction for sustaining the generation of economic and cultural value rooted in intangible cultural heritage.

The Significance of the Inscription of Kimjang Culture: From Everyday Practice to Cultural Asset and Economically Valuable Commodity

The most important and visible impact of the UNESCO inscription was a fundamental shift in Koreans' own perception. Kimchi was no longer regarded merely as a "common food" encountered daily, or as an "embarrassing dish with strong garlic and fermented seafood odors," but rather as a "symbol of national pride" and a "cultural asset." Yet such a perceptual transformation does not automatically guarantee increased economic value. In the case of Kimjang, the enhanced recognition coincided with—and built upon—an already established set of favorable conditions for economic development, creating a synergistic effect.

Prepared Opportunity: Institutional Foundations and Scientific Approaches

Even prior to the UNESCO inscription, the Korean government had laid systematic foundations for industrial development. The registration of Kimchi in the Codex Alimentarius international food standards in 2001 was followed by the establishment of the World Institute of Kimchi in 2010 as a government-funded research institute to conduct scientific research on Kimchi's nutritional excellence, standardization, and historical significance, validating its value as both food and culture. Furthermore, the enactment of the Kimchi Industry Promotion Act in 2012 established the legal and institutional framework necessary for stable industrial growth. In this way, Korea, as the "home of Kimchi," had already been preparing step by step for the systematic promotion of the industry.

Perfect Synergy: K-Culture and Global Health Trends

Amid the worldwide surge of enthusiasm for K-Culture, Kimchi has been appealingly showcased through K-dramas and K-pop stars. This visibility coincided with global health-food trends, generating a marketing effect more powerful than any advertisement.

For instance, during the COVID-19 pandemic, actress Gwyneth Paltrow mentioned Kimchi as helping her overcome post-COVID aftereffects, further solidifying its image as a "fermented, vegetable-based health food." With the international popularity of K-pop—led by BTS—and acclaimed films and dramas such as *Parasite* (2019), *Kingdom* (2019), and *Squid Game* (2021), fans around the world encountered Kimchi naturally through their favorite stars or cultural products, expanding awareness and interest in Korea's representative food.

Factors Behind the Successful Generation of Economic Value in Kimchi Culture

The reason why Kimjang Culture, among the many food heritage traditions, has achieved such distinctive economic outcomes, lies in the organic combination of several key factors outlined below:

First, Kimchi's inherent value as a food aligning with global trends and consumer interests.

Unlike sauces and condiments which are typically used as ingredients, Kimchi is a ready-to-eat food that consumers can easily access once exposed to Korean culture, minimizing the need for intensive marketing resources. This raised accessibility and recognition, significantly contributing to its global spread.

Moreover, Kimchi's rich content of functional nutrients and lactic acid bacteria—linked to anti-cancer, anti-obesity, and immune-enhancing properties—combined with its vegetarian nature and adaptability to diverse local vegetables around the world, further enhanced its acceptance as a versatile health food across different countries.

Second, appropriate timing.

Externally, the global Kimchi market was beginning to take shape with the rise of the K-Culture boom. More importantly, internally, Kimjang was undergoing a shift from being a practice confined to the household toward becoming a social activity. The UNESCO inscription occurred at precisely the moment when knowledge bearers of Kimchi-making were rapidly decreasing, thereby maximizing public receptiveness to the need for preservation and recognition of the value of Kimjang culture.

Unlike soy sauce or doenjang, which are overwhelmingly consumed as mass-produced goods, Kimchi consumption has remained more diverse: among ten people, three to four purchase commercial Kimchi, while the remainder consume homemade Kimchi. Notably, of these, about four receive Kimchi from relatives or acquaintances. These so-called "Kimchi nomads," who lacked direct knowledge of Kimchi-making, relying on others for supply, began to embrace Kimjang Culture as a distinctive cultural experience. Before transitioning fully into consumers of commercial Kimchi, they expressed a desire to pass on Kimjang to their children or to replicate the taste of their mothers' Kimchi by making it themselves. With rising demand for high value-added Kimchi products and growing participation in festivals and experiential education, new opportunities have emerged for new market creation within the cultural industries. In this process, the very act of making Kimchi has itself become rich content for festivals, education, and tourism, generating added value in the cultural sector. The UNESCO inscription played a decisive role precisely at this juncture: by recognizing Kimjang as intangible cultural heritage before the household practice of Kimchi-making disappeared, it facilitated the transition of Kimjang culture into a component of the cultural industry.

Third, infrastructure for generating economic value.

