

2013-14 Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts in the Republic of Korea



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Field Survey Report

**Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
2013-14**

**International Information and Networking Centre for
Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO**

Preface

The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre's areas of specialization—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project *Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region* in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organizations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over twenty-five Member States of the Asia-Pacific region.

In 2013 as well, ICHCAP worked in collaboration with experts and institutes from five countries—Turkey, Japan, India, the Federated States of Micronesia, and the Republic of Korea—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine particular needs and provide a direction for new cooperative projects for safeguarding ICH.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organizations and individuals who worked together on this field survey project.

Samuel Lee, Ph.D.
Director-General
International Information and Networking Centre
for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO

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Introduction

Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalization have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2013 is the fifth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.

Field Survey Report

I . Safeguarding System & Policy

1. Safeguarding System

The Cultural Heritage Protection Act was enacted in 1962 in Korea. The purpose of this Act is to promote the cultural edification of Korean nationals and to contribute to the development of human culture by transferring national culture and enabling it to be utilized through the preservation of cultural heritage.

1) Definition of intangible cultural heritage

According to the Cultural Heritage Protection Act, Article 2, Intangible Cultural Heritage is intangible cultural works of outstanding historic, artistic, or academic value, such as a drama, music, dance, game, ritual, craft skills, etc.

2) Title of law

- Cultural Heritage Protection Act
- Enforcement Decree of the Cultural Heritage Protection Act
- Enforcement Rule of the Cultural Heritage Protection Act

3) Section/Division in charge

Intangible Cultural Heritage Division,
Heritage Policy Bureau,
Cultural Heritage Administration of Korea

4) Year of establishment

1962

5) Amendments

Recent Amendment in 2012

6) Particular article(s) related to ICH

Please refer to Annex.

7) Responsible organization/department

Intangible Cultural Heritage Division,
Heritage Policy Bureau,
Cultural Heritage Administration of Korea

8) Contact details

Tel. +82-42-481-4961~70

9) Information source

<http://english.cha.go.kr/english/new/index.action>

2. Cultural Policy

Cultural policies for safeguarding cultural heritage are taken by Cultural Heritage Administration (CHA).

Main cultural policies for safeguarding ICH are;

- Establishment of Master Plans for Cultural Heritage
- Establishment of Cultural Heritage Committee
- Management of Korea Cultural Heritage Foundation
- Designation and Management of Important Intangible Cultural Heritage
- Documentation and Informatization of Intangible Cultural Heritage
- Inscription to UNESCO ICH Lists, and International Cooperation
- Etc.

Articles related to cultural policies for ICH are as follows.

CHAPTER I GENERAL PROVISIONS

Article 1 (Purposes)

The purpose of this Act is to promote the cultural edification of Korean nationals and to contribute to the development of human culture by transferring national culture and enabling it to be utilized through the preservation of cultural heritage.

Article 2 (Definitions)

(1) The term "cultural heritage" in this Act means artificially or naturally formed national, racial, or world heritage of outstanding historic, artistic, academic, or scenic value, which is classified into the following categories:

2. Intangible cultural heritage: Intangible cultural works of outstanding historic, artistic, or academic value, such as a drama, music, dance, game, ritual, craft skills, etc.;

(2) The term "designated cultural heritage" in this Act means the following:

1. State-designated cultural heritage: Cultural heritage designated by the Administrator of the Cultural Heritage Administration pursuant to Articles 23 through 26;

2. City/Do-designated cultural heritage: Cultural heritage designated by a Special Metropolitan City Mayor, Metropolitan City Mayor, *Do* Governor, or the Governor of a Special Self-Governing Province (hereinafter referred to as "Mayor/*Do* Governor") pursuant to Article 70 (1);

Article 3 (Basic Principle of Protection of Cultural Heritage)

The basic principle for the preservation, management, and utilization of cultural heritage is to preserve them in their original state.

CHAPTER II ESTABLISHMENT AND IMPLEMENTATION OF PROTECTION POLICIES FOR CULTURAL HERITAGE

Article 6 (Establishment of Master Plans for Cultural Heritage)

(1) The Administrator of the Cultural Heritage Administration shall establish a comprehensive master plan addressing the following matters (hereinafter referred to as "master plan for cultural heritage") every five years, following consultation with the competent Mayor/*Do* Governor for the preservation, management and utilization of cultural heritage:

Article 7 (Establishment of Implementation Plans for Preservation of Cultural Heritage)

The Administrator of the Cultural Heritage Administration and a Mayor/Do Governor shall establish and implement an annual implementation plan concerning the master plan for cultural heritage.

Article 8 (Establishment of Cultural Heritage Committee)

(1) The Cultural Heritage Committee shall be established under the Cultural Heritage Administration to investigate and deliberate on the following matters concerning the preservation, management, and utilization of cultural heritage:

4. Matters concerning the recognition of holders, honorary holders, or holding organizations of any important intangible cultural heritage and the revocation of such recognition;

Article 9 (Establishment of Korea Cultural Heritage Foundation)

(1) The Korea Cultural Heritage Foundation (hereinafter referred to as the "Cultural Heritage Foundation") shall be established as an affiliate of the Cultural Heritage Administration to protect, preserve, popularize and enhance cultural heritage and develop traditional lifestyle and culture.

CHAPTER III CREATING FOUNDATION FOR PROTECTION OF CULTURAL HERITAGE

Article 10 (Basic Investigation of Cultural Heritage)

(1) The State and local governments may investigate the current state, management condition, etc, of existing cultural heritage, and prepare records thereon to prevent the loss of cultural heritage.

Article 11 (Facilitating Informatization of Cultural Heritage)

(1) The Administrator of the Cultural Heritage Administration shall establish and operate an information system on cultural heritage to efficiently utilize investigated data under Article 10 and other necessary data for the preservation and management of cultural heritage, and to enable Korean nationals to readily access and use cultural heritage information.

Article 15 (Support, etc. for Cultural Heritage Protection Activities)

The Administrator of the Cultural Heritage Administration may support or foster related organizations where deemed necessary for the protection, preservation, distribution or enhancement of cultural heritage.

Article 16 (Training of Cultural Heritage Experts)

(1) The Administrator of the Cultural Heritage Administration may train experts to be specialized in the protection, management, maintenance, etc. of cultural heritage.

Article 17 (Facilitating, etc. Cooperation for International Exchanges of Cultural Heritage)

(1) The State shall actively promote information and technical exchanges, human resources exchanges, joint investigations and research, and other activities concerning cultural heritage through cooperation with international organizations related to cultural heritage and other countries.

Article 17-2 (Establishment of UNESCO International Information and Networking Center for Intangible Cultural Heritage in Asia-Pacific Region)

(1) An International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of the United Nations Educational, Scientific and Cultural Organization (hereinafter referred to as "UNESCO") [hereinafter referred to as the "International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region"] shall be established under the control of the Cultural Heritage Administration to promote the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and support activities, etc. to safeguard intangible cultural heritage in the Asia-Pacific Region.

Article 18 (Cooperation for Exchanges of Cultural Heritage between North and South Korea)

(1) The State shall endeavor to increase mutual exchanges and cooperation in the field of cultural heritage between North and South Korea.

Article 19 (Registration and Protection of World Heritage Site, etc.)

(1) The Administrator of the Cultural Heritage Administration may file an application with UNESCO for the registration of Korea's important cultural heritage being as a World Heritage Site, Intangible Cultural Heritage of Humanity, or Memory of the World in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage, the Convention for the Safeguarding of the Intangible Cultural Heritage or UNESCO's programs. In such cases, the Administrator of the Cultural Heritage Administration shall determine procedures, etc. for selecting those to be applied for, in consideration of UNESCO's regulations.

Article 20 (Protection of Foreign Cultural Heritage)

(1) Cultural heritage designated and protected by Acts and subordinate statutes of a foreign country (hereinafter referred to as "foreign cultural heritage") that is a party to the International Convention Concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as the "Convention"), in which the Republic of Korea also participates as a party to preserve cultural heritage and promote friendship with other countries shall be protected in accordance with the Convention and this Act.

Article 21 (Protection of Cultural Heritage in Emergencies)

(1) Where deemed necessary for the protection of cultural heritage at time of war, upheaval, or any emergency equivalent thereto breaks out, the Administrator of the Cultural Heritage Administration may relocate or bury State-owned cultural heritage, designated cultural heritage which is not State-owned cultural heritage, and provisionally designated cultural heritage under Article 32 to or at a safe area, or take other necessary measures or order the owner, holder, possessor, custodian, or management organization of the relevant cultural heritage to relocate or bury it to or at a safe area, or take other necessary measures.

Article 22 (Requests for Support)

The Administrator of the Cultural Heritage Administration or a public official in receipt of his/her order may request necessary support from the heads of related agencies, where necessary for taking measures stipulated under Article 21 (1).

CHAPTER IV STATE-DESIGNATED CULTURAL HERITAGE

Article 24 (Designation of Important Intangible Cultural Heritage)

(1) The Administrator of the Cultural Heritage Administration may designate more valuable intangible cultural heritages as important intangible cultural heritage, following deliberation by the Cultural Heritage Committee.

(2) Where the Administrator of the Cultural Heritage Administration designates any intangible cultural heritages as important intangible cultural heritage pursuant to paragraph (1), he/she shall recognize a holder (including a holding organization; hereinafter the same shall apply) of the important intangible culture heritage.

(3) The Administrator of the Cultural Heritage Administration may additionally recognize another holder of the relevant important intangible cultural heritage, in addition to the holder recognized pursuant to paragraph (2).

(4) Where a holder of important intangible cultural heritage recognized pursuant to paragraph (2) or (3) has a difficulty in properly initiating into his/her skills or artistic talents under Article 41-2, the Administrator of the Cultural Heritage Administration may recognize him/her as an honorary holder, following deliberation by the Cultural Heritage Committee. In such cases, where a holder of important intangible cultural heritage is recognized as an honorary holder, the recognition as the holder of such important intangible cultural heritage shall be deemed revoked at that time.

(5) Necessary matters concerning standards, procedures, etc. for the designation of important intangible cultural heritage under paragraph (1), and matters concerning standards, procedures, etc. for the recognition of holders of important intangible cultural heritage and honorary holders shall be prescribed by Presidential Decree.

Article 28 (Public Announcement and Notice of Designation or Recognition)

(1) Where the Administrator of the Cultural Heritage Administration designates any property as State-designated cultural heritage (including its protective facilities and protection zones), or recognizes any person as a holder or honorary holder of any important intangible cultural heritage pursuant to Articles 23 through 27, he/she shall publicly announce the purport thereof in the Official Gazette, and shall promptly notify the owner, holder, or honorary holder of the relevant cultural heritage of such designation or recognition.

Article 29 (Issuance of Letters of Designation or Recognition)

(2) Where the Administrator of the Cultural Heritage Administration recognizes any person as a holder or an honorary holder of important intangible cultural heritage pursuant to Article 24 (2) through (4), he/she shall issue to the person a letter of recognition as a holder or honorary holder of important intangible cultural heritage.

Article 30 (Time Designation or Recognition Becomes Effective)

The designation or recognition under Articles 23 through 27 shall become effective on the date the owner, holder, honorary holder, possessor, or custodian of cultural heritage is notified of the designation or recognition, while it shall become effective to any person, other than persons notified thereof, on the date public notice thereon is given in the Official Gazette.

Article 31 (Revocation of Designation or Recognition)

(1) Where cultural heritage designated under Article 23, 25 or 26 loses its value as State-designated cultural heritage, or such designation needs to be revoked based on its valuation, the Administrator of the Cultural Heritage Administration may revoke the designation, following deliberation by the Cultural Heritage Committee.

(3) Where an individual holder or honorary individual holder of important intangible cultural heritage is deceased, his/her recognition as a holder or an honorary holder of the cultural heritage is revoked, while if all individual holders of important intangible cultural heritage are deceased, the designation of the important intangible cultural heritage may be revoked, following deliberation by the Cultural Heritage Committee.

(5) Articles 28 and 30 shall apply *mutatis mutandis* to the public announcement and notice concerning the revocation of the designation and recognition of cultural heritage under paragraphs (1) through (4), and the time such revocation becomes effective.

(7) Where the holder of important intangible cultural heritage is notified of the revocation under paragraph (5) and Article 28, he/she shall return the letter of recognition to the Administrator of the Cultural Heritage Administration within 30 days from the date on which such notice is given: *Provided*, That this shall not apply where an individual holder of important intangible cultural heritage is deceased.

Article 41 (Protection and Development of Important Intangible Cultural Heritage)

(1) The State shall protect and develop important intangible cultural heritage for succession to and development of the traditional culture.

(2) The Administrator of the Cultural Heritage Administration shall require holders of important intangible cultural heritage to conduct education for transferal of skills or artistic talent they have (hereinafter referred to as "skills or artistic talent") in order to transfer and preserve important intangible cultural heritage: *Provided*, That this shall not apply in any extenuating circumstance prescribed by Presidential Decree.

(3) The State or a local government may reimburse expenses incurred in initiation into skills or artistic talents under paragraph (2) within budgetary limits, and may permit the gratuitous use of State or public property established or acquired for initiation into skills or artistic talents.

(4) The Administrator of the Cultural Heritage Administration may award a scholarship to persons who receive initiation into skills or artistic talents.

(5) The Administrator of the Cultural Heritage Administration may grant special subsidies to honorary holders of important intangible cultural heritage.

(6) Necessary matters concerning initiation into skills or artistic talents, and the payment of scholarships and special subsidies under paragraphs (2), (4), and (5) shall be prescribed by Presidential Decree.

Article 42 (Administrative Orders)

here the Administrator of the Cultural Heritage Administration or the head of a local government deems it necessary to manage and protect State-designated cultural heritage (including its protective facilities and protection zone; hereafter the same shall apply in this Article), he/she may order to take any of the following measures:

Article 43 (Preparation and Preservation of Records)

(1) The Administrator of the Cultural Heritage Administration, and the Governor of the competent Special Self-Governing Province, the head of the competent *Si/Gun/Gu*, and the head of each management organization shall prepare and preserve records concerning the preservation, management, and details of changes to State-designated cultural heritage.

Article 44 (Regular Investigations)

(1) The Administrator of the Cultural Heritage Administration shall investigate the current state, management, repair and actual circumstances of initiation into State-designated cultural heritage, and other conditions of environmental preservation on a regular basis.

Article 50 (Public Disclosure of Skills or Artistic Talent by Holders of Important Intangible Cultural Heritage)

(1) Unless otherwise provided for in Presidential Decree, a holder of important intangible cultural heritage shall disclose skills or artistic talent of such important intangible cultural heritage to the public at least once a year.

Article 51 (Subsidies)

(1) The State may fully or partially subsidize the following expenses:

4. Expenses incurred in protecting and developing important intangible cultural heritage.

CHAPTER IX CITY/DO-DESIGNATED CULTURAL HERITAGE

Article 70 (Designation of City/Do-Designated Cultural Heritage)

(1) A Mayor/*Do* Governor may designate, as City/*Do*-designated cultural heritage, cultural heritage deemed worthy of preservation, among those under his/her jurisdiction which are not designated as State-designated cultural heritage: *Provided*, That the Mayor/*Do* Governor may designate important intangible cultural heritage as City/*Do*-designated cultural heritage, following prior consultation with the Administrator of the Cultural Heritage Administration, and persons recognized as holders of such intangible cultural heritage shall be chosen from among those who are not holders of important intangible cultural heritage.

(6) Where cultural heritage is deemed worthy of preservation among intangible cultural heritage transferred from North Korean regions, the Administrator of the Cultural Heritage Administration, the *Do* Governor appointed pursuant to Article 5 of the Act on Special Measures for Five North Korean *Dos*, or the chairperson of the Committee on Five North Korean *Dos* established pursuant to Article 7 of the aforesaid Act may recommend the Mayor/*Do* Governor having jurisdiction over the area in which such cultural heritage is currently transferred, to designate them as the City/*Do*-designated cultural heritage.

Article 71 (Establishment of City/Do Cultural Heritage Committees)

(1) A Cultural Heritage Committee (hereinafter referred to as "City/*Do* Cultural Heritage Committee") shall be established under respective Cities/*Dos* to investigate and deliberate on matters concerning the preservation, management, and utilization of cultural heritage under the jurisdiction of the relevant Mayor/*Do* Governor.

Article 72 (Reimbursement of Expenses)

Where City/*Do*-designated cultural heritage or cultural heritage resources designated pursuant to Article 70 (1) and (2) are State-owned or public property, expenses incurred in the preservation thereof shall be reimbursed by the State or the competent local government.

Article 73 (Reporting, etc.)

(2) The State or a local government may fully or partially subsidize expenses incurred in the preservation, management, repair, utilization of, and the preparation of records on City/*Do*-designated cultural heritage or cultural heritage resources which are not State-owned or public property, and the protection and development of intangible cultural heritage.

Article 73 (Reporting, etc.)

(1) Where any of the following cases occurs, the Mayor/*Do* Governor shall report thereon to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree:

Reference

<http://www.law.go.kr/main.html>

II. Intangible Cultural Heritage Inventory

1. National Inventory

Important Intangible Cultural Properties

1) Inventory information

Title of national inventory:

- Important Intangible Cultural Properties
- Folklore materials

2) Number of designated items

Important Intangible Cultural Properties:133 (as of Dec 2013)

3) Frequency of designation

Frequency of designation is not fixed.

4) Date of most recent update

Most Recent inscription:

5) Establishment of an expert advisory panel

According to the Cultural Heritage Protection Act Article 8, ICH committee and ICH expert Committee is established. The members of the two committees are as follows (as of Dec 2013).

List of ICH Committee (11 Members)

| Name | Post | Expertise |
|----------------|-------------------------------|-------------------|
| *YIM, Dawn-hee | Professor, Dongguk University | Folklore |
| Kim, Young-wun | Professor, Hanyang University | Traditional music |

| | | |
|------------------|--|--------------------------|
| KIM, Wun-mee | Director, Hanyang University | Traditional dance |
| PARK, Seong-sil | Director, Research Institute of Nansa Tradional Custumes Former Professor, Danguk University | Traditional crafts |
| PARK, Hyung-chul | Professor | Traditional crafts |
| LEE, Sam-gil | Principal, Shool of Eosan Jakbeob (Educational institute of buddhist ritual) Direcotor, Institute of Buddhist prayer, Bongsun Temple | Buddhist ritual |
| Lee, Young-hee | Former executive director, The Korean Traditional Music Association | Traditional music |
| JEON, Kyung-wook | Professor, Korea Univeristy | Traditional play, Ritual |
| CHOI, Seong-ja | Former editorialist, Hankook Ilbo (Korean Daily Report) | Media |
| CHOI, Eung-chun | Professor, Dongguk University | Traditional crafts |
| HAM, Hanhee | Professor, Chonbuk University | Folklore |

* Chief of ICH Committee

List of ICH Expert Committee Members (22 members)

| Name | Post | Expertise |
|----------------|---|-----------------------------|
| KIM, Se-jong | Chief, Research Division, Dasan Research Institute | Ancestral ritual, Ritual |
| KIM, Yong-deok | Professor, Hanyang University | Buddhist ritual |
| KIM, Eung-gi | Professor, Dongguk University | Buddhist music |

| | | |
|-----------------|---|--|
| PARK, Sang-jin | Professor, Dongguk University | Traditional music |
| SEO, Young-dae | Professor, Inha University | Foklore |
| SON, Hye-won | Craft Expert | Traditonal crafts |
| SHIM, Seung-gu | Professor, Korea National Sport University | Traditional martial arts |
| Yeon, Je-young | Professor, Korea National Sport University | Buddhist ritual |
| LEE, Yu-ra | Professor, Jeonju University | Traditonal crafts (Paper) |
| LEE, Eun-ju | Professor, Andong University | Traditonal crafts (Costume) |
| LEE, Jong-sook | Instructor, Hanyang University | Traditional dance |
| LEE, Joo-hee | Professor, Joongang University | Traditional dance |
| YIM, Mee-sun | Professor, Chonbuk University | Traditional music |
| JANG, Kyung-hee | Professor, Hanseo University | Traditional crafts |
| JEONG, Bok-sang | Professor, Kyungil University | Traditional crafts (Wooden lacquer) |
| JEONG, Hyung-ho | Adjunct Professor, Joongang University | Triaidional play, Ritual |
| JOO, Kyung-mi | Intructor, Seoul National Univerisity | Traditional crafts |
| JOO, Young-ha | Professor, The Academy of Korean Studies | Cuisine |
| CHUN, Hye-sook | Professor, Andong University | Folk literature |
| CHOI, Heon | Professor, Busan University | Traditional music |
| HAN, Young-sook | Instructor, Hanyang University | Traditional music |

| | | |
|---------------|---------------------------------|-------------------|
| HONG, Tae-han | Instructor, Joongang University | Shamanism, Ritual |
|---------------|---------------------------------|-------------------|

6) Responsible governmental organization (national/local governmental)

Cultural Heritage Administration of Korea

2. Designated heritage

National inventory is called to Important Cultural Heritage. There are also inventories by local states or cities.

1) Categories

They must fall under the following categories and have great historical, academic, and artistic significance while possessing salient local colour. Detailed standards are notified by the Administrator of the Cultural Heritage Administration considering transmission value, transmission ability, and transmission environment.

(1) Theatre: puppet shows and mask plays

(2) Music: Jeryeak (music for religious rituals), yeonryeak (music for banquets and parties), daechwita (military music), gagok (lieder), yeongchang (aria) of gasa (lyrics) or sijo (Korean verses), sanjo (instrumental solo), nongak (instrumental folk music), jangga (vulgar songs), minyo (folk songs), muak (court dance and music), beompae (Buddhist ritual hymnals)

(3) Dance: euisikmu (ritual dance), jeongjaemu (court dance), talchum (mask dance), and minsokmu (folk dance)

(4) Artistic Craftsmanship: ceramic crafts, brush and hat making, metalwork, bone and horn crafts, mother-of-pearl crafts, paper making and paper crafts, woodcrafts, architectural crafts, textiles, dyes, precious stone crafts, embroidery, apparel, musical instruments, grass and bamboo crafts, and shamanistic instruments

(5) Other rituals, plays, martial arts, and cuisine

(6) Techniques that are important elements for establishing the artistic accomplishments defined in sub-clauses (1) and (5) or the techniques for making or repairing the tools related therewith.

2) Criteria

To be listed to IICH, an element needs to belong one of the categories above. It should have historical, academic, artistic values. Detailed

standards for inscription is announced by the administrator of CHA in consideration of value, competency, and others.

Criteria for certifying holders and possessing organizations

(1) Holder: Any person who is capable of teaching, preserving and demonstrating the artistic accomplishments or skills of IICH.

(2) Holding organization: Any organization capable of teaching, preserving and demonstrating the artistic accomplishments or skills of IICH in their original form. However, a holding organization is designated only when it is important for an individual to demonstrate the necessary artistic accomplishments or skill of the IICH, or if there are many individuals who can be certified as holders.

(3) Honorary holder: Among holders of IICH, the one who normally has difficulties providing transmission education.

3) Designated heritage items:

133 (as of 2013)

4) Process of Designation

(1) Apply for designation: Applications are submitted by local organizations, and the administrator Cultural Heritage Administration can also use authority to apply items for designation as well. The artistic skill holders must be included in the application.

(2) Investigate for designation: Based on the data submitted by local organizations, a thorough examination is executed by experts in the selected sector.

(3) Examine for designation: After examination, the Cultural Heritage Committee makes the decision whether the item is valid for designation or not.

(4) Notice for designation: The Official Gazette announces notification of designation as an IICH for more than 30 days.

(5) Deliberate for designation: The Cultural Heritage Committee makes the decision after deliberation, whether the selected item is designated or cancelled.

(6) Announce the designation: The result is announced by the Official Gazette to the applicants and local organizations and holders.

| |
|---|
| Designation of Items as IICH and recommendation of holder |
| Possessors are recommended by city mayor or governor |
| Investigation |
| More than three experts of ICH Committee |
| Making investigation reports |
| Results of experts' investigation |
| Examnation of ICH Committee |
| Item to be designanated is examined |
| Notification of designated item and holder |
| The Official Gazette announces notification for designation for more than 3 0 days |
| Deliberation of ICH Committee |
| Evaluation of whether the selected item is designated or cancelled |
| Announcement of designation |
| The Official Gazette announces the result of designation |

5) Cancellation of Designation

When a designated item has lost the value as a national cultural asset, or If there is any special reason the administrator of Cultural Heritage Administration can cancel the designation through the deliberation of the ICH committee.

6) Domains of IICH

Music

Korean traditional music, often called 'national music' was popularly enjoyed and handed down from generation to generation long before Western music was introduced to Korea. The culture of Korea was influenced by China in ancient

times, but Korean music developed in an independent way, clearly distinguished from the music of China and surrounding countries. The most distinguishing characteristic of Korean music is, unlike Western music's symmetrical structure, its distinctive structure of playing technique, 'put out, hoist, tie, and then loosen'. Such structure is not only found in music but is also commonly featured in the sectors of Korean arts such as dance, drama, storytelling, etc. Deep philosophical meaning is suggested from such forms of arts.

Jongmyo jeryeak (No.1): This is the royal music performed during religious ceremonies at ancestral shrines in the Joseon Dynasty. UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2001.

Pansori (No.5): Pansori is a long epic song. A singer tells, sings, and acts the epic story, such as Chunhyangjeon or Simcheongjeon, to the beat of drummer (gosu). UNESCO registered this one-man opera as the Intangible Cultural Heritage of Humanity in 2003.

Jinjusamcheonpo nongak (No.11-1): This is traditional folk art, well preserved in the form of nongak (peasants' music). It successfully displays artistic and historical features in its performances.

Pyeongtaek nongak (No.11-2): It started from a simple tradition of dure nongak, but evolved into a formal performance by adopting the professional dramatic skill of eminent artists. It is unique in that sogo (tabor) is not accompanied by percussion instruments.

Iri nongak (No.11-3): It has the characteristic of Honam region's nongak, very diverse in style with a well-developed melody on the beat. The technique of the dance performed on sogo is very notable.

Gangneung nongak (No.11-4): This is the most representative nongak of the Yeongdong region. It is composed of instruments such as farming tools, gong, janggu, sogo (tabor), beopgo, etc. Sogo and beopgo are clearly distinguished from one another.

Imsilpilbong nongak (No.11-5): A nongak developed in Imsil belonging to the Honam region's style. Gongs and drums are not frequently used, and it is unique to find the performance of hwadong, the instrument that originated in Gyeongnam Province.

Geomungo sanjo (No.16): Geomungo is a traditional Korean harp with six strings, also called 'hyeongeum'. Geomungo sanjo is magnificent solo-performed

music that boasts a masculine moderate beauty. It portrays the human sentiment of joy, anger, love, and pleasure.

Seonsori santaryeong (No.19): Santaryeong is a folk song mainly praising the beauty of nature. It is sung by a group of singers who are standing side by side with small drums in their hands. Its other name, seonsori, comes from the idea that all singers sing as they are standing.

Daegeum jeongak (No.20): Dignified music performed using a daegeum at banquets in the Royal Court, government offices or elegant social clubs. The complex melody and gentle sound generated by vibrating thick bamboo tubes are gems of Daeguem jeongak.

Gayageum sanjo and byeongchang (No.23): It is played with a gayageum(a 12-string zither) to the beat of a janggu (Korean double-headed drum). Gayageum byeongchang is to sing a short poem or aria from Pansori.

Seodo sori (No.29): A folklore and vulgar song, sung in the region of Seodo. The lifestyle and sentiments of the people of Seodo are well-expressed in its melodies.

Gagok (No.30): This is a classical lyric song improvised from fixed forms of original Korean poems. It is sung with the accompaniment of orchestral music. The currently inherited gagok consists of 41 songs(male 26, female 15) including Ujo and Gyemyeonjo.

Gasa (No.41): Gasa is traditional Korean vocal music and it presents songs with long stories. Gasa is primarily sung by a solo vocalist without any accompaniment, but sometimes is performed with instruments as well.

Daegeum sanjo (No.45): This is solo instrumental music played on a daegeum (a large cross flute), usually divided into 4~6 movements. Various melodies such as sinawi or namdomuak are performed gradually from slow to fast rhythm.

Piri jeongak and daechwita (No.46): Piri is a bamboo oboe and Piri jeongak is the varied solo performance of court music. This music performance displayed originality and was distinguished from the general music played at the Court. Daechwita is military music performed when the army parades or returns from war, the king visits the town, and the castle gate is opened or closed.

Namdo deulnoraе (No.51): A fast and delightful music with colorful folklore, inherited from Jindo of Jeollanam-do. It mainly consists of verses of agricultural affairs in rice fields and farms. Unlike other folklore, Jeollanam-do has a simple

and soft style, perhaps due to the characteristic of Jindo, where the soil is very fertile.

Gyeonggi minyo (No.57): There are numerous kinds (12) and diverse characteristics of the folk songs that represent Gyeonggi Province. Gyeonggi Minyo mostly expresses ordinary people's love and sympathy, using lyrical and scenic rhythms. It usually uses do deuri (6 slow beats) or sematch (3 slow beats).

Guryehyangje julpungnyu (No.83-1): Instrumental music inherited from Gurye, the region of Jeollanam-do. It is played with the instruments such as geomungo, gayageum, yanggeum, sepiri, daegeum, haegeum, danso, and janggu.

Irihyangje julpungnyu (No.83-2): Instrumental music inherited from Iri, the region of Jeollabuk-do. The content and formation of instruments are similar to Guryehyangje julpungnyu.

Goseong nongyo (No.84-1): It is the music inherited by peasants in Goseong. Agricultural affairs that began during the summer solstice are the main topics of the music. The crude and tough characteristic of Gyeongnam Province is evoked in the playing of this music.

Yecheon Tongmyeong nongyo (No.84-2): It is the music inherited by peasants in Tongmyeong of Gyeongnam Province. Melody and lyrics are performed in a pastoral and naive way, conveying the atmosphere of their homeland.

Jeju minyo (No.95): Jeju Island's Minyo is very unique in its melodies and accounts perhaps due to its geographical, historical, and social peculiarity. It is treated as very valuable folklore both academically and artistically.

Dance

Korean dance formed on the background of traditional rituals and folkways. It developed from the rise and fall of Buyeo and the confederation of Goguryeo. The dance, performed during rituals, played a significant role in the mutual harmonization between tribes in order to preserve regional stability. This also has been one of the important factors that developed Korean culture and arts. Korean people used to put more priority of integrity than strength, and such concepts have been revealed in dance as well. In dance performance, the mind's spirit was emphasized more than apparent technique. The beauty of empty space was emphasized, rather than splendid movements. Soft and curved lines were

emphasized rather than strong and straight lines, since natural beauty was regarded as the essential character.

Jinju geommu (No.12): A female geommu(sword dance) inherited from the region of Jinju. The original performance methods including forms, dance gestures, and ways of using swords, are well preserved, making it very valuable artistically.

Seungjeonmu (No.21): Four dancing girls are positioned to four directions (north, south, east, and west) with a drum set at the center. They sing as they play drums and dance along to the beat. The performance is splendid and delightful.

Seungmu (No.27): This is one of the most representative folk dances, and is danced in clerical garb. It is a superb dance, harmonized with delicate rhythmic expressions and complexity of dance gestures.

Cheoyongmu (No.39): Among court dances, this is the only dance performed with masks on. It is based on the tale of Cheoyong, who defeated evil spirits by dancing along to the song she composed in the period of the United Silla.

Hakyeonhwadae hapseolmu (No.40): This unique dance tells the story of two little girls, born as lotus flowers, expressing their gratitude with their dance and song after being deeply moved by the grace of the king.

Taepyeongmu (No.92): A dance performed to pray for a country's peace. Its movements are delicate and elegant. Various feet movements and unique dance gestures make it very valuable artistically.

Salpurichum (No.97): This is a dance for spiritual cleansing. A performer wears a white Korean female coat and holds a white scarf to express emotion more clearly while dancing to the melodies of the song.

Drama

Korean traditional drama basically consists of mask drama and puppet drama. Mask drama, often called talchum, was developed in the period of the Three Kingdoms and through the period of Goryeo and Joseon Dynasties. It was inherited by various regions for a long time, and developed unique regional characteristics. In typical form of drama, dance is the main performance, with musical accompaniment. Drama is divided into two parts: gamu, with song; and drama, with speech. Buddhist invocation, musical tune, and dance for exorcism are basically used as accompaniment. Its contents are usually about

priests, aristocrats, and commoners. Byeoksa ritual and exorcism are performed to start the show. Offenses of depraved monks, contempt against aristocrats, and the joys and sorrows of commoners, as well as confrontation and conflict between men and women are portrayed throughout the drama.

Yangju byeolsandaenori (No.2): A mask drama inherited from Seoul and Gyeonggi Province. Witticism is expressed throughout the performance. It contains relatively common daily dialogues to capture the attention of the audience.

Tongyeong ogwangdae (No.6): This is a drama that expresses the most straightforward mockery and satire against aristocrats. The total performance consists of five main madang dramas.

Goseong ogwangdae (No.7): A highly entertaining mask dance performance developed in Goseong. It is similar to the story of other ogwangdae games, but there is no formal ritual performance held in the beginning or end of the game.

Bukcheong sajanoreum (No.15): This is an inherited mask drama in Bukcheong, in which players wear lion masks on New Year's Day. Unlike talchums of other regions, the bamboo flute is frequently used. Rather than expressing speeches and satires, the lion dance and exquisite skills are enjoyed in a pleasurable atmosphere. The performances are generally very strong and dexterous.

Bongsan talchum (No.17): A mask drama performed on Dano festival in Haeseo region. Unlike other mask dramas, there are many quotes and copies from Chinese poetry verses. Dance gestures are very active and the performing movements are splendid and joyful.

Dongnae yaryu (No.18): Yaryu (playing in the field) is a mask drama played by village people. Its name originated from commoners who played in a large field. It is performed on the night of the first month to forecast the year's harvest and wish for a fruitful year.

Gangnyeong talchum (No.34): This mask drama is performed annually during the Dano festival. It consists of seven main parts of dance performances, including lion dance, old priest dance, high official dance, old lady dance, etc.

Suyeong yaryu (No.43): Its contents consist of satire against aristocrats and commoners' life styles including particular issues, such as problems occurring between a wife and mistress. Unlike most other yaryus, it does not include a leper's dance, but a lion dance is performed instead.

Songpa sandaenori (No.49): A mask dance annually performed on New Year's Day, Dano festival, the Buddhist All Souls' Day, and harvest festival.

Pantomime, well-wishing remarks, and jocularities are mixed together in the performance.

Eunyul talchum (No.61): One of the Haeseo talchums performed mostly during the Dano festival or Buddhist All Souls' Day. Unlike other talchums, severe vulgar expressions are condoned and contempt for aristocrats, rather than priests, is especially emphasized.

Hahoe byeolsingut talnori (No.69): A mask drama inherited in Hahoe Village. Mockery of corrupted Buddhists and strong satire against aristocrats are its main contents. Unlike other mask dance performances, there is no ceremony in which the masks are burned at the end.

Gasan ogwangdae (No.73): A folk mask drama inherited from Gasan of Gyeongnam Province. Distinctive dance gestures, which are not seen in any other region, are performed. It is also unique to see five lepers dancing separately

Baltal (No.79): Masks are worn on feet in this drama, and it appears to be derived from the puppet dramas by Namsadang performers of Anseong. A skillful person lies down inside a tent and based on the movements of feet and hands displayed outside, song, dance, and speech are performed to the audience.

Jindo dasiraegi (No.81): A drama played all night in the house of mourning in the Jindo region. Pallbearers comfort the person who is mourning for the deceased a night before the coffin is to be carried out. This funeral bier game is very dramatic and performers are invited to pray for the dead rebirth in paradise.

Folk Games

Folk games enjoyed by our ancestors have more than just a literal meaning of 'not working but having fun'. Folk games feature the highly valuable synthetic art forms of music, literature, and religion. Folk game might look similar to dramas, but unlike dramas, they are not only to be shown to an audience. Traditional Folk games are especially meaningful because they were meant for all local inhabitants, to be the main subjects who produce fun and enjoyment together. Folk game are generally divided into three big categories: Folk games that commoners share for amusement and enjoyment after finishing hard labor to wish for great harvest, Folk games for celebrating important holidays such as

New Year's Day and the Dano festival, and lastly, Folks games in which teams match up against each other.

Namsadang nori (No.3): A traditional folk game performed mainly for commoners from the late period of Joseon Dynasty. Drama, song, and dance were performed in synthetic composition of six major arts such as playing instrument, spinning bowl, ground stunt, tightrope, mask dance, and puppet drama.

Ganggang sulrae (No.8): An eminent female game inherited from the south sea regions of Jeollanam-do. With a synthetic combination of folk song and amusement, it boasts a high level of artistic culture.

Andong chajeonori (No.24): A folk game performed before or after New Year's Day in Andong region. It is a battle game of males, displaying the unique warlike spirit of Andong region. Joyful and fun atmosphere is highly motivated.

Yeongsan soemeoridaegi (No.25): A traditional folk game performed to pray for a fruitful year in Yeongsan. Under the direction of a captain riding on the head of an ox, the game is won when the opponent's ox head falls to the ground.

Yeongsan juldarigi (No.26): An agricultural ceremonial game based on faith in dragons and snakes. During the ceremony, people forecast whether it will be a year of good or bad harvest, and pray for abundance. This folk game is especially meaningful because all villages participate.

Gwangju Chilseok gossaumnori (No.33): A male group game performed before or after New Year's Day, usually in the regions of Jeollanam-do. The game is won when the opponent's loop falls to the ground. When the game is tied, groups rematch at a tug of war on February 1.

Jultagi (No.58): This is a game in which a ropewalker displays various skills with speech and gestures on a tight rope. The fundamental movement of tightrope walking is to walk on the rope, then gradually walk backward, jump with one foot, sit and lie down, and often amuse the audience by pretending to fall down.

Jwasuyeong eobangnori (No.62): A game enjoyed generally by fishermen, inherited from Dongnae, Busan. Women also enjoy the festive and entertaining atmosphere.

Miryang baekjungnori (No.68): A game in which farm servants are granted a day off to have fun after busy and hard agricultural labor. Also known as 'homissitgi(washing off hoes)', this game is commonly found in the farmlands.

Gijisi juldarigi (No.75): One of agricultural rituals performed to prevent disaster and pray for a fruitful year. The cooperative minds and lifestyles of farmers are portrayed in playing a tug of war.

Rites

A rite is a religious ceremony executed in definite formality, in the dwellings of gods, Sacrifice to ancestors is commonly performed as well as religious prayers. Korea's ancient civil religion was based on shamanism. When advanced religions such as Buddhism and Confucianism were introduced, shamanism was harmonized with those two major religions and maintained its pulse in a complex form. The fundamental ritual conduct of shamanism was exorcism, but our ancestors turned such a serious religions rite into a joyful, harmonious, and entertaining ceremony. Since Confuciansim and Buddhism were accepted on the basis of the civil unconsciousness of shamanism, religion and shamanism existed together historically. Such religious phenomena contributed to the development of the Korean culture of religion, in national and civil rites and sacrifices.

Eunsan byeolsinje (No.9): A folk festival held to comfort the souls of Baekje soldiers and to pray for the prosperity and peace of the village. It boasts the largest scale in the country and synthetic rites: combining local and national customs.

Gangneung danoje (No.13): A historical village festival which mainly focuses on religious service offered for agricultural prosperity and village's peace. Various folk games and cultural events are performed centering Dano sacrifice and Gwanno mask drama, UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2005.

Gyeongsan Jain danoje (No.44): A sacrificial rite for local guardian deity with a long history of tradition. It accompanies peculiar mask parade, now represents significant local culture that includes superb artistic dance movement.

Yeongsanjae (No.50): As one of the rites for a soul's way to Providence in Buddhism, it has the symbolic meaning of reemerging from the Great Buddha's reflection. To praise the good deeds of Buddha and give sacrifice to souls, dances are performed on diverse instruments.

Jongmyojerye (No.56): Jongmyojerye, which expresses the spirit of 500 years of the Joseon Dynasty, in solemn ritual ceremony, represents the figure of national

rite performed by ancestors. UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2001.

Yangju sonorigt (No.70): An exorcism rite performed on New Year's Day and before the coming of spring for the prosperity and fruitfulness of the family in the next year. The performance begins with the dialogue of the shaman and groom, tune and remarks, the dance of the groom, and finally ends with the movement of an ox. Commoners' refining of long lyrics makes it very literarily valuable.

Jeju Chilmeoridang yeongdeunggut (No.71): A shaman rite to pray to the god of the sea for woman divers to catch precious treasures. This rite reflects the regional tradition of Jejudo(island), including the distinctive figure of woman divers and folk life.

Jindo ssitgimgut (No.72): A rite inherited from the region of Jindo preserving the originality of Korean shamanism.

Donghaean byeolsingut (No.82-1): A village exorcism performed to pray for a big haul in the regions near the East Sea. Festive, recreational and artistic functions are displayed, as well as the religious function.

Seohaean baeyeonsingut and daedonggut (No.82-2): A unique form of village exorcism inherited in the regions near the West Sea. It reflects the characteristics of fishing cultures.

Wido ttibaetnori (No.82-3): A unique rite for a big haul off Wido(island), which is famous for being a large fishery of the yellow corvina. Male agricultural music performance, female song and dance, and sailing as well as its magnificent scales, catch people attention.

Namhaean byeolsingut (No.82-4): This rite has unique musical characteristics and ritual structures. Festive and artistic functions and the figure of local folks' faith are well preserved in this original community game.

Seokjeondaeje (No.85): An official rite performed in a Confucian shrine. It was served twice a year: February and August.

Hwanghaedo Pyeongsan sonoreumgut (No.90): Although it is a game performed by professional shamans, the strong characteristic of Buddhism is also portrayed. Folk people gathered to pray together for prosperity.

Gyeonggido dodanggut (No.98): It is a village exorcism, which may be considered a community faith practiced in the Gyeonggi area. Do-dang exorcism has been performed by hereditary shamans including sorcerer and sorceress,

with a focus on songs and dances, and has especially contributed to the development of music and dance.

Seoul saenamgut (No.104): A traditional exorcism rite performed exclusively for the noble class and aristocrats in the Seoul region. Religious features of shamanism are mixed with Buddhism and Confucianism. It includes court elements such as splendid ornaments, elegant dance gestures, and delicate ritual instruments.

Sajikdaeje (No.111): Sajik symbolizes the sovereignty of the nation and national rites were offered to the god of land and grain. When the nation was newly established, it was proper to give sacrifice to ancestors first, praying for abundance for people to live in peace.

Martial Art

It is known that there were numerous original Korean martial arts historically, but unfortunately, most of them were forgotten or not preserved. However, archery, Korean wrestling, and Taekkyeon have been impressively transmitted from generation to generation up to the present. Taekkyeon is the only martial art designated as an IICH.

Taekkyeon (No.76): A folk traditional martial art handed down from the ancient era of the Three Kingdoms. The actions of hands and feet are interacted with the muscles of the body to generate smooth movements to dominate an opponent and defend oneself. Taekkyeon also boasts artistic features, such as choreographed movements to music.

Handicrafts

Our ancestors self-manufactured and used most of the necessary tools for daily life. They made vessels with clays, wove textures with glue and bark to make clothes, and lived in houses they built of wood. When metal cultures of bronze and iron arrived, they started to produce accessories and weapons as well as practical tools.

The culture of crafts rapidly developed, especially in the periods of ancient states, when sovereignty needed to be consolidated. Buddhist culture introduced in this period also gave a great influence to the development of handicrafts. In this period, the foundation for various traditional crafts was provided in the fields of

ornaments, such as golden crowns and earrings, which symbolized the authority of the royal family, and materials for Buddhist rites, such as altar fittings, temple bells, and moreover, architectural techniques in building temples and folk houses. Since the development of handicrafts was very necessary in the national system, the governments established organizations to be in charge of production and management of crafts firsthand. Numerous artisans were also trained by this system.

(1) Ceramic Crafts

Ceramic crafts involve the technique of making porcelain, china, and tile out of fired clay in a kiln. Sagijang, onggijang, and jewajang are designated as Important Intangible Cultural Heritage.

Earthenware is made by firing clay with viscosity at a temperature of 600 to 800 degrees centigrade, or sometimes even 1,000 degrees centigrade. The oldest earthenware included those that were just dried under the sun without firing. This type of earthenware was only made for a certain period of time in a few regions. In early periods, filtering clays were not made, and earthenware was made by firing in the low 600 degrees without the use of a kiln.

As man's ingenuity increased, not only was the way of kneading clay improved, but kilns also began to be built that could withstand the heat needed for firing. This heat ranged from 1,100 to 1,200 degrees centigrade. Gradually, the foundation to change from earthenware into china and porcelain was prepared.

Jewajang (No.91): Artisans created tiles to cover the top of traditional buildings to prevent inundation. These tiles also served the ornamental function of increasing a building scenic beauty.

Onggijang (No.96): Onggijang created pottery with a dark brown glaze to store food and for fermentation. The sentiment of Korean people with forms of beauty and roughness is conveyed through these works.

Sagijang (No.105): Artisan who created porcelain in Joseon Dynasty period. Korean culture of china and porcelain was developed as artisan filled sentiment of commoners and fragrance of elegant scholars into the works.

Beonwajang (No.121): A tiling craftsman is an artisan who skilfully wraps the roof with tiles. The tiling technology was greatly developed in the Three-Dynasty

period, especially by 'tiling masters' who also went over to Japan and spread the technology there.

(2) Metal Crafts

The beauty of metal crafts is expressed in materials such as gold, silver, bronze, and steel. Metal-craft is a technique to create and ornament utensils by the methods of casting or forging with various metals. The measurement of technique depends on the handicraft skill and artistic ability of the artisan who dexterously handles the metals.

The metal processing technique is divided into three sectors: First, forging to make the form, by hammering heated steel. Second, casting to make a form by filling the melted rusty water into the gadget. Third, ornamenting to finish the decorations on the surface of the formed metal utensil. Various metal crafts produced by these procedures result in unique molded beauty depending on the characteristics of the materials and methods of manufacturing.

There are various metal-craft products, from ritual supplies that represent historical royal ornaments, to practical tools used by commoners.

Eight significant metal crafts are currently designated as Important Intangible Cultural Heritage.

Jogakjang (No.35): The skill of jogakjang in ornamenting various decorations on the surface of metal utensils is one of the most representative techniques in Korean metal crafts.

Jangdojang (No.60): Jangdo is a small knife carried in the pocket for protection or ornamentation in daily life. An artisan who makes it is called Jangdojang.

Duseokjang (No.64): Artisans manufacture metal ornaments, such as hinges that are attached to wooden furniture to strengthen coherent parts, and locks or loops for opening and locking doors.

Baekdong yeonjukjang (No.65): An artisan carved decorations on yeonjuk, a tobacco pipe tip, and pot, which contain tobacco leaves. Nickel and paulownia leaves are used as materials.

Yugijang (No.77): A lump of brass made by melted rusty water is hit numerous times by workers' hammers. Ultimately, a beautiful vessel is created by Yugijang (an artisan who makes vessels out of brass).

Ipsajang (No.78): The Ipsa technique was greatly developed in the Goryeo Dynasty period. It is a method of ornamentation in which carvings in the cracks of metal surface are made, and gold or silver lines are added.

Geumsok hwaljajang (No.101): Metal printing technique originated in the Goryeo Dynasty period for the first time in the world. This traditional craft skill clearly shows Korean people's excellence in science.

Jucheoljang (No.112): The skill of the artisan, Jucheoljang, to make various utensils by melting steel, is very important in the casting technique of Korean metal crafts.

(3) Wood crafts

Wood crafts include techniques for building structures, manufacturing various utensils by cutting and sharpening woods, searing the surface of utensils, and ornamenting with shells, ox horn or varnishing with lacquer. From ancient times, wood was used for building houses and making practical tools, instruments, and various utensils. Due to such life conditions, the skill of handling wood also developed significantly. Wood crafts were founded in Korea's natural environment and reserved an important part of traditional culture even to the present day.