In addition to legal and institutional frameworks, systematic research and development (R&D), and open channels of cultural exchange with the outside world, the most crucial factor is infrastructure in the manufacturing and cultural industries capable of translating these conditions into tangible economic outcomes. In the case of Kimchi culture, the latent infrastructure already in place gained new momentum through the UNESCO inscription, effectively giving it the “wings” needed for industrial application.¹⁾

In particular, the presence of more than 1,000 small and medium-sized Kimchi manufacturers served as a vital industrial engine, while countless Korean mothers who still possessed their own Kimchi-making knowledge continued to sustain household-level production. This duality—Kimchi as both an industrial product and a cultural heritage—contributed positively to the creation of economic value. To differentiate commercial Kimchi and elevate it to a high value-added product, increasing numbers of producers sought certification as Food Masters (sikpumyeongin), while others commercialized heirloom or regional varieties of Kimchi, positioning them as premium products. The growing number of Kimchi-related documentaries and cultural commodities likewise reflects this trend.

As of 2022, the Kimchi market size was nearly double that of the jang (fermented sauce and paste) market (approximately 1.941 trillion KRW for Kimchi compared to 1.049 trillion KRW for jang). Yet the conversion rate to commercial purchases for Kimchi remains at only about 30 percent, whereas for jang products it stands at roughly 90 percent. This contrast indicates that the economic potential of Kimchi and Kimjang culture is substantially greater.

1) Although figures differ depending on the source, domestic data on Kimchi procurement reveal the following patterns. According to the Food Distribution Yearbook (Food Journal, 2022), of the total 1.886 million tons of Kimchi consumed domestically, 1.099 million tons (58.3%) were homemade, while 787,000 tons (41.7%) were purchased as commercial Kimchi. By contrast, the 2021 Survey and Analysis Report on the Kimchi Industry (Korea Rural Economic Institute et al., 2022) shows slightly different proportions for household Kimchi procurement: purchase of commercial Kimchi (33.1%), received from family members (29.1%), received from relatives and acquaintances (14.5%), and self-preparation (22.6%). Taken together, these statistics suggest that at least six out of ten Koreans still consume Kimchi made in the household.

The Same Heritage, Divergent Paths: A Comparison with North Korea

This dynamic becomes even clearer when compared with the case of North Korea. In 2015, North Korea also succeeded in inscribing “Kimchi-making” on UNESCO’s Representative List. However, it lacked the essential “engines of success”: legal and institutional frameworks, systematic research and development (R&D), and open cultural exchange with the outside world. Moreover, North Korea did not possess a developed Kimchi market in either the manufacturing or cultural industries. As a result, the impact of the UNESCO inscription remained confined within domestic borders and, unlike in South Korea, did not translate into global market expansion, industrial growth, or cultural industry development. This contrast demonstrates that more important than the inscription itself is the establishment of a socio-economic ecosystem capable of leveraging and amplifying the recognition to generate tangible economic value.

Visible Outcomes of the UNESCO Inscription

First, growth of the global Kimchi market

With the elevation of Kimchi’s international standing, exports reached record levels in 2023, marking explosive growth. According to the Korea International Trade Association, the number of Kimchi export destinations expanded from 66 countries in 2015 to 98 countries in 2023. In the United States, for example, Korean Kimchi exports reached USD 39.99 million in 2023—a 37.4% increase compared to the previous year—achieving an all-time high. In particular, the North American Kimchi market has shown remarkable growth. In 2024, the U.S. market reached USD 838.4 million, with an average annual growth rate of 5.6%, while the Canadian market reached USD 70.3 million, with an average annual growth rate of 5.5%.

Second, the creation of new industries and revitalization of local economies

Following the UNESCO inscription, renewed recognition of Kimchi’s value spurred the development and commercialization of “regionally specialized Kimchi” based on local agricultural products. The Gwangju World Kimchi Festival, launched in 1994 and now in its 31st edition, has become a representative cultural tourism event. The Gwangju Kimjang Fair, held during the Kimjang season, nearly doubled its revenue in just five years, rising from approximately 800 million KRW in 2019 to 1.65 billion KRW in 2024, demonstrating its growing popularity. Likewise, the Goesan Kimjang Festival in Chungcheongbuk-do Province contributes to rural-urban cooperation by promoting Kimchi made with locally grown clean ingredients. Smaller-scale Kimjang festivals and sharing events in regions such as Jinan, Namyangju, Ganggyeong, Tongyeong, Imsil, Pyeongchang, Hadong, and Yangpyeong—where key Kimchi ingredients are produced and distributed—have also played a positive role in stimulating local economies.

The Pulmuone Kimchi Museum has developed hands-on Kimchi-making and educational programs for both domestic and international visitors, emerging as a new service industry. Since its reopening in 2015, the museum has welcomed more than 80,000 foreign visitors over a ten-year period.

Third, emergence as a global cultural icon and institutionalization

In 2020, South Korea designated November 22 as “Kimchi Day,” an official commemorative day. This initiative has since spread internationally, with official recognition in 12 regions across the United States—including California and New York State—as well as in Brazil, Argentina, and the United Kingdom, reaching 15 international jurisdictions in four countries. This achievement demonstrates that Kimchi has transcended the status of a mere export commodity, becoming embedded in institutional and cultural frameworks worldwide. The reasoning behind adopting “Kimchi Day” abroad lies in the recognition of its social function. Across diverse societies, where the integration of multicultural communities is an urgent task, Kimchi’s rising popularity and demand, combined with the cooperative nature of Kimjang—where neighbors and families come together to share labor—were valued as important means of fostering community cohesion. This reflects a global consensus around the universal human values embodied in Kimchi and Kimjang culture as UNESCO intangible heritage.