Daemokjang is an artisan who makes the essential part of architecture by erecting pillars and putting rafters.

Somokjang manufactures supplementary materials such as equipment or furniture. Artisans used bamboo to manufacture Korean male traditional hats and soldered the surface of bamboo to decorate or create bows and arrows.

Shell and ox horn are often used to decorate various forms on the surface of utensils made of wood. Bamboo and sinew are used to manufacture bows and arrows. The Paulownia tree was carved to make instruments that create sound. After shaping by these methods, products are ultimately finished with the addition of varnishing with lacquer. This traditional woodcraft method is a very important technique in manufacturing furniture or instruments.

Numerous items are currently designated as Important Intangible Cultural Heritage.

Gannil (Ipja) (No.4): Artisans complete gat by painting on the whole section and soldering by silk thread or bamboo slices.

Gannil (Yangtae) (No.4): Yangtae is the section of gat (traditional Korean hat for males) that blocks the sun. It is made by weaving cloven bamboo, which is thinner than noodles.

Najeonjang (No.10): Najeon is a traditional handicraft technique to ornament the product surface by putting small slices of shells in various forms or attaching thinly cut silsangsa.

Nakjukjang (No.31): Artisans carve paintings or letters ornamentally by soldering on the surface of various utensils made of bamboo.

Akgijang (No.42): Artisans manufacture traditional instruments. The technique includes making string instruments and putting drum skin on a drum.

Gungsijang (No.47): Artisans make bows and arrows. Gungjang makes bows and sijang makes arrows.

Dancheongjang (No.48): A sublime artisan paints various forms to display the dignity and sacredness of wooden building.

Chaesangjang (No.53): Bamboo is thinly cloven, dyed by various colors, and then woven in geometrical patterns. This traditional handicraft has a splendid color structure and requires elaborate manufacturing skill.

Somokjang (No.55): Artisans manufacture wooden furniture and products that can be used practically in daily life. Simple structure and natural beauty are characteristics of these wood crafts.

Daemokjang (No.74): An artisan was made responsible for the whole procedure of architecture in design, construction, and supervision. Master carpenters were positioned to assist Daemokjang.

Badijang (No.88): Artisans manufacture badi, a weaving tool necessary to weave traditional textiles such as cotton, hemp, ramie, and silk.

Jeontongjang (No.93): Artisans manufacture barrels for arrows. Bamboo is mostly used, as well as the Paulownia tree, paper, and fish skin.

Sobanjang (No.99): Artisans manufacture dining tables, displaying the attributes of Korean people's eating culture. The figure and style of soban differed according to location.

Wanchojang (No.103): Artisans make utensils from rushes (plants grown in wetlands). Since it is easy to dye and adjust the thickness, rushes make very good materials to be used in making utensils without specific tools.

Gakjang (No.106): Artisans carve letters on wooden plates. 'Mugujeonggwang Daedaranigyeong' from the Silla Dynasty period is known as the oldest wooden plate.

Mokjogakjang (No.108): Artisans manufacture various handicrafts with wood. Beautiful and strong trees, such as the Paulownia tree, pine, fir, ginkgo, zelkova, and locust tree are mostly used as materials.

Hwagakjang (No.109): Hwagak is a transparent plate made by thinly grinded ox horn with various colors added. It was used by the royal family in the Joseon Dynasty.

Yundojang (No.110): Artisans manufacture compasses used in finding one's bearings, geomancy, or astronomy.

Chiljang (No.113): Some artisans hold the skill of raising the gloss and transparency of lacquer and refining by removing dirt.

Yeomjang (No.114): Artisans make bamboo streaks. Manufacturing bamboo streaks takes over 10,000 hand movements, and a long time to be finished.

Bulhwajang (No.118): Buddhist paintings, like Buddhist towers and statues, are worshiped by Buddhists. The types of the paintings may be classified into hanging painting, perpendicular painting, wall painting, etc. In particular, hanging paintings are sometimes enshrined as a major object of Buddhist worship during relevant religious ceremonies.

(4) Fiber Crafts

Fiber crafts use various textiles and threads to manufacture suits, garments, ornaments and accessories. Since clothing has always been a fundamental necessity in human life, fiber craft took a major role in the making of clothes, historically. In modern days, mechanical skill has developed significantly, and the traditional handicraft of manufacturing textiles is gradually vanishing.

In fiber crafts, traditional skills of weaving, dyeing, sewing, knotting and embroidery are all performed. Jikjo is frequently used, which means to weave textiles by drawing out threads from ramie plant, cotton plant, hemp grass or cocoon. Various fiber crafts are designated as Important Intangible Cultural Heritage.

Hansan mosijjagi (No.14): Korea's representative textiles for summer, which were woven horizontally by hanging threads and cloven ramie on a loom. These ramie plants are produced in the Hansan region.

Maedeupjang (No.22): Artisans make ornaments or toys by knotting thick and thin braids in various forms. Those braids are made by twisting, attaching, and dyeing cotton threads.

Najuui saetgolnai (No.28): This represents the technique of knitting cotton, and originated in the Naju region. Traditional textiles were woven of threads drawn out from a cotton plant, which symbolized the people of Korea.

Gokseongui dolsilnai (No.32): This represents the work of knitting hemp cloth, and originated in the Gokseong region. Hemp plants of Gokseong are famous for their thin and fine quality.

Jasujang (No.80): Jasu is a shaping activity to display embroidered designs on fabric by weaving various colors of threads into a needle. The contents include, from small practical items to religious and artistic works.

Myeongjujagi (No.87): Myeongju (silk) is texture without any pattern. It is knitted from silk threads that are unraveled from a cocoon. Cocoons are put in boiling water, pulled up by brass chopsticks, and ultimately used to make silk threads.

Chimseonjang (No.89): Artisans cut out textures and make clothing by sewing. In the Joseon Dynasty period, chimseonjangs were positioned in the Royal Court to make clothes for the king and queen.

Nubijang (No.107): Nubi is a sewing skill to put cottonwool or fur in-between the right and left side of a texture to strengthen and keep clothing warm. It shows the wisdom of women in old times, who bore long and cold winters sagaciously.

Yeomsaekjang (No.115): Artisans dye textures with natural ingredients. Indigo leaves and lime powders are mixed, then put into a jar, left for about a month, then finally used to make dyestuffs.

Geumbakjang (No.119): A gold foil master is a master craftsman who can use thin gold foils to print various patterns on textile fabrics. The gold foiling technology utilizes such appreciative eyes as can select and arrange patterns according to the formation of costumes.

(5) Fur and Leather Crafts

Fur and leather craftwork include skills using leather or the fur of animals. Various crafts are currently designated as Important Intangible Cultural Heritage.

Gannil (Chongmoja) (No.4): Chongmoja is manufactured by knitting moja, the upper part of gat with malchong (horsehair).

Tanggeonjang (No.67): Artisans manufacture tanggeon, which is worn on manggeon to support gat. It is also manufactured with horsehair and is usually worn indoors.

Manggeonjang (No.66): Artisans make manggeon with horsehair. Manggeon is a headband worn about the forehead to prevent hairs from falling after tying a topknot.

Hwahyejang (No.116): Artisans manufacture traditional shoes, including 'hwa', shoes with a neck and 'hye', shoes without a neck, during the Joseon Dynasty period.

(6) Paper Crafts

Paper craftwork includes skills to manufacture paper by traditional methods and to ornament or make various utensils using those papers. Currently, the picture mounting master, who produces hanging scrolls and folding screens through affixing paper and silk onto letters and pictures, and the Korean paper master, who produces Korean paper, are designated as important intangible cultural assets

Baechoopjang (No.102): Artisans make wall scrolls and folding screens by attaching paper and silk on letters or paintings with traditional skill. These beautiful utensils were used practically and were easily preserved.

Hanjijang (No.117): A Korean paper master is a craftsman who produces traditional Korean paper. The craftsman manufactures the Korean paper through using paper mulberry and hibiscus as the main materials and applying their highly developed technology and long experience.

(7) Stone Crafts

Stone craftwork includes skills to manufacture crafts from various kinds of stone, including jade. Jade is the most representative jewelry developed in Oriental cultures, with gold and silver. It was used as a material for various ornaments and handicrafts.

Okjang (No.100): Artisans make various craftworks with jade. Jade was the finest jewel, only to be used for the king and queen.

Seokjang (No.120): Master craftsmen who produce such stoneware as Buddhist statue, stone pagoda and stone bridge standing on the premises of old temples and palaces are called stone work masters. They use such handiwork tools as hammer and chisel to inspire life into stones, creating and developing a high standard of stone work cultures.

Cuisine

Clothing, food, and dwellings are regarded as fundamental elements of living. The most important one among these three is food.

The cultural dispositions of Korea's dietary life differed according to the four seasons and regional conditions, such as mountain and plain, riversided and islands, etc. Food culture could also differ according to the temperature difference of north and south, wealth and poverty, and social position. It developed and declined depending on social changes.

Cuisine for the Royal Court in the Joseon Dynasty period and provincial wine that was uniquely brewed with natural ingredients and local specialties were designated as IICH.

Joseonwangjo gungjungeumsik (No.38): A traditional cuisine table prepared for the royal family in the Joseon Dynasty. The main dishes included healthy royal meals as well as porridge, noodles, and dumplings.

Munbaeju (No.86-1): This is a wine inherited from the region of Pyeongan-do. It was given such a name because its fragrance is similar to that of munbae fruits.

Meoncheon dugyeonju (No.86-2): This is a wine brewed with azalea, which is also known as dugyeonhwa. It is light brown colored, sweet-flavored, and has the incredible fragrance of sweet azalea.

Gyeongju Gyodong beopju (No.86-3): This is a wine traditionally brewed in the house of the Choi family, located in Gyeongju. Beopju is soaked in a well, which is in the Choi family garden and boasts its famous taste.

Designation Status of Important Intangible Cultural Heritage

| Field | Designated Items |
|-------------|---|
| Music | <ul style="list-style-type: none"> •Jongmyo jeryeak, Piri jeongak and daechwita •Geomungo sanjo, Daegeum jeongak, Gayageum sanjo and byeongchang, Gagok, Gasa, Daegeum sanjo, Guryehyangje julpungnyu, Irihyangje julpungnyu. •Pansori •Jinjusamcheonpo nongak, Pyeongtaek nongak, Iri nongak, Gangneung nongak, Imsilpilbong nongak •Namdo deulnora, Goseong nongyo, Yecheon Tongmyeong nongyo •Seonsori santaryeong, Seodo sori, Gyeonggi minyo, Jeju minyo |
| Dance | <ul style="list-style-type: none"> •Jinju geommu, Seungjeonmu, Cheoyongmu, Hakyeonhwdae hapseolmu, Taepyeongmu •Seungmu, Salpulichum |
| Drama | <ul style="list-style-type: none"> •Yangju byeolsandaenori, Songpa sandaenori •Tongyeong ogwangdae, Goseong ogwangdae, Dongnae yaryu, Suyeong yaryu, Hahoe byeolsingut talnori, Gasan ogwangdae •Bukcheong sajanoreum, Bongsan talchum, Gangnyeong talchum, Eunyul talchum •Jindo dasiraegi •Baltal |
| Folk game | <ul style="list-style-type: none"> •Namsadang nori, Jultagi •Ganggang sulrae •Yeongsan juldarigi, Gijisi juldarigi •Andong chajeonnori, Yeongsan soemeoridaegi, Gwangju Chilseok gossaumnori •Jwasuyeong eobangnori, Miryang baekjungnori |
| Rites | <ul style="list-style-type: none"> •Yeongsanjae, Jongmyojerye, Seokjeondaeje, Sajikdaeje •Eunsan byeolsinje, Gangneung danoje, Gyongsan Jain danoje, Yangju sonorigit, Hwanghaedo Pyeongsan sonoleumgut, Gyeonggido dodanggut, Seoul saenamgut •Jeju Chilmeoridang yeongdeuggut, Donghaean byeolsingut, Seohaean baeyeonsingut and daedonggut, Wido ttibaetnori, Namhaean byeolsingut •Jindo ssitgimgut |
| Martial Art | <ul style="list-style-type: none"> •Taekkyeon |
| Handicrafts | <ul style="list-style-type: none"> •Jewajang, Onggijang, Sagijang, Beonwajang •Jogakjang, Jangdojang, Duseokjang, Baekdong yeonjukjang, Yugijang, Ipsajang, Geumsok hwaljajang, Jucheoljang •Gannil(Yangtae/lpja), Najeonjang, Nakjukjang, Akgijang, Gungsijang, Dancheongjang, Chaesangjang, Somokjang, Daemokjang, Badijang, Jeontongjang, Sobanjang, Wanchojang, Gakjang, Mokjogakjang, Hwagakjang, Yundojang, Chiljang, Yeomjang, Bulhwajang •Hansan mosijjagi, Maedeupjang, Najuui saetgolnai, Gokseongui dolsilnai, Jasujang, Myeongjujjagi, Chimseonjang, Nubijang, Yeomsaekjang, Geumbakjang •Gannil(Chongmoja), Manggeonjang, Tanggeonjang, Hwahyejang •Baecheopjang, Hanjijang •Okjang, Seokjang |
| Cuisine | <ul style="list-style-type: none"> •Joseonwangjo gungjungeumsik •Munbaeju, Myeoncheon dugyeonju, Gyeongju Gyodong beopju |

8) List of Important Intangible Cultural Heritage

| No. | Designation No. | Name of Intangible Cultural Heritage | Region | Designated Day |
|-----|-----------------|---|-------------------|----------------|
| 1 | No.1 | Jongmyo Jeryeak (Royal Ancestral Ritual Music at Jongmyo Shrine) | Seoul | 1964-12-07 |
| 2 | No.2 | Yangju Byeolsandae Nori (Mask Dance of Yangju) | Gyeonggi-do | 1964-12-07 |
| 3 | No.3 | Namsadang Nori (Namsadang Play) | Seoul | 1964-12-07 |
| 4 | No.4 | Gannil (Horsehair Hat Making) | Nation Wide, etc. | 1964-12-24 |
| 5 | No.5 | Pansori (Epic Chant) | Nation Wide, etc. | 1964-12-24 |
| 6 | No.6 | Tongyeong Ogwangdae (Mask Dance of Tongyeong) | Gyeongsangnam-do | 1964-12-24 |
| 7 | No.7 | Goseong Ogwangdae (Mask Dance of Goseong) | Gyeongsangnam-do | 1964-12-24 |
| 8 | No.8 | Ganggangsullae (Circle Dance) | Jeollanam-do | 1966-02-15 |
| 9 | No.9 | Eunsan Byeolsinje (Village Ritual of Eunsan) | Chungcheongnam-do | 1966-02-15 |
| 10 | No.10 | Najeonjang (Mother-of-pearl Inlaying) | Nation Wide, etc. | 1966-06-29 |
| 11 | No.11 | Nongak (Farmers' Performance) | Nation Wide, etc. | 1966-06-29 |
| 12 | No.11-1 | Jinju-Samcheonpo Nongak (Jinju-Samcheonpo Farmers' Music) | Gyeongsangnam-do | 1985-12-01 |
| 13 | No.11-2 | Pyeongtaek Nongak (Pyeongtaek Farmers' Music) | Gyeonggi-do | 1985-12-01 |
| 14 | No.11-3 | Iri Nongak (Iri Farmers' Music) | Jeollabuk-do | 1985-12-01 |
| 15 | No.11-4 | Gangneung Nongak (Gangneung Farmers' Music) | Gangwon-do | 1985-12-01 |
| 16 | No.11-5 | Imsil-Pilbong Nongak (Farmers' Music of Imsil- Pilbong) | Jeollabuk-do | 1988-08-01 |
| 17 | No.12 | Jinju Geommu (Sword Dance of Jinju) | Gyeongsangnam-do | 1967-01-16 |
| 18 | No.13 | Gangneung Danoje (Dano Festival of Gangneung) | Gangwon-do | 1967-01-16 |
| 19 | No.14 | Hansan Mosi Jjagi (Fine Ramie Weaving of Hansan) | Chungcheongnam-do | 1967-01-16 |
| 20 | No.15 | Bukcheong Saja Noreum (Lion Play of Bukcheong) | Seoul | 1967-03-31 |
| 21 | No.16 | Geomungo Sanjo (Free-style Geomungo Solo) | Seoul | 1967-06-16 |
| 22 | No.17 | Bongsan Talchum (Mask Dance of Bongsan) | Seoul | 1967-06-16 |
| 23 | No.18 | Dongnae Yaryu (Field Play of Dongnae) | Busan | 1967-12-21 |
| 24 | No.19 | Seonsori Santaryeong (Folk Song of the Mountain Performed in a Standing Position) | Seoul | 1968-04-18 |

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|----|-------|--|-------------------|------------|
| 25 | No.20 | Daegeum Jeongak (Ceremonial Music with Large Transverse Flute) | Seoul | 1968-12-21 |
| 26 | No.21 | Seungjeonmu (Victory Dance) | Gyeongsangnam-do | 1968-12-21 |
| 27 | No.22 | Maedeupjang (Decorative Knot Making) | Seoul | 1968-12-21 |
| 28 | No.23 | Gayageum Sanjo and Byeongchang (Free-style Gayageum Solo and Singing Accompanied by Instruments) | Seoul | 1968-12-21 |
| 29 | No.24 | Andong Chajeon Nori (Chariot Battle of Andong) | Gyeongsangbuk-do | 1969-01-07 |
| 30 | No.25 | Yeongsan Soemeori Daegi (Wooden Bull Fight of Yeongsan) | Gyeongsangnam-do | 1969-02-11 |
| 31 | No.26 | Yeongsan Juldarigi (Tug-of-war of Yeongsan) | Gyeongsangnam-do | 1969-02-11 |
| 32 | No.27 | Seungmu (Monk's Dance) | Seoul | 1969-07-04 |
| 33 | No.28 | Naju Saetgollai (Cotton Weaving of Naju) | Jeollanam-do | 1969-07-04 |
| 34 | No.29 | Seodo Sori (Folk Song of Seodo) | Seoul | 1969-09-27 |
| 35 | No.30 | Gagok (Lyrical Song) | Seoul | 1969-11-10 |
| 36 | No.31 | Nakjukjang (Bamboo Pyrography) | Jeollanam-do | 1969-11-29 |
| 37 | No.32 | Gokseong Dolsillai (Hemp Weaving of Gokseong) | Jeollanam-do | 1970-07-22 |
| 38 | No.33 | Gwangju Chilseok Gossaum Nori (Loop Fight of Gwangju) | Gwangju | 1970-07-22 |
| 39 | No.34 | Gangnyeong Talchum (Mask Dance of Gangnyeong) | Seoul | 1970-07-22 |
| 40 | No.35 | Jogakjang (Metal Engraving) | Seoul | 1970-07-22 |
| 41 | No.38 | Joseon Wangjo Gungjung Eumsik (Royal Cuisine of the Joseon Dynasty) | Seoul | 1970-12-30 |
| 42 | No.39 | Cheoyongmu (Dance of Cheoyong) | Seoul | 1971-01-08 |
| 43 | No.40 | Hak Yeonhwadae Hapseolmu (Crane Dance and Lotus Flower Dance) | Seoul | 1971-01-08 |
| 44 | No.41 | Gasa (Narrative Song) | Seoul | 1971-01-08 |
| 45 | No.42 | Akgijang (Musical Instrument Making) | Nation Wide, etc. | 1971-02-24 |
| 46 | No.43 | Suyeong Yaryu (Field Play of Suyeong) | Busan | 1971-02-24 |
| 47 | No.44 | Gyeongsan Jain Danoje (Dano Festival of Jain, Gyeongsan) | Gyeongsangbuk-do | 1971-03-16 |
| 48 | No.45 | Daegeum Sanjo (Free-style Large Transverse Flute Solo) | Nation Wide, etc. | 1971-03-16 |
| 49 | No.46 | Piri Jeongak and Daechwita (Ceremonial Music with Small Flute and Military Band Music) | Seoul | 1971-06-10 |
| 50 | No.47 | Gungsijang (Bow and Arrow Making) | Nation Wide, etc. | 1971-09-13 |
| 51 | No.48 | Dancheongjang (Dancheong Painting) | Nation Wide, etc. | 1972-08-01 |
| 52 | No.49 | Songpa Sandae Nori (Mask Dance of Songpa) | Seoul | 1973-11-11 |
| 53 | No.50 | Yeongsanjae (Celebration of Buddha's Sermon on Vulture Peak Mountain) | Seoul | 1973-11-05 |

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|----|---------|--|---------------------------------|------------|
| 54 | No.51 | Namdo Deullorae (Farmers' Song of Jeollanam-do) | Jeollanam-do | 1973-11-05 |
| 55 | No.53 | Chaesangjang (Bamboo Case Weaving) | Jeollanam-do | 1975-01-29 |
| 56 | No.55 | Somokjang (Wood Furniture Making) | Nation Wide, etc. | 1975-01-29 |
| 57 | No.56 | Jongmyo Jerye (Royal Ancestral Ritual at Jongmyo Shrine) | Seoul | 1975-05-03 |
| 58 | No.57 | Gyeonggi Minyo (Folk Song of Gyeonggi Area) | Seoul | 1975-07-12 |
| 59 | No.58 | Jultagi (Tightrope Walking) | Gyeonggi-do | 1976-06-30 |
| 60 | No.60 | Jangdojang (Decorative Dagger Making) | Jeollanam-do | 1978-02-23 |
| 61 | No.61 | Eunyul Talchum (Mask Dance of Eunyul) | Incheon | 1978-02-23 |
| 62 | No.62 | Jwasuyeong Eobang Nori (Fishing Village Festival of the Left Naval Headquarters) | Busan | 1978-05-09 |
| 63 | No.64 | Duseokjang (Metal Craft) | Nation Wide, etc. | 1980-11-17 |
| 64 | No.65 | Baekdong Yeonjukjang (Nickel-Copper Pipe Making) | Jeollabuk-do | 1980-11-17 |
| 65 | No.66 | Mangeonjang (Horsehair Headband Making) | Jeju-do | 1980-11-17 |
| 66 | No.67 | Tanggeonjang (Horsehair Hat Making) | Jeju-do | 1980-11-17 |
| 67 | No.68 | Miryang Baekjung Nori (Baekjung Festival of Miryang) | Miryang-si, Gyeongsangnam-do | 1980-11-17 |
| 68 | No.69 | Hahoe Byeolsingut Tallori (Village Ritual and Mask Play of Hahoe) | Gyeongsangbuk-do | 1980-11-17 |
| 69 | No.70 | Yangju Sonorigut (Shamanistic Ox Performance of Yangju) | Gyeonggi-do | 1980-11-17 |
| 70 | No.71 | Jeju Chilmeoridang Yeongdeunggut (Chilmeoridang Shrine Exorcism of Jeju) | Jeju-do | 1980-11-17 |
| 71 | No.72 | Jindo Ssitgimgut (Purification Ritual of Jindo) | Jeollanam-do | 1980-11-17 |
| 72 | No.73 | Gasan Ogwangdae (Mask Dance of Gasan) | Gyeongsangnam-do | 1980-11-17 |
| 73 | No.74 | Daemokjang (Traditional Wooden Architecture) | Nation Wide, etc. | 1982-06-01 |
| 74 | No.75 | Gijisi Juldarigi (Gijisi Tug-of-war) | Chungcheongnam-do | 1982-06-01 |
| 75 | No.76 | Taekkyeon (Traditional Korean Martial Art) | Chungcheongbuk-do | 1983-06-01 |
| 76 | No.77 | Yugijang (Brassware Making) | Nation Wide, etc. | 1983-06-01 |
| 77 | No.78 | Ipsajang (Silver or Gold Inlaying) | Seoul | 1983-06-01 |
| 78 | No.79 | Baltal (Foot Mask Theater) | Nation Wide, etc. | 1983-06-01 |
| 79 | No.80 | Jasujang (Embroidery) | Nation Wide, etc. | 1984-10-15 |
| 80 | No.81 | Jindo Dasiraegi (Dasiraegi Play of Jindo) | Jeollanam-do | 1985-02-01 |
| 81 | No.82 | Pungeoje (Ritual for Bountiful Fish) | Nation Wide, etc. | 1985-02-01 |
| 82 | No.82-1 | Donghaean Byeolsingut (Village Ritual of Eastern Coastal Region) | Busan | 1985-02-01 |

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|-----|---------|--|-------------------|------------|
| 83 | No.82-2 | Seohaean Baeyeosingut and Daedonggut (Fishing Rituals of Western Coastal Region) | Incheon | 1985-02-01 |
| 84 | No.82-3 | Wido Ttibaennori (Wido Ttibaennori Festival) | Jeollabuk-do | 1985-02-01 |
| 85 | No.82-4 | Namhaean Byeolsingut (Village Ritual of Southern Coastal Region) | Gyeongsangnam-do | 1987-07-01 |
| 86 | No.83 | Hyangje Julpungnyu (String Ensemble of Rural Area) | Nation Wide, etc. | 1985-09-01 |
| 87 | No.83-1 | Gurye Julpungnyu (Chamber Music of Gurye Rural Area) | Jeollanam-do | 1985-09-01 |
| 88 | No.83-2 | Iri Julpungnyu (Chamber Music of Iri Rural Area) | Jeollabuk-do | 1985-09-01 |
| 89 | No.84 | Nongyo(Farmers' Song) | Nation Wide, etc. | 1985-12-01 |
| 90 | No.84-1 | Goseong Nongyo (Goseong Farmers' Songs) | Gyeongsangnam-do | 1985-12-01 |
| 91 | No.84-2 | Yecheon Tongmyeong Nongyo (Yecheon-Tongmyeong Farmers' Songs) | Gyeongsangbuk-do | 1985-12-01 |
| 92 | No.85 | Seokjeon Daeje (National Rite to Confucius) | Seoul | 1986-11-01 |
| 93 | No.86 | Hyangto Suldameugi (Local Liquor Making) | Nation Wide, etc. | 1986-11-01 |
| 94 | No.86-1 | Munbaeju Liquor | Seoul | 1986-11-01 |
| 95 | No.86-2 | Myeoncheon Dugyeonju (Dugyeonju Liquor of Myeoncheon) | Chungcheongnam-do | 1986-11-01 |
| 96 | No.86-3 | Gyeongju Gyodong Beopju (Gyodong Beopju of Gyeongju) | Gyeongsangbuk-do | 1986-11-01 |
| 97 | No.87 | Myeongju Jjagi (Silk Weaving) | Gyeongsangbuk-do | 1988-04-01 |
| 98 | No.88 | Badijang (Reed Making) | Chungcheongnam-do | 1988-08-01 |
| 99 | No.89 | Chimseonjang (Needlework) | Seoul | 1988-08-01 |
| 100 | No.90 | Hwanghae-do Pyeongsan Sonoreumgut (Shamanistic Ox Performance of Pyeongsan, Hwanghae-do) | Incheon | 1988-08-01 |
| 101 | No.91 | Jewajang (Roof Tile Making) | Jeollanam-do | 1988-08-01 |
| 102 | No.92 | Taepyeongmu (Dance of Peace) | Seoul | 1988-12-01 |
| 103 | No.93 | Jeontongjang (Quiver Making) | Gyeongsangbuk-do | 1989-06-15 |
| 104 | No.95 | Jeju Minyo (Folk Song of Jeju) | Jeju-do | 1989-12-01 |
| 105 | No.96 | Onggijang (Earthenware Making) | Jeollanam-do | 1990-05-08 |
| 106 | No.97 | Salpurichum (Exorcism Dance) | Seoul | 1990-10-10 |
| 107 | No.98 | Gyeonggi-do Dodanggut (Tutelary Rite of Gyeonggi-do) | Gyeonggi-do | 1990-10-10 |
| 108 | No.99 | Sobanjang (Tray-table Making) | Seoul | 1992-11-10 |
| 109 | No.100 | Okjang (Jade Carving) | Jeollanam-do | 1996-02-01 |
| 110 | No.101 | Geumsok Hwaljang (Movable Metal Type Making) | Chungcheongbuk-do | 1996-02-01 |
| 111 | No.102 | Baechepjang (Mounting) | Seoul | 1996-03-11 |
| 112 | No.103 | Wanchojang (Sedge Weaving) | Incheon | 1996-05-01 |
| 113 | No.104 | Seoul Saenamgut (Shamanistic Ritual of | Seoul | 1996-05-01 |

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|-----|---------|--|-----------------------------------|------------|
| | | Seoul) | | |
| 114 | No.105 | Sagijang (Ceramic Making) | Gyeongsangbuk-do | 1996-07-01 |
| 115 | No.106 | Gakjajang (Calligraphic Engraving) | Seoul | 1996-11-01 |
| 116 | No.107 | Nubijang (Quilting) | Gyeongsangnam-do | 1996-12-10 |
| 117 | No.108 | Mokjogakjang (Wood Sculpture) | Gyeonggi-do | 1996-12-31 |
| 118 | No.109 | Hwagakjang (Ox Horn Inlaying) | Incheon | 1996-12-31 |
| 119 | No.110 | Yundojang (Geomantic Compass Making) | Jeollabuk-do | 1996-12-31 |
| 120 | No.111 | Sajik Daeje (National Rite to Gods of Earth and Grain) | Seoul | 2000-10-19 |
| 121 | No.112 | Jucheoljang (Casting) | Chungcheongbuk-do | 2001-03-12 |
| 122 | No.113 | Chiljang (Lacquerware Making) | Dobong-gu, Seoul | 2001-03-12 |
| 123 | No.114 | Yeomjang (Bamboo Blind Making) | Tongyeong-si, Gyeongsangnam-do | 2001-06-27 |
| 124 | No.115 | Yeomsaekjang (Natural Dyeing) | Naju-si, Jeollanam-do | 2001-09-06 |
| 125 | No.116 | Hwahyejang (Shoe Making) | Songpa-gu, Seoul | 2004-02-20 |
| 126 | No.117 | Hanjijang (Korean Paper Making) | Gyeonggi-do | 2005-09-23 |
| 127 | No.118 | Bulhwajang (Buddhist Painting) | Nation Wide, etc. | 2006-01-10 |
| 128 | No.119 | Geumbakjang (Gold Leaf Imprinting) | Gyeonggi-do | 2006-11-16 |
| 129 | No.120 | Seokjang (Stone Masonry) | Gyeonggi-do | 2007-09-17 |
| 130 | No.121 | Beonwajang (Tile Roofing) | Seoul | 2008-10-21 |
| 131 | No.122 | Yeondeunghoe (Buddhist Lantern Festival) | Jongno-gu, Seoul | 2012-04-06 |
| 132 | No.123 | Beopseongpo Danoje (Dano Festival of Beopseongpo) | Jeollanam-do | 2012-07-23 |
| 133 | No. 124 | Royal Silk Flower Making | Yongsan-si, Gyeongsangnam-do | 2013-01-14 |

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Heritage Information (Cultural Heritage Administration of Korea)

http://jikimi.cha.go.kr/english/search_plaza_new/state.jsp?mc=EN_03_01

Cultural Heritage Administration of Korea, "Important Intangible Cultural Heritage in Korea" (2009)

III. Relevant Organizations

1. Governmental Organizations

Cultural Heritage Administration of Korea (CHA)

1) Ministry/department

Intangible Cultural Heritage Division,
Heritage Policy Bureau

2) Location

Government Complex-Daejeon, 189, Cheongsa-ro, Seo-gu, Daejeon, Republic of Korea

3) Field of concentration

CHA

Designation and Registration of Cultural Heritage
Approval for Alteration and Excavation
Conservation of Cultural Heritage and Financial Support
Managing Royal Palaces, Tombs and Historic Sites of the Joseon Dynasty
Globalization of Cultural Heritage and Exchange with North Korea
Research and Investigation of Cultural Heritage and Training Specialists

ICH Division

Management of Important Cultural Heritage System (IICH)
Support for IICH holders

Preparation for UNESCO List Inscription

Regislation and amendment of ICH related Law on Cultural Heritage Protection Act

4) Advisory body (ICH Division)

ICH Committee, ICH Expert Committee (see Chapter II)

Government-related Organizations

| | Organization | Area | Established | Note |
|----------|---|--|--------------------|-------------|
| 1 | National Research Institute of Cultural Heritage | Cultural Heritage | 1969 | |
| 2 | National Intangible Heritage Center | Intangible Cultural Heritage | 2014 | |
| 3 | The National Folk Museum of Korea | Intangible Cultural Heritage (Korean folk life) | 1946 | |
| 4 | National Gukak Center | Korean Traditional Performing Arts | 1951 | |
| 5 | Korea National University of Cultural Heritage | Cultural Heritage | 1996 | |

National Research Institute of Cultural Heritage

Intangible Cultural Heritage Division

1) Introduction

Intangible Cultural Heritage Division conducts surveys and studies on Korean ICH at home and abroad. It is also responsible for the documentation of the heritage and the implementation of policy research aimed at supporting the ICH protection system. Important projects now underway include the documentation of Important Intangible Cultural Heritage, recording of oral narratives of skill holders, and securing a comprehensive collection of traditional rituals. The division is also actively carrying out surveys to prepare a national ICH inventory list. In addition, it is also pursuing the diversification of contents and brisk international exchanges to enhance the global awareness level on Korean ICH.

2) Main Projects

Documentaion of IICH

The division is carrying out a project to record indigenous skills of master artists and artisans to educate their successors and build archives of traditional culture. Documentation has been completed so far on 123 cases, the first of which was about a “Jewajan: Making Earthenware Roof Tiles” in 1996. The documentation is carried out by making documentary films or books. Documentary films reord the entire process of each art, while books contain detailed results of field surveys and related literature.

Recroding oral narratives given by IICH holders

This is a project to systematically preserve ICH by recording narratives and stories give by skill holders of IICH. Materials collected through this project will be provided as data for investigating the lifestyles of moderan and present-day Koreans as well as for establishing a database of information on skill holders. The first recording was done in 2012 for 14 skill holders, including Yi Eun-Ju, a traditional folk singer specializing in “Gyeonggiminyo: Folk songs of Gyeonggi-do”. The division plans to make such recordings of at least 20 skill holders per year. The result will be released via the Internet and published in books.

Research on the status for ICH transmission

The division is carrying out studies on the status for transmitting ICH with the aim of developing effective protection measures and attracting community participation in such efforts. This project is drawing particular attention with regard to its comparative study of foreign and domestic examples concerning the community participation in endeavours to safeguard ICH. The division plans to publish a research report on community transmission of skills in the weaving category in 2012. In 2013, it is seeking to focus on handicraft, particularly paper-making skills.

Research on ICH resources

The division is carrying out a project to make a list of ICH resources in Korea as part of efforts to establish a national inventory of domestic ICH and cope actively with the activation of UNESCO Convention for ICH Safeguarding. In 2012, sample surveys were conducted after selecting individual inventory based on the UNESCO-proposed five domains. Detailed research is slated to be carried out in each inventory until 2021. The research results will be published in reports, and incorporated into the division's management system.

Research on traditional rituals

Since 2002, the division has been conducting research on traditional rituals such as ancestral rituals, Buddhist services, shaman rituals and rituals executed at schools. The survey is based on two methods: field surveys and film documentation. Surveys of school rituals, which started in 2008, had covered 27 ancient schools, including "Sosuseowon" by 2011. In 2012, the division surveyed five schools, including "Ujeoseowon." It is slated to complete the surveys by 2013 and publish a report on the results in 2015.

Research on donated materials of ICH

The division is conducting studies on records of their field surveys and other research materials donated to the institute by folklorists and other researchers in concerned fields. These donated materials are classified, analyzed and converted into digital resources for broader use as materials for study of Korean folk culture. Among major donors are Mr. Go Gwang-min, a senior curator at the

Jeju National University Museum, and Dr. Lee Du-hyeon, professor emeritus of Seoul National University.

Research on safeguarding and promotion of ICH

The division is responsible for research on domestic and foreign policies and related systems concerning the Representative List of UNESCO. It is also producing foreign-language contents to make Korean ICH known throughout the world. Since 2008, the division has been conducting research on ICH related systems of foreign countries such as China and Mongolia, and publishing reports on the results. In addition, it has been promoting cooperation with Japan with regard to the question of safeguarding ICH, particularly through sharing experiences and facilitating exchange visits of researchers.

3) Contact Information

Address: 132 Munji-ro, Yuseong-gu, Daejeon

Tel: +82-42-860-9114

Website: [http:// www.nrich.go.kr](http://www.nrich.go.kr)

ICH division of NRICH will be integrated to the National Intangible Heritage Centre in early 2014.

The National Intangible Heritage Center (NIHC)

1) Introduction

The National Intangible Heritage Center (NIHC) of Korea was launched on October 1, 2013, as a comprehensive policy organization for intangible heritage with the purpose of extending the right of the people of Korea to enjoy culture and of protecting cultural diversity. Policies regarding the protection of cultural heritage, which have been hitherto carried out by the Cultural Heritage Administration (CHA), will now be expanded and executed under the supervision of the NIHC. From now on, the CHA will be in control of planning and modifying policies regarding intangible cultural heritage, while the NIHC will execute those

changes in policies. Providing support for cultural transmitters and transmission activities will be the main function of the NIHC.

Located in the City of Jeonju, North Jeolla Province, the NIHC is housed in a six-story building with one underground floor that covers an area of 2.9615 ha on a site of 5.993 ha, and is equipped with facilities for performances, exhibitions, education and archiving.

Currently fourteen employees are working in two divisions. The NIHC is planning to expand its workforce in 2014 to 40 employees and four divisions.

2) Related Fields

The NIHC plays a comprehensive role with relation to the protection of intangible cultural heritage. NIHC programs can be divided into the five fields of exchange and cooperation, support for the transmission of heritage, research and archiving, education and training, and performances and exhibitions.

Exchange and Cooperation: Strengthening the competence of regional intangible heritage, building a cooperation network of intangible heritage agencies, projects to reinforce public competence in intangible heritage protection, raising global awareness and prestige, supporting intangible heritage protection efforts by overseas Koreans, inviting overseas cultural transmitters

Support for the Transmission of Heritage: Supporting intangible heritage transmission events, developing a protection system for intellectual property regarding intangible heritage, developing content about intangible heritage, programs to revitalize traditional crafts

Archiving and Research: Investigating and researching intangible heritage, supporting public research activities, archiving intangible heritage, investigating intangible heritage preserved by overseas Koreans, collecting and organizing records, preserving records, digitizing records, providing the public with access to archived records

Education and Training: Developing cultural heritage education and training materials (systems, textbooks, programs), supervising education programs (for cultural transmitters, planning and management specialists, social education providers), providing educational support to social organizations and schools, overseas training, supporting the revitalization of apprenticeship education facilities (promotion, support for events, counseling for revitalization)

Performances and Exhibitions: Permanent performances and exhibitions, special performances and exhibitions, developing brand performances, supervising special overseas performances, supporting events for introducing cultural transmitters, supporting special events

3) Advisory Organization

In order to manage programs with greater expertise and thereby make the programs more effective, the NIHC will establish a management advisory committee in 2014. The committee will consist of leading experts in various fields related to the intangible heritage of Korea.

4) About the Projects

The NIHC is planning to carry out projects in earnest beginning in 2014. The main projects in 2013 conducted on a trial basis are as follows.

- (1) Supporting the Transmission of Intangible Cultural Assets (throughout 2013)
 - Supported transmission events by individual and group holders of intangible cultural assets.
- (2) Collecting records on intangible cultural asset apprentices (throughout 2013)
 - Collected articles left or created by intangible cultural asset holders, and with the collection held a special exhibition of donated materials (September 2013).
- (3) Appointing “intangible heritage keepers” (July 2013)
 - Appointed 64 scholars who study intangible heritage at their respective regions as “intangible heritage keepers” and has been supporting their activities.
- (4) Supporting apprentice education centers (throughout 2013)
 - Supported an event for the vitalization of education centers for the transmission of intangible cultural assets, and conducted competence reinforcement education sessions for education center employees (December 2013).
- (5) NIHC demonstration event (October 2013)
 - Held a demonstration performance and crafts technique demonstration event in October 2013.

5) Contact Information

Kim Yong-gu, Manager, Planning Management Division, NIHC
Tel. +82 63 280 1421 Website. <http://nith.cha.go.kr/>

The National Folk Museum of Korea

1) Introduction

The National Folk Museum of Korea is in the center of Seoul and is an educational venue where visitors can learn how the Koreans lived in the past and how they live today. The museum investigates, researches, and acquires artifacts and various sources on the folkways and various aspects of life in Korea in the past and present.

2) Functions

Exhibitions

The Museum has three permanent exhibitions and an open-air exhibition. The History of the Korean People in Hall 1 follows a timeline in the development of Korean folkways and lifestyles, starting from prehistory. The Korean Way of Life in Hall 2 focuses on how people earned their living and obtained the necessities of life, while The Life Cycle of the Koreans in Hall 3 covers the typical life events of an upper-class person in traditional Korean society. Special exhibitions are held at least four times a year to further broaden understanding of Korean folkways.

Artifact Collection & Preservation and Folklife Archives

The Museum is dedicated to acquiring and preserving artifacts and information on traditional ways of life, which are rapidly disappearing due to modernization and urbanization. The materials are acquired through purchases, donations, or temporary loans and then registered, scientifically restored, and classified according to specific criteria. Various research projects are conducted to acquire photographs and videos of folk events. Publications on ethnic studies and multimedia materials are systematically organized and accumulated in the Folk Archives for easy access

Research

The Museum researches seasonal customs, communal ceremonies, regional festivals, and other aspects of tradition in Korea. Numerous reports and research papers on these topics have been published by the museum. The practices of

contemporary living that are endangered due to rapid urbanization and local development are also now being recorded.

International Exchange

The Museum has helped establish exhibitions about Korea or Korean folklife at museums and cultural institutions overseas since 2000. This allows people around the world to easily find and learn about Korean culture. The museum is also engaged in the Museum Partnership Program, a training program for specialists from foreign museums, and it organizes international exchange activities and academic seminars.

Public Education

The Museum offers a variety of educational programs which are designed to bring people from different age groups and social and racial backgrounds together. Traditional folk performances are held on an on-going basis.

Children's Museum

The National Folk Museum of Korea also operates the Children's Museum. By experimental exhibitions, children can feel and play with exhibits about traditional living. The Children's Museum also collects, preserves, and manages artifacts and materials related to children. More than serving as a repository, it encourages children to take interest in and better understand Korean history and culture.

(For more details, refer to the Children's Museum website at <http://www.kidsnfm.go.kr/eng/>)

3) Contact Information

Tel: +82-2-3704-3114

Fax: +82-2-3704-3113

Website: <http://www.nfm.go.kr>

4) Organization

Planning & Management Division

- Responsible for security and manages government seals and marks

- Plans, coordinates, evaluates, and analyzes major programs and activities
- Sends, receives, manages, publishes, and preserves documents
- Maintains and protects the museum building and facilities
- Responsible for budgeting, accounting, and settlement
- Manages personnel matters including appointments, service, training, pensions, and wages

Cultural Exchange & Education Division

- Operates and manages the video room
- Handles publicity and international exchange
- Manages volunteers
- Develops and runs educational programs
- Holds traditional folk events and performances
- Develops and runs museum programs on folklife

Exhibition Division

- Manages and improves permanent exhibitions
- Establishes Korean galleries at foreign museums
- Organizes special exhibitions
- Manages open-air exhibitions
- Studies excellent exhibition techniques at museums at home and abroad

Research Division

- Researches traditional Korean folklife
- Publishes reports and research papers on Korean folklife
- Researches the roots of folklife
- Hosts and manages academic seminars
- Facilitates practice of traditional seasonal customs

Collection Management Division

- Collects, acquires, and preserves artifacts
- Handles donations and loans
- Plans and identifies cultural contents and develops cultural products
- Publishes publications on the museum collection

- Manages the museum's online system and website
- Manages the Folklife Archives

Children's Museum Division

- Carries out different tasks about special children's exhibitions and exchange activities
- Runs the children's outdoor playground
- Collects children's materials
- Develops and runs educational programs for children on folklife
- Runs the travelling museum program for local schools
- Runs educational programs for underprivileged children, handicapped children, and children from multicultural families

5) Collection

Folklife can be defined as all of the lifestyles that reflect the nature and way of life of a people. Folklife that is explicitly and implicitly expressed in our actions has a defining impact on our lives and gives us guidance in a new world. Through folklife, we can more easily access the surrounding world and actively and effectively respond to it. The National Folk Museum of Korea represents such folklife. It is a physical space and cultural venue that physically maintains sociocultural contents about the Koreans, Korean society, and culture. The museum performs such basic functions as collecting, exhibiting, and studying folklife materials and information and educating society. The most fundamental among these is the collection of folklife materials. Unlike archeological specimens and art history materials, folklife materials are closely related to everyday life in the past, and they can easily be found in our daily lives. They are very familiar to us already. However, they are being greatly disfigured today and are in some cases even disappearing due to the vast change in the Koreans' lifestyle. The museum obtains through purchases, donations, or loans artifacts of the sort that are fast disappearing. As of January 2013, the museum collection included 107,707 artifacts representing all aspects of life in Korea through the different ages.

The National Folk Museum of Korea strives to be the nation's leading museum of the history of traditional life, and most of the collection is closely related to the

daily routines and occupations of the pre-modern Koreans. The diverse range of items includes wooden kimchi containers acquired during a folk research project in Gangwon Province's mountain communities; skirts and jackets worn by newlywed brides; Joseon-era ornaments unearthed from graves; farming implements, and records of real estate transactions between individuals. The pieces are organized and classified according to function.

Korea National University of Cultural Heritage (NUCH)

1) Introduction

NUCH was established as a national four-year institution of higher education in 2000 by the Cultural Heritage Administration. The University was conceived to nurture a workforce equipped with specialist skills, knowledge and expertise that would contribute to the national effort to preserve and develop the rich, invaluable tradition and culture bequeathed to Korea by its long history. As a higher educational institution committed to providing systematic educational programs on the preservation, management and utilization of the nation's cultural heritage, NUCH aims to contribute to the preservation and development of the cultural heritage by producing world-class specialists armed with supreme competitiveness and on-site experience in the various areas concerned.

2) Department

Department of Cultural Properties Management

The curriculum of the Department is designed to contribute to NUCH's educational goal of training a specialist workforce armed with the theories and practical skills required for the preservation, management and utilization of cultural properties. It consists of basic subjects designed to enhance understanding of the Nation's cultural heritage, applied subjects on the management of cultural properties, and working-level subjects on cultural heritage administration. Each subject is divided into three levels, namely Beginners, Intermediate and Advanced, to which students are assigned according to the students' grades.

Department of Traditional Landscape Architecture

Courses in this department are designed to guide students to the acquisition of in-depth knowledge of Korea's traditional landscape architecture via field tours and on-site experiences as well as learning the relevant theories. The first stage of each course focuses on the various theories on traditional landscape architecture combined with on-site experiences, while the second focuses on actual surveys designed to help students participate in actual planning and designing for the restoration of the landscape heritage. The final stage is aimed at helping students to achieve the capacity to successfully apply their theoretic and practical knowledge and skills for modern landscape architecture.

Department of Traditional Architecture

The courses offered by the Department are focused on nurturing a in-depth understanding of Korea's traditional architecture in relation to its history and traditional culture. The major areas of study offered by the Department include a variety of theories on spatial structure and composition techniques, mechanical interpretation of wooden structures, architecture and the environment, and architectural cost estimation and systems. The Department also offers students a variety of on-site learning programs including archaeological field surveys, trimming and assemblage of timbers, excavation of architectural features, repair and restoration of cultural properties, etc.

Department of Traditional Arts and Crafts

- Arts and Crafts Theories: History of Arts and Crafts, Theories on Traditional and Modern Arts and Crafts, Criticism of Arts and Crafts Design, etc.
- Traditional Fine Art: Dancheong Patterns and Dancheong Materials, Buddhist Paintings, Court and Folk Paintings, etc.
- Traditional Sculpture: Molding, Wooden and Stone Sculpture, Metal Craft, etc.
- Traditional Pottery: Traditional Pottery, Pottery Design, Onggi (brown-glaze ware) Making, Research of Pottery Materials, etc.
- Traditional Textile Art: Natural Dyeing, Traditional Fabrics and Patterns, Embroidery, Practical Needlework, Practical Fabric Design, etc.