At the same time, the inscription and subsequent elevation of Kimchi’s brand image have also generated geopolitical tensions. As economic benefits expanded, China asserted itself as the “country of origin” of Kimchi, provoking disputes between the two nations.

Cautionary Reflections on the Commercial Utilization of Intangible Heritage

The success story of Kimjang Culture illustrates both the light and shadow of the commercial use of intangible heritage. The “light” is evident in heightened international recognition, the creation of economic value, and the securing of momentum for the transmission of tradition. Yet, the potential “shadows” include the risks of over-commercialization: the homogenization of traditions and the possible erosion of the core communal values of sharing and solidarity that Kimjang embodies.

As an industrial commodity, Kimchi increasingly follows the logic of survival of the fittest, where only what is most economical, efficient, and productive remains. Consequently, regional Kimjang festivals are often centered on standardized recipes from experts set

by hosting organizations, potentially ignoring the diversity of family-held Kimchi recipes. Likewise, Kimchi-making for experiential programs tends to be limited to a few types optimized for convenience and cost reduction. While this sustains the practice of making Kimchi, it also risks homogenization of the diversity of Kimchi flavors. Moreover, as industrialization and urbanization erode family-based Kimjang practices, concerns grow of intangible elements such as memories, emotional bonds, and the diversity of regional and household Kimchi varieties—the intangible “stories of Kimchi”—facing the threat of discontinuation.

Another challenge lies in the lack of a dedicated responsible institution despite the establishment of various institutional frameworks. The Kimchi Industry Promotion Act, enacted in 2011, encompasses both industrial development and cultural transmission. Yet its supervisory ministry, the Ministry of Agriculture, Food and Rural Affairs, is inevitably oriented toward achieving measurable economic outcomes through industrial promotion. Similarly, the World Institute of Kimchi, founded under the Act, is primarily tasked with contributions to science and industry. Thus, existing legal and institutional mechanisms remain focused on “Kimchi as an industrial commodity.” This framework structurally limits protection to those traditions that can be validated in terms of economic efficiency and industrial value, only selecting those with economic value and efficiency.

The more fundamental problem lies in the blind spots of protection under the Intangible Cultural Heritage Act. The law functions effectively when the identity of the holder or the transmitting community is clearly defined; however, in the case of Kimchi, where “the entire nation” has been designated as the transmitting entity, responsibility becomes ambiguous. This is in contrast with other forms of intangible heritage in which transmission holders or groups are explicitly designated, thereby ensuring continuity under the oversight of the National Heritage Administration. To designate “everyone” as the bearer is, in practice, little different from designating “no one,” leaving Kimchi heritage without a designated conservation or transmission entity, an element that undermines its sustainability.

As an intangible cultural heritage, “Kimchi as cultural property” is inherently valuable, and its potential for economic utilization likewise derives from this intrinsic cultural value. The moment Kimchi’s historical, traditional, diverse, and creative identity as a community culture is lost, the very momentum for its development disappears as well. Therefore, the diversity and creativity of Kimchi, expressed in myriad forms across regions, seasons, and social groups, together with Kimjang as a communal practice, and all associated knowledge of preparation, must be preserved and safeguarded regardless of economic considerations. Essential to this process are the recording and preservation of traditional recipes, the revitalization of social communities capable of transmitting Kimjang in

modern contexts, and a commitment to respecting the history and diversity of Kimchi. To achieve this, measures must be taken to designate appropriate transmission entities suited to the characteristics of each intangible heritage where no specific bearer individual or group exists. For example, within the Korean population, families or communities that still maintain their own forms of Kimjang Culture—based on criteria such as region, age, or household structure—should be identified and supported. These families, kinship groups, villages, or newly formed communities could be encouraged to document and preserve their recipes, and further, to transmit them to the public by developing support programs, or designation as safeguarding communities. Moreover, the various tools, utensils, natural environments, and sites mobilized in the practice of Kimjang should also be subject to documentation and protection.

Conclusion

The eleven-year journey since the UNESCO inscription of Kimjang culture offers invaluable lessons on how intangible heritage can become a living economic and cultural asset. As this presentation has demonstrated, the success of Kimjang Culture was possible because of a socio-economic ecosystem that could amplify its value after the UNESCO designation. However, if attention is placed solely on its industrial value as a commercial commodity, the diversity and essence of Kimjang as cultural heritage risk being undermined. Ultimately, this erosion would also diminish its economic utility. Thus, while the “success formula” of Kimjang Culture should indeed be carried forward, it must be accompanied from the earliest stages of inscription by institutional measures that safeguard the diversity and intrinsic value of the heritage. Only when the twin wings of economic utilization and cultural preservation are kept in balance can our intangible heritage truly transcend time and take flight as a sustainable form of K-Heritage.

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