Department of Archaeology

The Department offers a range of archaeological courses focused on the systematic understanding and research of human life and culture on the Korean Peninsula and the nearby Eurasian regions in prehistoric times. The courses are designed to enable extensive interdisciplinary studies involving numerous subjects, including art history and natural science, laws and regulations related with the nation's cultural properties preservation and utilization of the archaeological and cultural heritage.

Department of Conservation Science

The courses for the first graders are focused on the general ideas and principles of conservation science, while those for the second and third graders focus on the causes of damage and treatment techniques according to materials. The courses for the fourth graders are designed to give them a comprehensive knowledge of conservation treatments and techniques based on the courses taken so far.

3) Contact Information

Tel: +82-41-830-7114

Fax: +82-41-830-7020

Website: <http://www.nuch.ac.kr>

2. Non-Governmental Organizations

Korea Cultural Heritage Foundation (CHF)

1) Purpose

The purpose of the Foundation is to protect and preserve Korean cultural properties, develop them in a creative manner, and propagate and utilize them, so that Korean traditional culture is preserved and enhanced (Article 3 of the Articles of Foundation)

2) Contact information

Tel: +82-2-566-6300

Fax: +82-2-566-5954

Website: <http://www.chf.or.kr> (Korean/English)

3) Location

406 Bongeunsa-ro, 112-2 Samsung-dong, Gangnam-gu, Seoul

4) Field of concentration

All domains of ICH

5) Project details

(1) Regular performances and social educational program by IICP

- Purpose : This Programs include activating nationwide heritage activities of the Training Center for Important Intangible Cultural Properties, preparing a heritage base of intangible cultural properties, and increasing the availability of culture to the citizen

- Eligibility : ICH holder(or a group) designated by the country or a city/province, teaching assistant for training, and an initiator.

Benefits: Presenting regular performance

(2) Preservation Fund for ICH stakeholders

- Purpose : This program includes supporting expenses incurred from national and overseas performances and exhibitions presented by initiators (groups) such as possessors (including groups) of Important Intangible Cultural Assets, and teaching assistants to train so as to inspire the will to pass on the properties and to prepare a systematic support system

- Eligibility : ICH holder(or a group) designated by the country, teaching assistant

Benefits: Presenting performances and exhibitions in inland/international events

(3) Performance

The Korea Cultural Heritage Foundation is in the process of preparing various traditional culture performances as well as preserving, propagating and supporting intangible properties.

Pungryu Hanmadang(regular Friday Performance), which is held in the folklore theater("Pungryu") at the Training Center for Important Intangible Cultural Properties Fridays(April~December). ICH holders(or groups) are presented to propagate the values of creativities and originality of traditional art.

Inherited Artistic Spirit is an annual special performance in which inherited Korean artistic breath and soul are found. You can see the spirit of the traditional arts that have been handed down for generations.

Let's go to see the Good, which is one of the famous events, in which are performed and presented by the greatest Korean masters of ICH. The events are provided to enable the general public or a specified targeted group like schools or communities to participate in the events and to enjoy life through the traditional performing art.

National traditional korean music contest for children is held as one of the youth festivals in order for elementary school students to learn traditional Korean music and know the values of traditional thing and to stimulate their drive to creativity.

The performances held in rented halls and the project performances that are held on demand serve to enable the general public to be more familiar with intangible cultural heritage.

(4) Exhibition

The Korea Cultural Heritage Foundation is providing various project exhibitions and participatory experience to the general public in order to hand down, propagate, and preserve Korean traditional craftworks.

Intangible cultural heritage with stories

This regular exhibition is open to the public for free all the year round in the traditional craftwork exhibition room at the Training Center for Important Intangible cultural Properties(the second floor). Every quarter, a specific theme is selected to introduce to the general visitors as well as school students, how our traditional craftworks were used. Also this a hands-on event in which various crafts can be experienced is held, thus people can participate instead of simply viewing it.

Invitational Exhibition of Important Intangible Cultural Properties ("living treasure")

This event is a special art exhibition, in which some of Important Intangible Cultural Properties are invited to exhibit their crafts and demonstrate how to make it. Through the event, these various stakeholders share their knowledge and experience with general public.

Important Intangible Cultural Heritage Properties' Craftworks Exhibition

This exhibition is held every year, in which all 49 craft items designated can be shown making by Important Intangible Cultural Properties, teaching assistance, and initiator designated by government. Our Foundation supported that craft techniques will be continuously handed down and propagated.

3. Educational Organizations

Department of Anthropology, Seoul National University

Address: San 56-1, College of Social Science, Seoul National University, Shinrim-dong, Gwanak-gu, Seoul

Tel: +82-2-880-6418~9

Fax: +82-2-878-8621

Website: <http://www.anthropology.or.kr/index.asp> (Korean/English)

Interdisciplinary Program in Cultural Heritage Studies, Korea University

Address: 145, Anam-ro, Seongbuk-gu, Seoul, 136-701

Tel: +82-2-3290-1974

Website: <http://graduate.korea.ac.kr/department/univManage/data.jsp?idx=72>

Department of Comparative Folklore, Chung-ang University

Address: 84 Heukseok-ro, Dongjak-gu, Seoul, 156-756

Tel: +82-2-820-5231

Website: <http://www.caufolk.co.kr/> (Korean)

Department of Cultural Anthropology, Hanyang Univeristy at Ansan

Address: : 4F, College of , Sangrok-gu, Ansan-si, Gyunggi-do

Tel: +82-31-400-5370

Fax: +82-31-416-5370

Website: <http://anthropo.hanyang.ac.kr/> (Korean)

Department of Archaeological and Cultural Anthropology, Chonbuk National University

Address: 664-14 1 Ga Deokjin-dong, Jeonju-si, Jeonbuk 561-756

Tel: +82-63-270-3283

Fax: +82-63-270-3282

Website: <https://culture.jbnu.ac.kr/english/2010/main.html> (Korea/English)

Department of Cultural Anthropology, Kangwon National University

Address: 192-1, Hyoja 2 dong, Chunchun-si, Kangwondo

Tel: +82-33-250-6870

Fax: +82-33-244-6870

Website: <http://anthro.kangwon.ac.kr/> (Korean)

Department of Archaeology & Anthropology, Kyungpook National University

Address: College of Humanities, Kyungpook National University #80 Daehak-ro, Buk-gu, Daegu-si

Department of Cultural Anthropology, Mokpo National University

Website: <http://anthropology.mokpo.ac.kr/> (Korean)

IV. Meetings on Intangible Cultural Heritage

The Academic Symposium on Lifelong Ceremonies in Terms of Historical Folklore

1) Theme: Lifelong ceremonies in terms of historical folklore

2) Duration: 8 July, 2011

3) Venue: National Palace Museum

4) Organiser: National Research Institute of Cultural Heritage Studies(NRICH)

5) Speakers List

JOO, Kanghyun (Jeju University)

OH, Jongrok (Sungshin Women's University)

JEONG, Yeonhak (Researcher, National Folk Museum of Korea)

HWANG, Kyungsoon (Researcher, NRICH)

SONG, Minsun (Researcher, NRICH)

BANG, Ina (Researcher, NRICH)

6) Description

NRICH hosted an academic symposium on 'Lifelong ceremonies in terms of historical folklore' on 8 July, 2011. Lifelong ceremonies are the socio-cultural ceremonies that a person experiences in lifetime. They are important to understand Korean culture. NRICH has been conducting the field survey on 'Lifelong ceremonies' since 2007, and finally completed it in June 2011, producing the final report, 'The report of lifelong ceremonies in Gyeonggi Province'. The series of the reports have contents of examples of the ceremonies in the whole provinces in Korea, conducted by eighty experts of NRICH and others. This symposium aims to share the results of the five years' field survey. Throughout the presentations and discussions of researchers from NRICH and others, the changes and maintenance of lifelong ceremonies are analyzed.

Special Exhibition of Important ICH of Korea at UNESCO Headquarters

- 1) Theme:** Special Exhibition of Important ICH of Korea
- 2) Duration:** 19-29 September, 2011
- 3) Venue:** UNESCO Headquarters
- 4) Host:** CHA, and the Permanent Delegation of the Republic of Korea to UNESCO
- 5) Description**

The Special Exhibition of Important Intangible Cultural Heritage, hosted by the Cultural Heritage Administration of Korea and the Permanent Delegation of the Republic of Korea to UNESCO and supervised by the Korea Cultural Heritage Foundation, was held from 19 to 28 September 2011 at UNESCO Headquarters in Paris, France. This exhibition was also planned to celebrate the 50th anniversary of the founding of the Cultural Heritage Administration of Korea. The opening ceremony was held at Miro Hall, with participants from the host organizations and UNESCO. Celebrating the opening of the exhibition, there was a performance of Gayageum Byeongchang, a choral arrangement accompanied by a Korean twelve-string zither. Following the opening ceremony, the ICH holder of Mokjogakjang(wood sculpting), Important Intangible Cultural Heritage No. 108, impressed the audience by carving a Korean camellia in the shape of man and woman smiling. Under the theme of Dreaming with Nature, this exhibition included eighty-nine pieces made by ICH practitioners, such as holders, apprentices, and graduates. Above this, Korean traditional crafts were on display through various programs, showing the artistic value of Korean traditional crafts.

The 2012 International Conference on ICH Safeguarding

- 1) Theme:** Creative values of ICH for sustainable development
- 2) Duration:** 5 October, 2012
- 3) Venue:** Hotel Shinra, Seoul
- 4) Organiser:** ICHCAP
- 5) Description**

On 5 October, the 2012 International Conference on ICH Safeguarding opened with a performance by the Ensemble of Cultural Partners, an international ensemble composed of participants in an exchange programme at the National Theater of Korea. Hailing from seven countries in the Asia-Pacific region, the twelve musicians performed special arrangements of 'Arirang' and Johannes Brahms' 'Hungarian Dance Number 5'. Both song performances created a

meaningful segue into the important topics of the day and more importantly showed how divergent cultures can be linked as a single unit through song and creative art.

In his opening speech at the conference, which was attended by over three hundred participants and prominent international speakers, Dr Samuel Lee (Director, ICHCAP) emphasised that the main purpose of this meeting is to reflect on whether the creative values of ICH exist, and if they do, how they contribute to the sustainable development of human society. This kind of reflection will help us clarify why we should safeguard and promote the ICH in each community.

This theme of diversity leading to unity was echoed as the participants discussed the creative value of ICH for sustainable development. As Chérif Khaznadar (President, Maison des Cultures du Monde) stated in his keynote speech on the progression of the concept of sustainable development in international instruments, a single ICH element is necessarily linked to the greater social and cultural needs of a society and vice versa. And these single elements are sustainable as they are passed from one generation to another.

Through the insights presented, conference attendees were able to walk away with a better understanding of how ICH and sustainable development are linked and of the various ways in which diversity enriches and sustains a society.

Based on the information provided through the presentations, academic inquiry on sustainable development will likely develop more in the ICH field.

The International forum for the UNESCO-accredited NGOs

1) Theme: The Importance of the UNESCO-Accredited NGOs of ICH, and Their Role and Cooperation Measures to Construct Network

2) Duration: 13~14 October, 2011

3) Venue: Korea House, Seoul

4) Organiser: Korea Cultural Heritage Foundation

5) Description

Korea Cultural Heritage Foundation(CHF) with the support of the Cultural Heritage Administration of Korea organised and hosted an international forum on 13 and 14 October 2011 at the Korea House, in Seoul.

This forum became the first place where UNESCO-accredited NGOs in Asia gathered and discussed on the requested role as advisory NGOs for further cooperation in the field of safeguarding ICH. It consisted of 3 sessions under the

theme of "The Importance of the UNESCO-Accredited NGOs of ICH, and Their role and Cooperation Measures to construct Network;

Session 1. The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and the Role of NGOs

Session 2. Introduction of Asian UNESCO-Accredited NGOs' Activities for the Safeguarding of Intangible Cultural Heritage

Session 3. NGOs' Prospects and Cooperation Measures for the Safeguarding of Intangible Cultural Heritages.

There are about 30 participants from 9 UNESCO-accredited NGOs of China, India, Mongolia, Vietnam and Republic of Korea, one participant from UNESCO Bangkok Office and several cultural heritage experts, scholars and government in republic of Korea.

Over two days, the forum discussed finding ways to share experience and knowledge, and talked at length about roles and responsibilities, the widely diverse environments in which we all work, the challenges we expect to face in the years ahead. We hope outcomes like cooperation, and networking between UNESCO-accredited NGOs at the international level which emerged from our forum in Seoul will be continued to develop it

The International Conference on ICH in celebration of UNESCO 2003 Convention

1) Theme: Reflection on the efforts to safeguard ICH and prospects for the future

2) Duration: 27~28 September, 2013

3) Venue: Kimdaejeung Convention Center in Gwangju

4) Organiser: CHA, ICHCAP

5) Speakers List:

Tu Weiming (Harvard University)

Ms Lourdes Arizpe (former Assistant Director-General for Culture of UNESCO)

Mr. Noriko Aikawa (former Director of Intangible Heritage Unit of UNESCO)

Prof. Yim Dawnhee (Dongguk University)

6) Description

The Cultural Heritage Administration (CHA) and the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) jointly hold an international conference to commemorate the 10th

anniversary of the UNESCO Convention for Safeguarding Intangible Cultural Heritage of Humanity. The conference is held at Kimdaejung Convention Center in Gwangju on Sept. 27-28, 2013.

Under the title “Reflection on the Efforts to Safeguard ICH and Prospects for the Future,” the conference will review the hitherto activities and achievements made under the scheme of the 2003 Convention, that has since overall innovated the safeguarding system for ICH. It also seems to become the venue to discuss ICH’s future about its challenges and regional cooperation.

Held as part of the 5th Culture Ministers’ meeting of Korea, China and Japan, the conference is expected to be a good opportunity to strengthen tripartite cooperation in this field.

The panel includes Prof. Tu Weiming (Harvard University), Ms Lourdes Arizpe (former Assistant Director-General for Culture of UNESCO), Mr. Noriko Aikawa (former Director of Intangible Heritage Unit of UNESCO) and Prof. Yim Dawnhee (Dongguk University). About 250 participants from regional state parties, UNESCO offices and academia is expected to join the conference.

International Conference on Museums and Intangible Heritage

1) Theme: promote the use of intangible heritage in museums, increase awareness of the value and importance of intangible heritage

2) Duration: 28-29 August, 2012

3) Venue: The National Folk Museum of Korea

4) Organiser: The National Folk Museum of Korea

5) Speakers List

Ms Alissandra Cummins (Barbados Museum and Historical Society)

Mr James Deutsch (Smithsonian Center for Folklife and Cultural Heritage)

Prof Catherine E. Bell (Alberta University)

Prof Hanhee Hahm (Chonbuk University)

Prof Amareswar Galla, (International Institute for the Inclusive Museum)

Prof Soojin Jung (Dongguk Universtiy)

Ms Damodar Frlan (Croatia National Ethnology Museum)

Mr Kunwook Lee (National Folk Museum of Korea)

Prof Kenji Yoshida (National Ethnology Museum of Japan)

Mr Changhyun Oh (National Folk Museum of Korea).

6) Description

The National Folk Museum of Korea held an international conference on museums and intangible heritage. The conference was organised as a way to promote the use of intangible heritage in museums. In addition, the conference provided an opportunity to increase awareness of the value and importance of intangible heritage.

Ten renowned international scholars and museum experts presented papers on various topics related to museums and intangible cultural heritage. Mr Jingi Cheon, the Director of the National Folk Museum of Korea delivered the welcoming speech, and Prof Kidong Bae of Hanyang University, who is also a chairperson for ICOM Korea, delivered the keynote speech. Following the introductory speeches, seven papers were presented, and a follow-up group discussion, which was chaired by Prof Kyeongsu Na of Chonnam National University, took place to close out the first session. On the second day, the final three participants presented their papers. The closing discussion session was chaired by Prof Jeongpil Choe of Sejong University.

2013 Jindo ICH Festival -International Symposium on Safeguarding Asian Shaman Heritage and Public Events

1) Theme: current safeguarding status and challenges of Shaman heritage by each country, measures for safeguarding the shared shaman heritage through international cooperation

2) Duration: 1-3 November, 2013

3) Venue: Jindo Intangible Cultural Heritage Centre

4) Host: Jindo County

5) Organiser: International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), The World Ethnic Dance Institute (WEDI)

6) Support: Cultural Heritage Administration of Korea (CHA)

7) Description

Jindo, located in South-West part of Korea, is home to a shaman heritage called ssitgimgut, which is a part of the commemorative rites for ancestors. Jindo County, with the collaboration of ICHCAP, hosted the International Symposium on Safeguarding Asian Shaman Heritage from 1 to 2 November at the Jindo ICH Preservation Centre to raise awareness of the importance and values of shaman

heritage and to seek measures to safeguard this heritage through international cooperation. As a subsidiary event, shaman performances of Mongolia, Japan, Viet Nam, Myanmar, and India were organised by the World Ethnic Dance Institute (WEDI).

On 1 November, the symposium, with a title of 'Diversity and Commonality of Shaman Heritage in Asia: Current Safeguarding Status and Challenges of Asian Shaman Heritage', began with the keynote speeches by Distinguished Professor Dawnhee Yim of Dongguk University and by Distinguished Professor In Whoe Kim of Hanyang University. Dr Yim pointed out that academic research on shamanism so far has been focusing on doctrine, rituals, and the shaman itself. She suggested, however, that future research should focus on the shaman community to develop the international cooperative measures for safeguarding it as an ICH. Dr Kim mentioned that the shaman heritage possesses humanistic, egalitarian, communitarian, communicational, and reconcilable values, and he highlighted that those values should be more disseminated through institutional education.

During the following three sessions, nine presenters invited from Mongolia, Korea, Japan, Philippines, Laos, Viet Nam, India, Bhutan, and Turkey introduced the characteristics, status, and the current challenges with transmitting and safeguarding shaman heritage in each country. Throughout the presentations and discussions, many common elements—such as the belief in spirits, communications with supernatural beings, and shamanistic rituals—are found in Asian shamanism. However, there are also lots of complexities in the shamanism in each country. Most of all, the concept and the definition of shamanism in each country is different. Also, the social conception of shamanism also varies among the countries, especially in India, where the shaman tradition is under the cultural struggles due to the misunderstanding and abuse of shamanism. Many kinds of sexual and physical acts are committed during some rituals, which brought about an anti-shamanism (superstition) movement throughout the nation. However in Viet Nam, Len Dong, one of the nation's representative shaman rituals, was registered on the national intangible cultural heritage list, and many safeguarding programmes and projects are being conducted for Len Dong. Throughout the symposium, most presenters and discussants agreed that shamanism is an important cultural phenomenon that is in danger in terms of quantity and quality. However, due to the diversity and complexities of shamanism in each country, safeguarding measures should also depend on each state's circumstances.

In the evening of 1 November, after the symposium, there was a lecture demonstration hosted by Dr Rushi Hwang, a professor at Midea Literature Department of Gwandong University. Seven performing groups from six

countries—Korea, Mongolia, Myanmar, Japan, Viet Nam, and India—gave short speeches on their shaman performances and showed a part of their performance as prelude for the next day's full performances.

On 2 November, a special performance called Representation of Primitive Culture of Humanity-Shaman Heritage in Asia was hosted by Ms Kyeong Soon Hwang, a researcher at the National Research Institute of Cultural Heritage of the Cultural Heritage Administration. Groups from the represented nations gave full performances to an audience of two hundred people who had a chance to enjoy the splendour and spectacle that unfolded on the stage.

Hosted by Jindo County, co-organized by ICHCAP and WEDI, and supported by the Cultural Heritage Administration, the International Symposium on Safeguarding Asian Shaman Heritage and the related events made an opportunity to reconfirm the value of shaman heritage as the origins of human culture and to raise public awareness on the importance and value of it. The symposium was also very meaningful in terms of expanding the network among the shaman practitioners in Asia.

V. The Representative List of the Intangible Cultural Heritage of Humanity

Royal ancestral ritual in the Jongmyo shrine and its music (2001)

The Jongmyo Shrine in Seoul is the setting for a Confucian ritual dedicated to the ancestors of the Joseon dynasty (14th to the 19th century) that encompasses song, dance and music. The ritual is practised once a year on the first Sunday in May and is organized by the descendants of the royal family. It offers a unique example of a Confucian ritual, which is no longer celebrated in China. The tradition is inspired by classical Chinese texts concerning the cult of ancestors and the notion of filial piety. It also includes a prayer for the eternal peace of the ancestors' spirits in a shrine conceived as their spiritual resting place.

The order of the ceremony was defined in the fifteenth century and most elements have remained unchanged until today. During the rite, the priests, dressed in ritual costume with a crown for the king and diadems for the others, make offerings of food and wine in ritual vessels. The Jongmyo Jerye is music played to accompany the rituals and is performed on traditional instruments, such as gongs, bells, lutes, zithers and flutes.

The dances are performed by 64 dancers in 8 lines representing the opposing yet complementary forces of Yin and Yang as set out in the Confucian texts. The Munmu dance, accompanied by the harmonious and soothing Botaepyong music, is characterized by a first step to the left. While the Munmu dance symbolizes the force of the Yang, the Mumu dance, accompanied by Jeongdaeeop music and characterized by a movement to the right, represents the force of the Yin.

The ancestral ritual is nowadays often considered to be devoid of meaning, especially in the context of the growing importance of Christianity. However, the ritual and its music are protected through the National List of Intangible Heritage and the 1982 Law for the Protection of Cultural Property.

Pansori epic chant (2003)

Pansori is a genre of musical storytelling performed by a vocalist and a drummer. This popular tradition, characterized by expressive singing, stylized speech, a repertory of narratives and gesture, embraces both elite and folk culture. During performances lasting up to eight hours, a male or female singer,

accompanied by a single barrel drum, improvises on texts that combine rural and erudite literary expressions.

The term Pansori is derived from the Korean words *pan*, meaning “a place where many people gather”, and *sori* meaning “song”. Pansori originated in south-west Korea in the seventeenth century, probably as a new expression of the narrative songs of shamans. It remained an oral tradition among the common people until the late nineteenth century, by which time it acquired more sophisticated literary content and enjoyed considerable popularity among the urban elite. The settings, characters and situations that make up the Pansori universe are rooted in the Korea of the Joseon period (1392-1910). Pansori singers undergo long and rigorous training to master the wide range of distinct vocal timbres and to memorize the complex repertoires. Many virtuosos have developed personal interpretive styles and are renowned for their particular manner of performing specific episodes.

Threatened by Korea’s rapid modernization, Pansori was designated a National Intangible Cultural Property in 1964. This measure spurred generous institutional support, which in turn fostered the revival of this tradition. Although Pansori remains one of the most prominent genres among traditional stage arts, it has lost much of its original spontaneous character. Ironically, this recent evolution is a direct result of the preservation process itself, for improvisation is tending to be stifled by the increasing number of written texts. Indeed, few singers nowadays can successfully improvise, and contemporary audiences

Gangneung Danoje festival (2005)

The annual Gangneung Danoje Festival takes place in the town of Gangneung and its surroundings, situated east of the Taebaek Mountain Range on the Korean peninsula. The festival includes a shamanistic ritual on the Daegwallyeong Ridge, which pays tribute to the mountain deity and male and female tutelary deities. It encompasses traditional music and Odokddegi folk songs, the Gwanno mask drama, oral narrative poetry, and various popular pastimes. The Nanjang market, Korea’s largest outdoor marketplace, is today a major element of the festival, where local products and handicrafts are sold and contests, games and circus performances take place.

The four-week long festival begins with the brewing of a sacred liquor and the Dano shamanistic rituals, in which a central role is played by a sacred tree, the *sinmok*, and the *hwagae*, a ritual object made of feathers, bells and bamboo wood. One of the specific features of the festival is the coexistence of Confucian, shamanistic and Buddhist rituals. Through the rituals devoted to the deities, the region is believed to remain unaffected by natural disasters, allowing all its

residents to live in peace and prosperity. Every year, a large number of visitors attend the various ritual performances and actively participate in events such as making Danoje festival fans, brewing the sacred liquor, drawing masks for the Gwanno Mask Drama, preparing and eating Surichiwi rice crackers and washing their hair in Iris water.

The Gangneung Danoje Festival enjoys immense popularity. However, cultural standardization and increased media coverage over the years have resulted in the loss of some traditional elements of the festival. In the traditional context of the festival, one of the functions has been to transcend social differences by allowing people of all social classes to participate.

Yeongsanjae (2009)

A central element of Korean Buddhist culture, Yeongsanjae is a re-enactment of Buddha's delivery of the Lotus Sutra on the Vulture Peak in India, through which philosophical and spiritual messages of Buddhism are expressed and people in attendance develop self-discipline. Yeongsanjae begins with a ritual reception for all the saints and spirits of heaven and earth and concludes with a farewell ritual representing manners of the otherworldly realm of Buddha, with singing, ceremonial adornment and varied ritual dances such as the cymbal dance, drum dance and ceremonial robe dance. The other components include a ritual cleansing, a tea ceremony, the dedication of a rice meal to the Buddha and Bodhisattvas, a sermon inviting the audience to the door of truth and a ritual meal for the dead to congratulate them on their entry into heaven. Preserved chiefly by the Taego Order of Korean Buddhism based in Seoul, the Yeongsanjae is held in temples throughout the Republic of Korea to help all beings enter the world of truth by worshipping and admiring the Buddha and his laws and monks. The ceremony serves as an important space for transmission of values and art forms and for meditation, training and enlightenment.

Namsadang Nori (2009)

Namsadang Nori, literally the 'all-male vagabond clown theatre', is a multifaceted folk performance tradition originally practised widely by travelling entertainers and now kept alive by professional troupes in the Republic of Korea. The performance is made up of six components: a segment of 'farmers' music' emphasizes the percussive sounds of metal gongs and animal-hide drums; a mask dance presents four comic scenes depicting people from different social classes; a tightrope walking act sees an acrobat on a high-wire engaged in witty exchanges with a clown below; in a puppet play, more than fifty puppets act out seven scenes together with a narrator and musicians; an acrobatic segment combines

physical feats performed on the ground with comic dialogue and music; and an intricate display of hoop spinning with a wooden stick rounds out the performance. In addition to entertaining rural audiences that would surround the performers in outdoor arenas, Namsadang Nori carried an important social message. The mask dance and puppet plays in particular enacted the oppression of the lower classes as well as women in a male-dominated society. Through satire, these performances raised issues on behalf of those with no political voice and manifested ideals of equality and freedom, sustaining and inspiring the poor.

Jeju Chilmeoridang Yeongdeunggut (2009)

The Jeju Chilmeoridang Yeongdeunggut is a ritual held in the second lunar month to pray for calm seas, an abundant harvest and a plentiful sea catch. The rites held at Chilmeoridang in the village of Gun-rip are representative of similar ceremonies held throughout the island of Jeju in the Republic of Korea. Village shamans perform a series of rituals to the goddess of the winds (Grandmother Yeondeung), the Dragon King Yongwang and mountain gods. The Yeondeung Welcome Rite includes a ceremony to call the gods, prayers for a good catch, and a three-act play to entertain the ancestral gods; the Yeondeung Farewell Rite two weeks later includes offerings of drinks and rice cakes, a ceremony to welcome the Dragon King, fortune telling with millet seeds, and the launching of a straw boat into the sea by the village's senior men. As the goddess Yeondeung departs on the fifteenth day, marking the arrival of spring, she sows seeds and calms the troubled waters. Besides the shamans, the Yeongdeunggut is primarily supported by the female divers and ship owners who prepare food and offer sacrifices. Both a seasonal rite and a cultural festival, this ritual is a distinctive embodiment of Jeju identity and an expression of the villagers' respect for the sea on which their livelihood depends.

Ganggangsullae (2009)

Ganggangsullae is a seasonal harvest and fertility ritual popular in the southwestern part of the Republic of Korea, performed primarily on Korea's Thanksgiving in the eighth lunar month. Under a bright full moon, dozens of young, unmarried village women gather in a circle, join hands and sing and dance all night under the direction of a lead singer. During interludes, the women playfully mime vignettes reflecting life in a farm or fishing village, including treading on roof tiles, unrolling a mat, catching a mouse or tying herrings. The dance takes its name from the refrain repeated after each verse, although the exact meaning of the word is unknown. Once a rare break from restrictive rules governing the behaviour of rural young women who were not allowed to sing

aloud or go out at night, except during the Chuseok Thanksgiving celebration, the ritual is mostly preserved today by middle-aged women in cities and taught as part of the music curriculum of elementary schools. Now practised as a performing art throughout Korea, it can be seen as a representative Korean folk art. It is an important hereditary custom drawn from the rice culture that pervaded daily life in the countryside. The easy tunes and movements can be learned quickly for this communal practice that contributes to harmony, equality and friendship among the women dancers.

Cheoyongmu (2009)

Cheoyongmu is a court dance today performed on stage but formerly used to dispel evil spirits and pray for tranquillity at royal banquets or during exorcism rites on New Year's Eve to promote good fortune. Based on the Korean legend of Cheoyong, a son of the dragon king Yongwang, who took human form and saved his human wife from the smallpox spirit through singing and dancing, the dance is performed by five men clad in white, blue, black, red and yellow to represent the four cardinal directions and the centre. They wear the light wine-coloured mask of the man-god, with white teeth, tin earrings with a necklace of lead beads, and a black hat decorated with two peony blossoms and seven peaches to ward off evil and invite auspicious energy. The dancers move with stateliness and vigour through a variety of styles and tempos of music, punctuated by various lyrical song recitations. Part of a greater folk mythology surrounding Cheoyong, including the belief that his image carved on the gate of a house would repel smallpox and other ills, Cheoyongmu also embodies the philosophy of Confucianism, particularly the Theory of the Five Elements. The creation of the Cheoyong masks also provides a valuable opportunity for traditional craftsmanship.

Gagok, lyric song cycles accompanied by an orchestra (2010)

Gagok is a genre of traditional Korean vocal music sung by men and women to the accompaniment of a small orchestra, one of several forms of singing that together constitute jeongga, or 'right song'. Formerly a music associated with the higher classes, Gagok is today widely popular throughout the country. Gagok comprises twenty-six namchang or songs for men, and fifteen yeochang or songs for women. Namchang are characterized by strong, deep, resonant voices, while yeochang are characterized by high-pitched, thin voices. Gagok songs are composed either in a solemn, peaceful key or a melancholic one, and use 10-beat or 16-beat rhythm. The traditional instrumentation of the orchestra includes the geomungo six-string zither, daegeum bamboo transverse flute, gayageum twelve-

string zither and piri (small double-reed pipe). Gagok songs are acclaimed for their lyrical patterns, balance, refined melodies and advanced musical composition. Acquiring skill as a singer takes extensive time and effort and performance requires dedication and extreme control. Gagok is preserved and transmitted by practitioners, their communities and related organizations in local heritage training centres. Gagok has played an important role in the establishment of Korean identity.

Daemokjang, traditional wooden architecture (2010)

The term 'Daemokjang' refers to traditional Korean wooden architecture and specifically to the woodworkers who employ the traditional carpentry techniques. The activities of these practitioners also extend to the maintenance, repair and reconstruction of historic buildings, ranging from traditional Korean houses to monumental wooden palaces and temples. The Daemokjang are in charge of the entire construction process, including the planning, design and construction of buildings, and the supervision of subordinate carpenters. The wooden structures created by Daemokjang are smooth, simple and unadorned – distinctive features of traditional Korean architecture. The traditional construction processes require both technical skills to design the building with consideration to its size, site and function, and aesthetic sense to select the lumber for the construction materials, cut and shape the wood, and assemble and interlock the separate wooden pieces without using nails, creating the so-called 'joints that withstand a millennium'. The know-how of Daemokjang has been handed down from generation to generation and takes decades of education and field experience to master. In working to restore monumental buildings using traditional techniques, Daemokjang practitioners reinterpret the beauty of traditional architecture with their artistic creativity and re-create it with their technical skills.

Weaving of Mosi (fine ramie) in the Hansan region (2011)

Weaving of Mosi in Hansan is transmitted by middle-aged women in the township located in South Chungcheong Province, Republic of Korea. The region boasts fertile land and sea winds that allow ramie plants to thrive. Weaving ramie cloth involves a number of processes, including harvesting, boiling and bleaching ramie plants, spinning yarn out of ramie fibre, and weaving it on a traditional loom. Ramie cloth is comfortable in hot summer weather and is used to produce a variety of clothing from dress suits and military uniforms to mourning garments. The whiteness of the bleached ramie fabric, as well as its refined quality and neatness, makes it suitable for high-end clothing as well as for clothing for ordinary people. Weaving of Mosi traditionally takes place in the form of women-

led family operations in which mothers transmit techniques and experience to their daughters or daughters-in-law. The tradition also binds the community together with neighbours gathered and working in a designated section of the town. At present, around 500 people in the province are engaged in the diverse activities of weaving fine ramie.

Taekkyeon, a traditional Korean martial art (2011)

Taekkyeon is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike or trip up an opponent. The graceful movements of a well-trained Taekkyeon performer are gentle and circular rather than straight and rigid, but can explode with enormous flexibility and strength. The feet play as important a role as the hands. In spite of its gentle impression, Taekkyeon is an effective martial art highlighting a broad variety of offensive and defensive skills employing all available fighting methods. It also teaches consideration: a skilled Taekkyeon practitioner can rapidly dominate an opponent, but a true master knows how to make an opponent withdraw without incurring damage. As a part of seasonal farming-related traditions, Taekkyeon serves to facilitate community integration, and as a sport accessible to all plays a major role in promoting public health. Taekkyeon is also practised by a great number of people as a daily activity. There are approximately fifty recognized practitioners of Taekkyeon at present, and the Korean Taekkyeon Association plays a significant role in the transmission and promotion of this traditional martial art.

Jultagi, tightrope walking (2011)

Tightrope walking is a widespread form of entertainment that in most countries focuses purely on acrobatic skill. The traditional Korean performing art of Jultagi is distinctive in that it is accompanied by music and witty dialogue between the tightrope walker and an earthbound clown. Jultagi is performed outside. The tightrope walker executes a variety of acrobatic feats on the rope, along with jokes, mimicry, songs and dance, while a clown engages the tightrope walker in joking banter, and a team of musicians plays music to accompany the entertainment. The tightrope walker starts with simpler feats, gradually moving to more difficult acrobatics, displaying some forty different rope techniques in a performance that can last several hours. Today, tightrope walking performers are frequently invited to local festivals that take place throughout the country, particularly in spring and autumn. Currently, transmission of tightrope walking in Korea is centred on the Jultagi Safeguarding Association in Gyeonggi Province. There are two types of training: apprenticeship education where masters educate

practitioners and take on students, and public education which takes various forms such as school training, experience classes and summer camps.

Falconry, a living human heritage (2012)

Falconry is the traditional activity of keeping and training falcons and other raptors to take quarry in its natural state. Originally a way of obtaining food, falconry is today identified with camaraderie and sharing rather than subsistence. Falconry is mainly found along migration flyways and corridors, and is practised by amateurs and professionals of all ages and genders. Falconers develop a strong relationship and spiritual bond with their birds, and commitment is required to breed, train, handle and fly the falcons. Falconry is transmitted as a cultural tradition by a variety of means, including mentoring, learning within families and formalized training in clubs. In hot countries, falconers take their children to the desert and train them to handle the bird and establish a mutual relationship of trust. While falconers come from different backgrounds, they share common values, traditions and practices such as methods of training and caring for birds, equipment used and the bonding process. Falconry forms the basis of a wider cultural heritage, including traditional dress, food, songs, music, poetry and dance, sustained by the communities and clubs that practise it.

Arirang, lyrical folk song in the Republic of Korea (2012)

Arirang is a popular form of Korean folk song and the outcome of collective contributions made by ordinary Koreans throughout generations. Essentially a simple song, it consists of the refrain 'Arirang, arirang, arariyo' and two simple lines, which differ from region to region. While dealing with diverse universal themes, the simple musical and literary composition invites improvisation, imitation and singing in unison, encouraging its acceptance by different musical genres. Experts estimate the total number of folk songs carrying the title 'Arirang' at some 3,600 variations belonging to about sixty versions. A great virtue of Arirang is its respect for human creativity, freedom of expression and empathy. Everyone can create new lyrics, adding to the song's regional, historical and genre variations, and cultural diversity. Arirang is universally sung and enjoyed by the Korean nation. At the same time, an array of practitioners of regional versions, including local communities, private groups and individuals, actively lead efforts for its popularization and transmission, highlighting the general and local characteristics of individual versions. Arirang is also a popular subject and motif in diverse arts and media, including cinema, musicals, drama, dance and literature. It is an evocative hymn with the power to enhance communication and unity among the Korean people, whether at home or abroad.

Kimjang, making and sharing kimchi in the Republic of Korea (2013)

Kimchi is the Korean name for preserved vegetables seasoned with spices and fermented seafood. It forms an essential part of Korean meals, transcending class and regional differences. The collective practice of Kimjang reaffirms Korean identity and is an excellent opportunity for strengthening family cooperation. Kimjang is also an important reminder for many Koreans that human communities need to live in harmony with nature. Preparation follows a yearly cycle. In spring, households procure shrimp, anchovy and other seafood for salting and fermenting. In summer, they buy sea salt for the brine. In late summer, red chilli peppers are dried and ground into powder. Late autumn is Kimjang season, when communities collectively make and share large quantities of kimchi to ensure that every household has enough to sustain it through the long, harsh winter. Housewives monitor weather forecasts to determine the most favourable date and temperature for preparing kimchi. Innovative skills and creative ideas are shared and accumulated during the custom of exchanging kimchi among households. There are regional differences, and the specific methods and ingredients used in Kimjang are considered an important family heritage, typically transmitted from a mother-in-law to her newly married daughter-in-law.

Reference

Heritage Information (Cultural Heritage Administration of Korea)

http://jikimi.cha.go.kr/english/world_heritage_new/intangible_heritage.jsp?mc=EN_04_02

Cultural Heritage Administration of Korea, "Important Intangible Cultural Heritage in Korea" (2009)

VI. Living Human Treasures System (LHTS)

1. LHTS of Korea

Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage. In Korea, the title of LHTS is Holder of an element of Important Intangible Cultural Heritage.

In 1993, the Republic of Korea proposed to the UNESCO Executive Board, the establishment of a UNESCO “Living Human Treasures” programme, and the Board adopted a decision inviting Member States to establish such systems in their respective countries. Since then, several meetings and international workshops have been organized with a view to promoting the concept and encouraging the establishment of national systems.

2. Inheritance System of IICH

For the stable and systematic activity of Cultural Heritage, Korea Intangible Cultural Heritage system maintains a consistent inheritance procedure from skill holder-apprentice-graduate-scholarship student(general student).

The main responsibility of holder is to spread traditional culture and inherit their property to the next generation. Once certain individuals or organizations are acknowledged as holders, they select student with the will and the ability to inherit their skill and property. When the selected students complete the course of three years and reach up to the definite ability, they are recognized as graduate. Among these graduate, the most excellent will be selected as 'apprentices' by recommendation of holders and the evaluations of cultural experts. These chosen apprentices have the duty to assist the holders, as well as learn their skills.

Important Intangible Cultural Heritage have been designated and holders have been authorized since 1964. Over the last forty years, present holders have changed from first generation to second or third generation. When the authorized holders cannot normally initiate the skills due to old age or disease, they are acknowledged as honorary holders.

As explained above, Korea's inheritance system of Intangible Cultural Heritage has been providing and supporting a stable atmosphere for the inheritance of precious skills and properties.

3. Definition on Transmitters

| | |
|----------------------|---|
| Holder | any individual who can learn, preserve, and practice artistic and technical skills of important ICH as original forms |
| Holding Organization | any organization that can learn, preserve, and practice artistic and technical skills of important ICH as original forms (only in cases where the element cannot be practiced individually or there are many individuals worthy of recognition) |
| Apprentice | selected individuals among graduates who assist holders for training |
| Graduate | selected individuals among students who complete a training of more than three years |
| Scholarship Students | selected individuals recommended by holders and holding organizations (Recently, government-supported scholarship students have tended to be limited to those studying vulnerable elements for transmission.) |
| Honorary Holders | holders who have difficulties training students for transferring skills |

4. Transmitter's Status (as of 30 Sep. 2013)

| Field | | Performing Arts | | | Traditional Crafts | | | Total |
|------------------|---------------------------------------|-----------------|-------|-----------|---------------------------|-------|-----------|--------|
| | | Individual | Group | Sub-Total | Individual | Group | Sub-Total | |
| Designated Items | Number of Items | 15 | 50 | 65 | Individual 51, Combined 1 | | 52 | 117 |
| | Number of Items (Including Sub-Items) | 15 | 60 | 75 | 53 | 1 | 54 | 129 |
| Designators | Holders | 32 | 76 | 108 | 69 | - | 69 | 179 |
| | Apprentice | 46(1) | 197 | 243(1) | 49 | - | 49 | 294(1) |
| | Graduate | 1,893 | 2,483 | 4,376 | 538 | 3 | 541 | 4,917 |
| | Scholarship Student | 24 | - | 24 | 51 | - | 51 | 75 |

| | | | | | | | | |
|------------------|-------|----------|-------|----------|-----|---|-----|----------|
| | Total | 1,995(1) | 2,756 | 4,751(1) | 707 | 3 | 710 | 5,461(1) |
| Honorary Holders | | 5(1) | 17 | 22(1) | 12 | - | 12 | 34(1) |

5. Public Support for Transmitter

(1) Supporting for inheritance

Providing a monthly subsidy to

- individual holder of the skills, assistant transmission trainer, scholarship

transmission apprentice, and organization holding the skills

Providing a special subsidy to

- honorary holder of the skills
- organizational holder with no individual holder

Providing support to the items whose transmission is encouraged

(2) Supporting performance and exhibition

Supporting open events of important ICH assets and their performance and exhibition in other countries

Supporting the exhibition of the works of important ICH asset holders

Supporting the touring performance of ICH assets

Supporting the grand exhibition of traditional craft-works

Supporting the participant in local festivals (or international events)

(3) Establishment of heritage education centre of ICH and additional supports

Supporting the construction of transmission training center

Supporting the production of transmission equipment (teaching materials for transmission training)

Providing a subsidy to pay the costs of craft-work materials

Providing a subsidy to pay the medical insurance

Providing a subsidy to pay funeral expenses

Reference

Cultural Heritage Administration of Korea, "Important Intangible Cultural Heritage in Korea" (2009)

VII. Pending Issues

Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation?

(Please include the name of the particular heritage, location, problems encountered, etc.)

In the Republic of Korea, the intangible cultural assets of regions in the Democratic People's Republic of Korea(DPRK) are being transmitted mainly by communities of persons whose home towns are now in the DPRK. However, the communities are finding it increasingly difficult to transmit such intangible cultural assets as they continue to be disconnected to their geographical foundations. Several items of the highest artistic merit including the Bongsan Mask Dance are sometimes being transmitted as forms of art, but their disconnection from the regional communities from which the assets originated is hindering the transmission through methods that are more natural.

Q2. What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.

The Korean government supports the transmission of intangible cultural assets from regions that are now in the DPRK by designating items as a nationally-designated important intangible cultural asset, a city- or province-based intangible cultural asset, or an intangible cultural asset from the five northern provinces.

There are 13 intangible cultural assets from the five northern provinces (currently in the DPRK) that have been designated and are being protected by the Cultural Heritage Administration: eight items including the Bukcheong Lion Dance and Sounds of the Southern Provinces as nationally-designated important

intangible cultural assets, and five items including the shamanic ritual Mansu-daetakgut and Intangible Cultural Asset No.1 of Hwanghae Province.

Q3. What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?

The intangible cultural assets of Korea have been protected under the leadership of the ROK government for about half a decade. In this process, a practice settled in which the government regards intangible cultural asset transmitters not as main agents but rather as a community to be supervised, while the individual transmitters in the private sector also consider themselves as receivers of government support.

It seems important that the autonomy of the private sector is raised with regards to protecting intangible heritage, and that a new cooperation system between the private sector and the government is formed.

Q4. What kind of problems and difficulties were encountered during the safeguarding projects?

The National Intangible Heritage Center (NIHC) is currently establishing a bottom-up protection system for intangible heritage, where the participation of local governments is more important than that of the central government.

However, local governments are often lacking in their capacity to protect intangible heritage. In the case of city or provincial governments, it is hard to find an employee who supervises intangible heritage with expertise. This is hindering the establishment of a bottom-up protection system.

Q5. What future plans are there for the safeguarding of ICH (programme information)?

The NIHC is currently creating a system for the protection of intangible heritage records. Based on the results of previous projects to archive intangible heritage records, the effort to collect and manage records is being expanded. Articles (tools, manuscripts, etc.) that were created or left by deceased cultural

transmitters are being collected, and a digital archive is under construction through which records can be collected without any restriction and accessed by the public via a user-friendly system.

In order to establish a bottom-up heritage protection system, the NIHC has recently appointed local scholars established in their respective local communities as “intangible heritage keepers” and have since been supporting their activities. There still is a long way to go, but as of now all their activities have been promising.

Q6. What type of contributions and cooperation from the international society is needed for the safeguarding of ICH in your country?

Meaningful policies and systems on the global level need to be established. For now, Korea does not seem to require any external material support. However, an external opportunity will be an important stimulant toward developing domestic policies and systems. For instance, if the international society were to offer globally accepted guidelines on how to archive records and manage archives on intangible heritage, it would contribute to the development of Korea’s capacity to archive records and manage archives on intangible heritage.

Q7. What role do you expect ICHCAP to play in the safeguarding of intangible cultural heritage in the region in terms of programmes, projects, etc.?

One suggestion is to consider the Asia-Pacific region as a single category and plan a joint project among countries in the region. For instance, there could be a joint project to protect intangible heritage from along the Silk Road, covering the intangible heritage that originated from the land and sea routes comprising the Silk Road as well as their unique culture of trade. The countries would each select a representative agency, which will be supervised by an Asia-Pacific center in charge of planning and mediation. The intangible cultural assets established as a result would then be suggested as candidates for joint registration as part of the cultural heritage of humanity.

In such a global project that requires cooperation among Asia-Pacific countries, the NIHC could serve as the main representative of Korea.

Q8. What should be considered to encourage or to ensure active involvement from the community in safeguarding intangible cultural heritage?

In Korea, communities are often the most effective on the city and province levels. Considering villages as the main unit is not without merit, but because cities and provinces operate their own local governments they have real power to plan and manage policies. Therefore, the capacity of personnel in local autonomous entities (local governments) on the city and provincial levels needs to be strengthened.

In addition, it is important that realistic strategies are established in order to realize an ideal state of community participation, and as mentioned above the NIHC has launched a project to organize local scholars, who will comprise the core workforce in community participation.

There is also a need to reestablish the concept and reality of community in Korean culture, as well as to review the concept and reality of groups and individuals who are suggested as the main agents of intangible heritage. In Korea, both communities as well as individuals exist as main agents of important intangible heritage.

List of co-researchers

| Name | Responsibility | Affiliation |
|----------------------------|---|--|
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Annex | *Relevant Laws*

CULTURAL HERITAGE PROTECTION ACT

CHAPTER I GENERAL PROVISIONS

Article 1 (Purposes)

The purpose of this Act is to promote the cultural edification of Korean nationals and to contribute to the development of human culture by transferring national culture and enabling it to be utilized through the preservation of cultural heritage.

Article 2 (Definitions)

(1) The term "cultural heritage" in this Act means artificially or naturally formed national, racial, or world heritage of outstanding historic, artistic, academic, or scenic value, which is classified into the following categories:

1. Tangible cultural heritage: Tangible cultural works of an outstanding historic, artistic, or academic value, such as buildings, records, books, ancient documents, paintings, sculptures, artifacts, etc., and other archeological resources similar thereto;
2. Intangible cultural heritage: Intangible cultural works of outstanding historic, artistic, or academic value, such as a drama, music, dance, game, ritual, craft skills, etc.;
3. Monuments: Those classified into the following categories:
 - (a) Historic sites, such as temple sites, ancient tombs, shell mounds, fortress ruins, old palace ruins, kiln sites, relic-containing strata, etc., and particularly commemorable facilities, of outstanding historic or academic value;
 - (b) Scenic sites of outstanding artistic value and excellent scenic view;
 - (c) Animals (including their habitats, breeding grounds and migratory places), plants (including their wild growth areas), topography, geology, minerals, caves, biological produce, and extraordinary natural phenomena of outstanding historic, scenic, or academic value;
4. Folklore resources: Customs or traditions related to food, clothing, housing, trades, religion, annual observances, etc., and clothing, implements, houses, etc. used therefor which are essential for understanding changes to the life of nationals.

(2) The term "designated cultural heritage" in this Act means the following:

1. State-designated cultural heritage: Cultural heritage designated by

the Administrator of the Cultural Heritage Administration pursuant to Articles 23 through 26;

2. City/Do-designated cultural heritage: Cultural heritage designated by a Special Metropolitan City Mayor, Metropolitan City Mayor, *Do* Governor, or the Governor of a Special Self-Governing Province (hereinafter referred to as "Mayor/*Do* Governor") pursuant to Article 70 (1);
3. Cultural heritage resources: Cultural heritage designated by a Mayor/*Do* Governor pursuant to Article 70 (2) among those not designated pursuant to subparagraph 1 or 2.
- (3) The term "registered cultural heritage" in this Act means cultural heritage registered by the Administrator of Cultural Heritage Administration pursuant to Articles 53, other than designated cultural heritage.
- (4) The term "protection zone" in this Act means any area designated to protect any designated cultural heritage, excluding a tangible object fixed on the ground, or if a certain area is designated as cultural heritage, an area where the designated cultural heritage occupies.
- (5) The term "protective facilities" in this Act means any building or facility designated to protect cultural heritage.
- (6) The term "historic and cultural environment" in this Act means the natural view surrounding cultural heritage, or any space of outstanding historic and cultural value which is a surrounding environment that needs to be protected together with the relevant cultural heritage.
- (7) The term "construction works" in this Act means civil works, construction works, landscaping works, or other construction works prescribed by Presidential Decree which involve a change to the original form of land or seabed.
- (8) The term "cultural heritage overseas" means any cultural heritage expatriated from the Republic of Korea, and currently located outside the territory of the Republic of Korea.

Article 3 (Basic Principle of Protection of Cultural Heritage)

The basic principle for the preservation, management, and utilization of cultural heritage is to preserve them in their original state.

Article 4 (Duties of State, Local Governments, etc.)

- (1) The State shall establish and implement comprehensive measures for the preservation, management and utilization of cultural heritage.
- (2) Local governments shall establish and implement measures for the preservation, management and utilization of cultural heritage, in consideration of the State's measures and regional characteristics.
- (3) The State and local governments shall endeavor not to damage cultural heritage, protective facilities and protection zones of cultural heritage, and historic and cultural environments in developing and

implementing various development projects.

- (4) Korean nationals shall actively cooperate in the State's and local governments' measures for the preservation and management of cultural heritage.

Article 5 (Relationship with other Acts)

- (1) Unless otherwise provided for in other Acts, the preservation, management and utilization of cultural heritage shall be governed by this Act.
- (2) The repair, actual measurement, design and supervision of designated cultural heritage (including provisionally designated cultural heritage under Article 32) and the protection and investigation of buried cultural heritage shall be stipulated by separate Acts.

**CHAPTER II ESTABLISHMENT AND
IMPLEMENTATION OF PROTECTION POLICIES FOR
CULTURAL HERITAGE**

Article 6 (Establishment of Master Plans for Cultural Heritage)

- (1) The Administrator of the Cultural Heritage Administration shall establish a comprehensive master plan addressing the following matters (hereinafter referred to as "master plan for cultural heritage") every five years, following consultation with the competent Mayor/*Do* Governor for the preservation, management and utilization of cultural heritage:
1. Basic direction-setting and objectives for the preservation of cultural heritage;
 2. Analysis and evaluation of the former master plan for cultural heritage;
 3. Matters concerning the repair, maintenance and restoration of cultural heritage;
 4. Matters concerning a historic and cultural environment of cultural heritage;
 5. Matters concerning the safety management of cultural heritage;
 6. Matters concerning the informatization of cultural heritage data;
 7. Matters concerning raising financial resources used to preserve cultural heritage;
 8. Other necessary matters for the preservation, management and utilization of cultural heritage.
- (2) The Administrator of the Cultural Heritage Administration shall consider opinions of owners, custodians or management organizations prescribed by Presidential Decree and relevant experts in establishing a master plan for cultural heritage.
- (3) Where the Administrator of the Cultural Heritage Administration establishes a master plan for cultural heritage, he/she shall inform

the competent Mayor/*Do* Governor of such plan, and give public notice thereof through the Official Gazette.

- (4) The Administrator of the Cultural Heritage Administration may request the Mayor/*Do* Governor to present data on cultural heritage under his/her jurisdiction if necessary for establishing a master plan for cultural heritage.

Article 7 (Establishment of Implementation Plans for Preservation of Cultural Heritage)

- (1) The Administrator of the Cultural Heritage Administration and a Mayor/*Do* Governor shall establish and implement an annual implementation plan concerning the master plan for cultural heritage.
- (2) Where the Mayor/*Do* Governor has established an annual implementation plan or has completed implementing it pursuant to paragraph (1), he/she shall present the results thereof to the Administrator of the Cultural Heritage Administration.
- (3) Where the Administrator of the Cultural Heritage Administration and the Mayor/*Do* Governor has established an annual implementation plan, they shall publicly announce it.
- (4) Those liable to present annual implementation plans and results of their implementation, timing and procedures for presentation under paragraph (2), and methods for public announcements under paragraph (3) and other necessary matters shall be prescribed by Presidential Decree.

Article 8 (Establishment of Cultural Heritage Committee)

- (1) The Cultural Heritage Committee shall be established under the Cultural Heritage Administration to investigate and deliberate on the following matters concerning the preservation, management, and utilization of cultural heritage:
 1. Matters concerning master plans for cultural heritage;
 2. Matters concerning the designation of State-designated cultural heritage and the revocation of such designation;
 3. Matters concerning the designation of protective facilities or protection zones for any State-designated cultural heritage and revocation of such designation;
 4. Matters concerning the recognition of holders, honorary holders, or holding organizations of any important intangible cultural heritage and the revocation of such recognition;
 5. Matters concerning the alteration of the current state of any State-designated cultural heritage;
 6. Matters concerning the expatriation of any State-designated cultural heritage;
 7. Matters concerning the protection of a historic and cultural environment for State-designated cultural heritage;

8. Matters concerning the registration of cultural heritage and cancellation of such registration;
 9. Matters concerning the excavation and evaluation of buried cultural heritage;
 10. Matters deemed important which are professional or technical matters concerning the preservation and management of any State-designated cultural heritage;
 11. Other matters referred to the Committee by the Administrator of the Cultural Heritage Administration for deliberation on the preservation, management, and utilization of cultural heritage.
- (2) Members of the Cultural Heritage Committee shall be appointed by the Administrator of the Cultural Heritage Administration from among the following persons:
1. A person who is or was an associate professor or higher, in the faculty related to the preservation, management and utilization of cultural heritage in a university under the Higher Education Act;
 2. A person who has been engaged in business related to the preservation, management and utilization of cultural heritage for at least ten years;
 3. An expert having abundant knowledge and experience in cultural heritage who has been engaged in business of anthropology, sociology, architecture, urban planning, tourism, environment, law, religion or the press for at least ten years.
- (3) Subcommittees may be established under the Cultural Heritage Committee to investigate and deliberate on duties classified based on the kinds of cultural heritage for the matters stipulated under each subparagraph of paragraph (1).
- (4) Any subcommittee under paragraph (3) may hold a meeting with another subcommittee (hereinafter referred to as "joint subcommittee") where necessary for investigation, deliberation, etc.
- (5) The Cultural Heritage Committee, subcommittees and joint subcommittees shall prepare meeting minutes stating the following matters. In such cases, stenographic notes or audio or video recording may be permitted where deemed necessary:
1. The date and time, and venue of a meeting;
 2. Members present at a meeting;
 3. Details of deliberation and resolution.
- (6) Meeting minutes prepared under paragraph (5) shall be disclosed to the public: *Provided*, That the relevant committee may resolve not to disclose them to the public in cases prescribed by Presidential Decree, such as having influence on property gains by a specific person, or infringing on a specific person's privacy, etc.
- (7) Necessary matters concerning the organization, division of duties, operation, etc. of the Cultural Heritage Committee, subcommittees,

and joint subcommittees shall be prescribed by Presidential Decree.

- (8) The Cultural Heritage Committee may have non-standing technical experts to conduct the collection of materials, investigations, researches, etc. involving the matters to be deliberated upon by the Cultural Heritage Committee under the orders of the Administrator of the Cultural Heritage Administration or the chairperson of each subcommittee. <Newly Inserted by Act No. 10829, Jul. 14, 2011>
- (9) Necessary matters regarding the number and terms of office of members and technical experts of the Cultural Heritage Committee, qualifications for technical experts, etc. shall be prescribed by Presidential Decree. <Newly Inserted by Act No. 10829, Jul. 14, 2011>

Article 9 (Establishment of Korea Cultural Heritage Foundation)

- (1) The Korea Cultural Heritage Foundation (hereinafter referred to as the "Cultural Heritage Foundation") shall be established as an affiliate of the Cultural Heritage Administration to protect, preserve, popularize and enhance cultural heritage and develop traditional lifestyle and culture.
- (2) The Cultural Heritage Foundation shall be a juristic person.
- (3) The Cultural Heritage Foundation shall have executives and necessary employees as stipulated by its articles of association.
- (4) Except as otherwise provided for in this Act, provisions governing incorporated foundations under the Civil Act shall apply *mutatis mutandis* to the Cultural Heritage Foundation.
- (5) Expenses incurred in the operation of the Cultural Heritage Foundation may be subsidized by the National Treasury.
- (6) Where deemed necessary for the Cultural Heritage Foundation to carry out its affairs, the State or a local government may permit it to use and benefit from any State-owned or public property without consideration.

CHAPTER III CREATING FOUNDATION FOR PROTECTION OF CULTURAL HERITAGE

Article 10 (Basic Investigation of Cultural Heritage)

- (1) The State and local governments may investigate the current state, management condition, etc, of existing cultural heritage, and prepare records thereon to prevent the loss of cultural heritage.
- (2) The Administrator of the Cultural Heritage Administration and the head of a local government may either directly conduct an investigation or request the owner or custodian of the relevant cultural heritage or an organization, etc. related to the investigations and excavation of cultural heritage to present relevant data where necessary for an investigation under paragraph (1).
- (3) Where the Administrator of the Cultural Heritage Administration or

the head of a local government is to conduct an investigation into cultural heritage, other than designated cultural heritage, he/she shall obtain prior consent of the owner or custodian of the relevant cultural heritage.

- (4) Necessary matters concerning detailed procedures, methods, etc. for investigations of cultural heritage shall be prescribed by Presidential Decree.

Article 11 (Facilitating Informatization of Cultural Heritage)

- (1) The Administrator of the Cultural Heritage Administration shall establish and operate an information system on cultural heritage to efficiently utilize investigated data under Article 10 and other necessary data for the preservation and management of cultural heritage, and to enable Korean nationals to readily access and use cultural heritage information.
- (2) The Administrator of the Cultural Heritage Administration may request the heads of the relevant central administrative agencies and local governments to present necessary data in order to establish the information system on cultural heritage under paragraph (1).
- (3) The scope of the information system on cultural heritage under paragraph (1), its operation procedures, and other necessary matters shall be prescribed by Presidential Decree.

Article 12 (Protection of Cultural Heritage during Construction Works)

Where cultural heritage is likely to be damaged, destroyed, or submerged due to construction works, or where necessary for the protection of a historic and cultural environment of cultural heritage, the implementer of such construction works shall take necessary measures in compliance with instructions by the Administrator of the Cultural Heritage Administration. In such cases, expenses incurred in taking such measures shall be reimbursed by the implementer of the construction works.

Article 13 (Protection of Preservation Areas of Historic and Cultural Environment)

- (1) A Mayor/*Do* Governor shall designate the preservation area of a historic and cultural environment by municipal ordinance, following consultation with the Administrator of the Cultural Heritage Administration in order to protect the historic and cultural environment of a designated cultural heritage (excluding cultural heritage that can be categorized as movable property, and intangible cultural heritage; hereafter the same shall apply in this Article).
- (2) With respect to construction works to be implemented in an area outside the outer boundary (referring to the boundary of a designated protection zone) of cultural heritage and within the preservation area of a historic and cultural environment designated

by the Mayor/*Do* Governor, an administrative agency in charge of the authorization, permission, etc. of the construction works shall examine whether such construction works are likely to affect the preservation of designated cultural heritage before granting authorization, permission, etc. for the construction works.

- (3) The scope of the preservation area of a historic and cultural environment shall be within 500 meters from the outer boundary, in consideration of the cultural, artistic, academic and scenic value of the relevant designated cultural heritage, its surrounding environment and other necessary matters for the protection of the cultural heritage: *Provided*, That where construction works implemented in an area 500 meters away from the outer boundary of a designated cultural heritage are clearly deemed to affect the cultural heritage due to its characteristics, locational conditions, etc., the scope thereof may be set in excess of 500 meters.
- (4) Where the Administrator of the Cultural Heritage Administration or the Mayor/*Do* Governor designates cultural heritage, he/she shall determine and publicly announce detailed standards for acts which could affect the preservation of the designated cultural heritage in the preservation area of a historic and cultural environment within six months from the date on which such designation is publicly announced.
- (5) An examination under paragraph (2) may be exempted for construction works implemented in an area for which detailed standards for acts under paragraph (4) are publicly announced within the extent of such standards.

Article 14 (Prevention of Fire, Disasters, etc.)

- (1) The Administrator of the Cultural Heritage Administration or a Mayor/*Do* Governor shall establish and implement necessary measures for the prevention of fire, disasters and theft of designated cultural heritage.
- (2) The Administrator of the Cultural Heritage Administration and a Mayor/*Do* Governor shall develop fire preparedness guidelines (hereinafter referred to as "guidelines") based on the characteristics of the respective cultural heritage, and take measures in order for the owner, custodian or management organization of each designated cultural heritage to use it.
- (3) Guidelines shall be regularly examined and supplemented at least once a year, and matters to be addressed for fire preparedness, and the scope of cultural heritage for which guidelines shall be developed shall be prescribed by Presidential Decree.
- (4) An owner, custodian and management organization of designated cultural heritage shall install fire-fighting systems and disaster-prevention systems according to the standards stipulated under the

Installation, Maintenance, and Safety Control of Fire-Fighting Systems Act to prevent and suppress fire of the designated cultural heritage, and endeavor to install anti-theft devices according to the standards determined by Ordinance of the Ministry of Culture, Sports and Tourism in order to prevent any theft of the designated cultural heritage. <Amended by Act No. 11037, Aug. 4, 2011>

- (5) The State and a local government may fully or partially subsidize expenses to be incurred to any person who installs fire-fighting and disaster-prevention systems, or anti-theft devices under paragraph (4), within budgetary limits.

Article 15 (Support, etc. for Cultural Heritage Protection Activities)

The Administrator of the Cultural Heritage Administration may support or foster related organizations where deemed necessary for the protection, preservation, distribution or enhancement of cultural heritage.

Article 16 (Training of Cultural Heritage Experts)

- (1) The Administrator of the Cultural Heritage Administration may train experts to be specialized in the protection, management, maintenance, etc. of cultural heritage.
- (2) The Administrator of the Cultural Heritage Administration may pay a scholarship where deemed necessary for training of experts under paragraph (1).
- (3) Where deemed necessary to verify the education and research status of a person with a scholarship under paragraph (2) (hereinafter referred to as "scholarship"), the Administrator of the Cultural Heritage Administration may order the person to present a credential or research report.
- (4) Where a person who is or has been paid the scholarship has any ground determined by Ordinance of the Ministry of Culture, Sports and Tourism, such as the suspension of undergoing education and conducting research, or changes to the details thereof, etc., he/she shall promptly report thereon to the Administrator of the Cultural Heritage Administration.
- (5) Where any ground determined by Ordinance of the Ministry of Culture, Sports and Tourism, such as the suspension of undergoing education and conducting research, or changes to the details thereof, poor performance, etc. occurs, the Administrator of the Cultural Heritage Administration may suspend the payment of the scholarship, or order the return thereof.
- (6) Necessary matters concerning persons entitled to scholarships, applications for payment of scholarships, suspension of scholarships, the return thereof, etc. under paragraphs (1) through (5) shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 17 (Facilitating, etc. Cooperation for International Exchanges of Cultural Heritage)

- (1) The State shall actively promote information and technical exchanges, human resources exchanges, joint investigations and research, and other activities concerning cultural heritage through cooperation with international organizations related to cultural heritage and other countries.
- (2) The Administrator of the Cultural Heritage Administration may fully or partially subsidize expenses to be incurred in promoting measures concerning cultural heritage under paragraph (1) within budgetary limits.

Article 17-2 (Establishment of UNESCO International Information and Networking Center for Intangible Cultural Heritage in Asia-Pacific Region)

- (1) An International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of the United Nations Educational, Scientific and Cultural Organization (hereinafter referred to as "UNESCO") [hereinafter referred to as the "International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region"] shall be established under the control of the Cultural Heritage Administration to promote the implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and support activities, etc. to safeguard intangible cultural heritage in the Asia-Pacific Region.
- (2) The International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region shall be a legal entity.
- (3) The International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region shall have officers and other necessary staff as provided in its articles of incorporation.
- (4) Except as provided in this Act, the provisions of the Civil Act concerning incorporated foundations shall apply *mutatis mutandis* with respect to the International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region.
- (5) Expenses required for the operation of the International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region may be defrayed out of the National Treasury.
- (6) The State or local governments may allow the International Information and Networking Center for Intangible Cultural Heritage in the Asia-Pacific Region to use or benefit from their national or public property without any consideration if necessary to perform its functions.

[This Article Newly Inserted by Act No. 10562, Apr. 6, 2010]

Article 18 (Cooperation for Exchanges of Cultural Heritage between

North and South Korea)

- (1) The State shall endeavor to increase mutual exchanges and cooperation in the field of cultural heritage between North and South Korea.
- (2) The Administrator of the Cultural Heritage Administration shall investigate and research North Korea's policies, systems, current states, etc. on cultural heritage to increase mutual exchanges and cooperation in the field of cultural heritage between North and South Korea.
- (3) Where necessary for exchange and cooperation projects, investigations, research, etc. stipulated under paragraphs (1) and (2), the Administrator of the Cultural Heritage Administration may request related organizations, etc., to provide cooperation and may fully or partially subsidize expenses to be incurred therein, as prescribed by Presidential Decree.

Article 19 (Registration and Protection of World Heritage Site, etc.)

- (1) The Administrator of the Cultural Heritage Administration may file an application with UNESCO for the registration of Korea's important cultural heritage being as a World Heritage Site, Intangible Cultural Heritage of Humanity, or Memory of the World in accordance with the Convention Concerning the Protection of the World Cultural and Natural Heritage, the Convention for the Safeguarding of the Intangible Cultural Heritage or UNESCO's programs. In such cases, the Administrator of the Cultural Heritage Administration shall determine procedures, etc. for selecting those to be applied for, in consideration of UNESCO's regulations. <Amended by Act No. 10562, Apr. 6, 2010>
- (2) The Administrator of the Cultural Heritage Administration shall actively endeavor to preserve not only cultural heritage registered with UNESCO as a World Heritage Site, Intangible Cultural Heritage of Humanity, or Memory of the World (hereafter referred to as "World Heritage Site, etc." in this Article), but also cultural heritage of humanity, and to enhance the prestige of cultural heritage around the world. <Amended by Act No. 10562, Apr. 6, 2010>
- (3) The State and a local government shall maintain, manage and support a World Heritage Site, etc. to the level equivalent to the State-designated cultural heritage from the date on which they are registered, and the Administrator of the Cultural Heritage Administration may order any person who engages in any activity that could affect a World Heritage Site, etc. or its historic and cultural environment to take necessary measures for the protection of a World Heritage Site, etc. and its historic and cultural environment, as prescribed by Presidential Decree.

Article 20 (Protection of Foreign Cultural Heritage)

- (1) Cultural heritage designated and protected by Acts and subordinate statutes of a foreign country (hereinafter referred to as "foreign cultural heritage") that is a party to the International Convention Concerning the Protection of the World Cultural and Natural Heritage (hereinafter referred to as the "Convention"), in which the Republic of Korea also participates as a party to preserve cultural heritage and promote friendship with other countries shall be protected in accordance with the Convention and this Act.
- (2) Where a reasonable ground exists to believe that a foreign cultural heritage which is to be brought or has already brought into the Republic of Korea has been illegally expatriated from the relevant foreign country, the Administrator of the Cultural Heritage Administration may seize the cultural heritage.
- (3) The Administrator of the Cultural Heritage Administration shall keep and manage a foreign cultural heritage, if seized pursuant to paragraph (2), in a museum, etc.
- (4) The Administrator of the Cultural Heritage Administration shall promptly return a foreign cultural heritage kept in his/her custody pursuant to paragraph (3) to its owner or possessor as soon as the foreign cultural heritage is verified to have been legally removed from the relevant foreign country. This shall also apply where it is verified that the foreign cultural heritage has been illegally expatriated but it is obvious that the relevant foreign country has no intent to retrieve it.
- (5) Where a foreign country proves that a foreign cultural heritage brought into the Republic of Korea has been illegally expatriated from the relevant foreign country and makes a request for return of the cultural heritage in accordance with appropriate procedures provided for in the Convention, or the Administrator of the Cultural Heritage Administration performs the duty to return it in accordance with the Convention, he/she shall take necessary measures with the cooperation of related agencies so that it can be returned to the relevant foreign country, as provided for in the Convention.

Article 21 (Protection of Cultural Heritage in Emergencies)

- (1) Where deemed necessary for the protection of cultural heritage at time of war, upheaval, or any emergency equivalent thereto breaks out, the Administrator of the Cultural Heritage Administration may relocate or bury State-owned cultural heritage, designated cultural heritage which is not State-owned cultural heritage, and provisionally designated cultural heritage under Article 32 to or at a safe area, or take other necessary measures or order the owner, holder, possessor, custodian, or management organization of the relevant cultural heritage to relocate or bury it to or at a safe area, or take other necessary measures.

- (2) Where necessary for the protection of cultural heritage at time of war, upheaval, or any emergency equivalent thereto breaks out, the Administrator of the Cultural Heritage Administration may take them overseas, notwithstanding Article 39. In such cases, he/she shall undergo deliberation thereon by the State Council in advance.
- (3) Article 46 shall apply *mutatis mutandis* to any person who sustains loss due to measures or orders taken or performed under paragraph (1). *Provided*, That this shall not apply to *force majeure* cases, such as collateral damage in war.

Article 22 (Requests for Support)

The Administrator of the Cultural Heritage Administration or a public official in receipt of his/her order may request necessary support from the heads of related agencies, where necessary for taking measures stipulated under Article 21 (1).

CHAPTER IV STATE-DESIGNATED CULTURAL HERITAGE

SECTION 1 Designation

Article 23 (Designation of Treasures and National Treasures)

- (1) The Administrator of the Cultural Heritage Administration may designate important cultural heritage as treasures, following deliberation by the Cultural Heritage Committee.
- (2) The Administrator of the Cultural Heritage Administration may designate cultural heritage of great importance for humanity and without parallel in human history, among treasures under paragraph (1), as national treasures, following deliberation by the Cultural Heritage Committee.
- (3) Necessary matters concerning standards, procedures, etc. for the designation of treasures and national treasures under paragraphs (1) and (2) shall be prescribed by Presidential Decree.

Article 24 (Designation of Important Intangible Cultural Heritage)

- (1) The Administrator of the Cultural Heritage Administration may designate more valuable intangible cultural heritage as important intangible cultural heritage, following deliberation by the Cultural Heritage Committee.
- (2) Where the Administrator of the Cultural Heritage Administration designates any intangible cultural heritage as important intangible cultural heritage pursuant to paragraph (1), he/she shall recognize a holder (including a holding organization; hereinafter the same shall apply) of the important intangible culture heritage.
- (3) The Administrator of the Cultural Heritage Administration may

additionally recognize another holder of the relevant important intangible cultural heritage, in addition to the holder recognized pursuant to paragraph (2).

- (4) Where a holder of important intangible cultural heritage recognized pursuant to paragraph (2) or (3) has a difficulty in properly initiating into his/her skills or artistic talents under Article 41-2, the Administrator of the Cultural Heritage Administration may recognize him/her as an honorary holder, following deliberation by the Cultural Heritage Committee. In such cases, where a holder of important intangible cultural heritage is recognized as an honorary holder, the recognition as the holder of such important intangible cultural heritage shall be deemed revoked at that time.
- (5) Necessary matters concerning standards, procedures, etc. for the designation of important intangible cultural heritage under paragraph (1), and matters concerning standards, procedures, etc. for the recognition of holders of important intangible cultural heritage and honorary holders shall be prescribed by Presidential Decree.

Article 25 (Designation of Historic Sites, Scenic Spots and Natural Monuments)

- (1) The Administrator of the Cultural Heritage Administration may designate an important site, spot or monument as a historic site, scenic area, or natural monument, following deliberation by the Cultural Heritage Committee.
- (2) Necessary matters concerning standards, procedures, etc. for the designation of historic sites, scenic areas and natural monuments shall be prescribed by Presidential Decree.

Article 26 (Designation of Important Folklore Resources)

- (1) The Administrator of the Cultural Heritage Administration may designate more valuable folklore resources as important folklore resources, following deliberation by the Cultural Heritage Committee.
- (2) Necessary matters concerning standards, procedures, etc. for the designation of important folklore resources shall be prescribed by Presidential Decree.

Article 27 (Designation of Protective Facilities or Protection Zones)

- (1) Where specifically necessary to protect a certain cultural heritage in granting designation pursuant to Article 23, 25 or 26, the Administrator of the Cultural Heritage Administration may designate protective facilities or protection zones.
- (2) Where deemed necessary due to a change, etc. in artificial or natural conditions, the Administrator of the Cultural Heritage

Administration may adjust protective facilities or protection zones designated pursuant to paragraph (1).

- (3) Where the Administrator of the Cultural Heritage Administration has designated or adjusted protective facilities or protection zones pursuant to paragraphs (1) and (2), he/she shall review whether such designation or adjustment is appropriate before every tenth anniversary of such designation or adjustment passes, in consideration of the following matters: *Provided*, That the period for review may be extended up to the period prescribed by Presidential Decree, if it is impossible to review the appropriateness in a timely manner due to any extenuating circumstance:
1. The value of the cultural heritage worthy of preservation;
 2. The effects of the designation of protective facilities or protection zones on the exercise of property rights;
 3. The environment surrounding the protective facilities or protection zones.
- (4) Necessary matters concerning the designation and adjustment, the review of appropriateness, and other relevant matters under paragraphs (1) through (3) shall be prescribed by Presidential Decree.

Article 28 (Public Announcement and Notice of Designation or Recognition)

- (1) Where the Administrator of the Cultural Heritage Administration designates any property as State-designated cultural heritage (including its protective facilities and protection zones), or recognizes any person as a holder or honorary holder of any important intangible cultural heritage pursuant to Articles 23 through 27, he/she shall publicly announce the purport thereof in the Official Gazette, and shall promptly notify the owner, holder, or honorary holder of the relevant cultural heritage of such designation or recognition.
- (2) In cases under paragraph (1), where no owner of cultural heritage exists, or it is unclear who the owner of cultural heritage is, notice shall be given to the possessor or custodian of the relevant cultural heritage.

Article 29 (Issuance of Letters of Designation or Recognition)

- (1) Where the Administrator of the Cultural Heritage Administration designates cultural heritage as a national treasure, treasure, or important folklore resource pursuant to Article 23 or 26, he/she shall issue a letter of designation to the owner of the relevant cultural heritage.
- (2) Where the Administrator of the Cultural Heritage Administration recognizes any person as a holder or an honorary holder of important intangible cultural heritage pursuant to Article 24 (2)

through (4), he/she shall issue to the persona letter of recognition as a holder or honorary holder of important intangible cultural heritage.

Article 30 (Time Designation or Recognition Becomes Effective)

The designation or recognition under Articles 23 through 27 shall become effective on the date the owner, holder, honorary holder, possessor, or custodian of cultural heritage is notified of the designation or recognition, while it shall become effective to any person, other than persons notified thereof, on the date public notice thereon is given in the Official Gazette.

Article 31 (Revocation of Designation or Recognition)

(1) Where cultural heritage designated under Article 23, 25 or 26 loses its value as State-designated cultural heritage, or such designation needs to be revoked based on its valuation, the Administrator of the Cultural Heritage Administration may revoke the designation, following deliberation by the Cultural Heritage Committee.

(2) Where a holder of important intangible cultural heritage falls under any of the following subparagraphs, the Administrator of the Cultural Heritage Administration revoke the recognition as a holder of the important intangible cultural heritage, following deliberation by the Cultural Heritage Committee: <Amended by Act No. 10829, Jul. 14, 2011>

1. Where he/she is inappropriate for a holder of the important intangible cultural heritage due to his/her physical or mental disability, etc.;
2. Where he/she is sentenced to a fine or heavier punishment in connection with public performance, exhibition, examination, etc. of traditional culture or to imprisonment without labor or heavier punishment for any other reason, and the sentence becomes final and conclusive;
3. Where he/she emigrates to a foreign country or acquires a foreign nationality;
4. Where any other grounds prescribed by Presidential Decree exist.

(3) Where an individual holder or honorary individual holder of important intangible cultural heritage is deceased, his/her recognition as a holder or an honorary holder of the cultural heritage is revoked, while if all individual holders of important intangible cultural heritage are deceased, the designation of the important intangible cultural heritage may be revoked, following deliberation by the Cultural Heritage Committee.

(4) Where the results of examination under Article 27 (3) reveal that the designation of protective facilities or protection zones is inappropriate, or any other special ground exists, the Administrator of the Cultural Heritage Administration shall either revoke the

designation of the protective facilities or protection zones or adjust the scope thereof. Where the designation of State-designated cultural heritage is revoked, the designation of the protective facilities or protection zones therefor shall also be revoked without delay.

- (5) Articles 28 and 30 shall apply *mutatis mutandis* to the public announcement and notice concerning the revocation of the designation and recognition of cultural heritage under paragraphs (1) through (4), and the time such revocation becomes effective.
- (6) Where the owner of a national treasure, treasure, or important folklore resource is notified of the revocation under paragraph (5) and Article 28, he/she shall return the letter of designation of the relevant cultural heritage to the Administrator of the Cultural Heritage Administration within 30 days from the date on which such notice is given.
- (7) Where the holder of important intangible cultural heritage is notified of the revocation under paragraph (5) and Article 28, he/she shall return the letter of recognition to the Administrator of the Cultural Heritage Administration within 30 days from the date on which such notice is given: *Provided*, That this shall not apply where an individual holder of important intangible cultural heritage is deceased.

Article 32 (Provisional Designation)

- (1) Where there exists an urgent need to protect cultural heritage deemed worthy of designation pursuant to Article 23, 25 or 26, but there is insufficient time to undergo deliberation thereon by the Cultural Heritage Committee, the Administrator of the Cultural Heritage Administration may provisionally designate the cultural heritage as important cultural heritage.
- (2) The provisional designation under paragraph (1) shall become effective on the date on which such designation is notified to the owner, possessor, or custodian of a provisionally designated cultural heritage (hereinafter referred to as "provisionally designated cultural heritage").
- (3) The provisional designation under paragraph (1) shall be deemed revoked where the designation under Article 23, 25 or 26 is not granted within six months from the date on which the provisional designation is granted.
- (4) Articles 28 and 29 (1) shall apply *mutatis mutandis* to the notification of the provisional designation and the issuance of a letter of provisional designation under paragraph (1), but the public announcement in the Official Gazette under Article 28 (1) is not required for such case.

SECTION 2 Management and Protection

Article 33 (Management Principles by Owners)

- (1) The owner of State-designated cultural heritage shall manage and protect the State-designated cultural heritage under good stewardship.
- (2) The owner of State-designated cultural heritage may appoint a custodian to be in charge of managing and protecting the State-designated cultural heritage on his/her behalf, as occasion demands.

Article 34 (Management by Management Organizations)

- (1) Where the identity of an owner of State-designated cultural heritage is unknown or it is deemed difficult or inappropriate for the owner or custodian to manage the State-designated cultural heritage, the Administrator of the Cultural Heritage Administration may designate a local government, corporation or organization competent to manage the cultural heritage as a management organization for the management of the State-designated cultural heritage. In such cases, the management organization of cultural heritage not directly managed by the State among State-designated cultural heritage shall be the competent Special Self-Governing Province, or the competent *Si/Gun/Gu* (referring to an autonomous *Gu*; hereinafter the same shall apply): *Provided*, That where cultural heritage extends over two or more *Sis/Guns/Gus*, the competent Special Metropolitan City, Metropolitan City or *Do* (excluding a Special Self-Governing Province) shall be the management organization of such cultural heritage.
- (2) A local government designated as a management organization may entrust a corporation or organization competent to manage the relevant cultural heritage with management affairs thereof, following consultation with the Administrator of the Cultural Heritage Administration.
- (3) Where the Administrator of the Cultural Heritage Administration intends to designate a management organization pursuant to paragraph (1), he/she shall hear the opinion of the owner of the relevant cultural heritage, or a local government, corporation or organization he/she intends to designate.
- (4) Where the Administrator of the Cultural Heritage Administration designates a management organization pursuant to paragraph (1), he/she shall promptly publish the purport thereof in the Official Gazette, and shall notify the owner or custodian of State-designated cultural heritage and the relevant local government.
- (5) No one shall interfere with management activities of a management organization designated pursuant to paragraph (1).
- (6) Expenses incurred in managing State-designated cultural heritage by

a management organizationshall be reimbursed by the management organization, unless otherwise specifically provided for in this Act, but the State or the competent local government may reimburse the expenses if the management organization is incapable of reimbursing such expenses.

(7) Article 30 shall apply *mutatis mutandis* to the time the designation of a management organization under paragraph (1) becomes effective.

Article 35 (Matters to be Permitted)

(1) A person who intends to perform any of the following activities for State-designated cultural heritage(excluding important intangible cultural heritage; hereafter the same shall apply in this Article) shall obtain permission from the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree. The same shall also apply where he/she intends to change any permitted matter:

1. Altering (including making a specimen of or stuffing a natural monument) the current state of State-designated cultural heritage (including its protective facilities and protection zone, and a dead natural monument), as prescribed by Ordinance of the Ministry of Culture, Sports and Tourism;
2. Performing activities determined by Ordinance of the Ministry of Culture, Sports and Tourism which could affect the preservation of State-designated cultural heritage (excluding cultural heritage that can be categorized as movable property);
3. Taking a rubbed copy, a photoprint, or a photograph of State-designated cultural heritage in a manner that could affect the preservation of the cultural heritage;
4. Capturing or collecting an animal, a plant, or a mineral within an area designated or provisionally designated as a scenic area or a natural monument or within itsprotection zone, or removing the captured or collected animal, plant, or mineral from such spot or protection zone;

(2) Where permission from the Administrator of the Cultural Heritage Administration is granted pursuant to paragraph (1) 2 in an area where the preservation area of a historic and cultural environment of State-designated cultural heritage overlaps with that of City/Do-designated cultural heritage, permission from the relevant Mayor/Do Governor under Article 74 (2) shall be deemed to have been granted.

(3) The Administrator of the Cultural Heritage Administration may entrust the Mayor/Do Governor with affairs concerning permission for changes to insignificant matters determined by Ordinance of the Ministry of Culture, Sports and Tourism, among permitted matters concerning activities which could affect the preservation of State-designated cultural heritage under paragraph (1) 2.

Article 36 (Requirements for Permission)

The Administrator of the Cultural Heritage Administration in receipt of an application for permission under Article 35 (1) shall grant permission only in cases where an act subject to application for permission meets the following requirements:

1. Where such act does not affect the preservation and management of cultural heritage;
2. Where such act does not damage a historic or cultural environment of cultural heritage;
3. Where such act is in compliance with the master plan for cultural heritage and the annual implementation plan under Article 7.

Article 37 (Revocation of Permitted Matters)

(1) Where a person who obtains permission under Article 35 (1) and (3), the proviso to Article 39 (1), and Article 39 (2) falls under any of the following cases, the Administrator of the Cultural Heritage Administration may revoke such permission:

1. Where he/she violates permitted matters or conditions of permission;
2. Where he/she obtains permission by fraudulent or other illegal means;
3. Where he/she is unable to fulfill permitted matters, or it is deemed likely to substantially undermine public interests.

(2) Where a person who obtains permission under Article 35 (1) fails to file a commencement report and a period for permission expires, such permission shall be deemed revoked.

Article 38 (Medical Treatment, etc. of Animals Designated as Natural Monuments)

(1) Where an animal designated as a natural monument is in peril, a Mayor/Do Governor may permit transportation for rescue, medication, surgical operation, raising, training for adaptation to the wild, etc. (hereinafter referred to as "medical treatment") to be conducted at an animal clinic he/she designates.

(2) Where the Mayor/Do Governor designates an animal clinic pursuant to paragraph (1), he/she shall select it from the following institutions which have expertise in cultural heritage or experience in activities for the protection of natural monuments or in medical treatment for wild animals, and the procedure for such designation and other necessary matters shall be prescribed by ordinances of the competent local government:

1. A veterinary hospital established by a veterinarian license holder under the Veterinarians Act;
2. A livestock industry-related institution of a local government which employs a veterinarian license holder under the Veterinarians Act;
3. A management organization or an organization for the protection of

animals which has a veterinarian license holder under the Veterinarians Act as its members.

- (3) Where it is necessary to urgently protect an animal designated as a natural monument in peril, the Administrator of the Cultural Heritage Administration may permit an animal clinic to provide medical treatment first without obtaining permission for the alteration of the current state and to report the results thereon later, notwithstanding Article 35 (1).
- (4) The State or a local government may reimburse the expenses incurred in providing medical treatment to an animal clinic that provides medical treatment to an animal designated as a natural monument. In such cases, business affairs related to the reimbursement of expenses for medical treatment of animals designated as natural monuments may be entrusted to an organization related to the medical treatment and protection of natural monuments as prescribed by Ordinance of the Ministry of Culture, Sports and Tourism, and the procedure for reimbursing expenses for medical treatment and other necessary measures shall be prescribed by Ordinance of the Ministry of Culture, Sports and Tourism.
- (5) Where an animal clinic falls under any of the following subparagraphs, the Mayor/Do Governor may revoke the designation thereof:
1. Where it obtains the designation by fraudulent or other illegal means;
 2. Where it fails to meet the requirements for designation under paragraph (2);
 3. Where it kills or maims an animal designated as a natural monument under medical treatment intentionally or by gross negligence;
 4. Where it fails to report the results of medical treatment under paragraph (3) or falsely reports thereon;
 5. Where it submits a false invoice to claim the expenses for medical treatment under paragraph (4);
 6. Where it violates an order issued by the Administrator of the Cultural Heritage Administration or the head of the competent local government under Article 42 (1).
- (6) Where the Mayor/Do Governor designates an animal clinic or revokes the designation thereof pursuant to paragraph (2), he/she shall report to the Administrator of the Cultural Heritage Administration.

Article 39 (Prohibition of Exportation, etc.)

- (1) No national treasure, treasure, natural monument or important folklore resource shall be exported or expatriated from the Republic

of Korea: *Provided*, That this shall not apply where any person obtains permission from the Administrator of the Cultural Heritage Administration on condition that it should be expatriated for the purpose of international cultural exchange, such as an overseas exhibition of cultural heritage, and repatriated into the Republic of Korea within two years from the date on which it is expatriated.

(2) Where a person who has obtained permission for expatriation pursuant to the proviso to paragraph (1) applies for the extension of the period therefor, the Administrator of the Cultural Heritage Administration may permit extension of such period by up to two years, only if deemed necessary for achieving the original purpose of expatriation and for safety, etc. of cultural heritage.

(3) Notwithstanding paragraph (1), the Administrator of the Cultural Heritage Administration may grant permission for the exportation in any of the following cases:

1. Where a natural monument is made in a specimen, stuffs, etc. with permission under Article 35 (1) 1;
2. A natural monument proliferated at specific facilities for the purposes of research or exhibitions.

Article 40 (Matters to be Reported)

Where any of the following cases occurs, an owner, holder, custodian, or management organization of State-designated cultural heritage (including its protective facilities and protection zone; hereafter the same shall apply in this Article) shall report the facts and circumstances thereof to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree: *Provided*, That the owner and custodian shall jointly sign the report in cases under subparagraph 1, while the former and new owners shall jointly sign the report in cases under subparagraph 2:

1. Where a custodian is appointed or dismissed;
2. Where the owner of State-designated cultural heritage changes;
3. Where the name or address of the owner, holder, or custodian changes;
4. Where the name of land, lot number, land category, or area, etc. of the place where State-designated cultural heritage is located changes;
5. Where the place of safekeeping cultural heritage changes;
6. Where all or part of State-designated cultural heritage is destroyed, washed away, stolen, or damaged;
7. Where the alteration in the current state of cultural heritage is commenced or completed with permission (including changed permission) under Article 35 (1) 1;
8. Where cultural heritage permitted under Article 35 (1) 4 or 39 (1) is expatriated from and then repatriated into the Republic of Korea;

9. Where he/she has owned a specimen or stuffed a natural monument from before the species of an animal or plant is designated as a natural monument.
- (2) Where a person who implements construction works in a preservation area of a historic and cultural environment commences or completes permitted matters after having obtained permission under Article 35 (1) 2 (including changed permission) in the preservation area of a historic and cultural environment, he/she shall report the fact and the circumstances thereof to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree.

Article 41 (Protection and Development of Important Intangible Cultural Heritage)

- (1) The State shall protect and develop important intangible cultural heritage for succession to and development of the traditional culture.
- (2) The Administrator of the Cultural Heritage Administration shall require holders of important intangible cultural heritage to conduct education for transferal of skills or artistic talent they have (hereinafter referred to as "skills or artistic talent") in order to transfer and preserve important intangible cultural heritage: *Provided*, That this shall not apply in any extenuating circumstance prescribed by Presidential Decree.
- (3) The State or a local government may reimburse expenses incurred in initiation into skills or artistic talents under paragraph (2) within budgetary limits, and may permit the gratuitous use of State or public property established or acquired for initiation into skills or artistic talents.
- (4) The Administrator of the Cultural Heritage Administration may award a scholarship to persons who receive initiation into skills or artistic talents.
- (5) The Administrator of the Cultural Heritage Administration may grant special subsidies to honorary holders of important intangible cultural heritage.
- (6) Necessary matters concerning initiation into skills or artistic talents, and the payment of scholarships and special subsidies under paragraphs (2), (4), and (5) shall be prescribed by Presidential Decree.

Article 42 (Administrative Orders)

- (1) Where the Administrator of the Cultural Heritage Administration or the head of a local government deems it necessary to manage and protect State-designated cultural heritage (including its protective facilities and protection zone; hereafter the same shall apply in this Article), he/she may order to take any of the following measures:

1. Prohibition or restriction on certain activities by an owner, custodian, or management organization of State-designated cultural heritage where the management condition of the State-designated cultural heritage is not appropriate for the preservation of the cultural heritage or where deemed specifically necessary to do so;
 2. Repair, installation of other necessary facilities, or removal of any obstacle by an owner, custodian, or management organization of State-designated cultural heritage;
 3. An urgent measure necessary for the preservation of cultural heritage by an owner, holder, custodian, or management organization of State-designated cultural heritage;
 4. Suspension of alteration of the current state of State-designated cultural heritage or any act which could affect the preservation of State-designated cultural heritage, both of which are performed without permission under each subparagraph of Article 35 (1), or reinstatement thereof.
- (2) Where an owner, holder, custodian, or management organization of State-designated cultural heritage fails to fulfill an order issued pursuant to paragraph (1) 1 through 3 or it is deemed inappropriate to order the owner, holder, custodian, or management organization of State-designated cultural heritage to take measures under paragraph (1) 1 through 3, the Administrator of the Cultural Heritage Administration or the head of a local government may directly take measures under paragraph (1) 1 through 3 at the cost of the State.
- (3) Where a person in receipt of an order under paragraph (1) 4 fails to fulfill such order, the Administrator of the Cultural Heritage Administration or the head of a local government may vicariously execute it, as stipulated in the Administrative Vicarious Execution Act, and collect expenses incurred therein from the violator.
- (4) Where the head of the competent local government issues an order under paragraph (1), he/she shall report to the Administrator of the Cultural Heritage Administration.

Article 43 (Preparation and Preservation of Records)

- (1) The Administrator of the Cultural Heritage Administration, and the Governor of the competent Special Self-Governing Province, the head of the competent *Si/Gun/Gu*, and the head of each management organization shall prepare and preserve records concerning the preservation, management, and details of changes to State-designated cultural heritage.
- (2) Where deemed necessary for the preservation and management of State-designated cultural heritage, the Administrator of the Cultural Heritage Administration may authorize a person or research

institute that has expertise in cultural heritage to keep records on State-designated cultural heritage.

Article 44 (Regular Investigations)

- (1) The Administrator of the Cultural Heritage Administration shall investigate the current state, management, repair and actual circumstances of initiation into State-designated cultural heritage, and other conditions of environmental preservation on a regular basis.
- (2) Where the Administrator of the Cultural Heritage Administration deems it necessary to conduct a further investigation after a regular investigation under paragraph (1), he/she may require public officials under his/her control to reinvestigate the State-designated cultural heritage in question.
- (3) Whenever an investigation is to be conducted pursuant to paragraphs (1) and (2), the purport thereof shall first be communicated to the owner, holder, custodian or management organization of the relevant cultural heritage: *Provided*, That a post-notice may be given in urgent cases.
- (4) Public officials who conduct an investigation under paragraphs (1) and (2) may request an owner, holder, custodian or management organization of cultural heritage to cooperate in disclosing the cultural heritage, presenting data on the current state to the extent necessary for the investigation, and allowing access to the place where the cultural heritage is located, and may also take a measurement, excavate the ground, remove obstacles, and do other necessary acts for the investigation to the extent not damaging the current state of the cultural heritage: *Provided*, That the consent of the owner, holder, custodian or management organization is required where such acts are conducted before sunrise or after sunset.
- (5) Public officials who conduct an investigation pursuant to paragraph (4) shall carry certificates indicating their authority and produce them to related persons.
- (6) The Administrator of the Cultural Heritage Administration may fully or partially delegate regular investigations and re-investigations under paragraphs (1) and (2) to a local government, or entrust such investigations to a specialized institution or organization, as prescribed by Presidential Decree.
- (7) The Administrator of the Cultural Heritage Administration shall reflect the results of regular investigations and re-investigations under paragraphs (1) and (2) on the management of State-designated cultural heritage, as stipulated in the following:
 1. Designation of cultural heritage and revocation thereof;
 2. Designation of protective facilities or protection zones and

- revocation thereof;
3. Recognition of holders of important intangible cultural heritage and revocation thereof;
 4. Repair and reinstatement of cultural heritage;
 5. Restriction and prohibition of any act which could affect the preservation of cultural heritage or installation, removal, or relocation of facilities;
 6. Other necessary matters for the management of cultural heritage.

Article 45 (Ex Officio Investigations)

(1) Where deemed necessary, the Administrator of the Cultural Heritage Administration may require public officials under his/her control to investigate the current state, management, repair and actual circumstances of initiation into cultural heritage, and other conditions of environmental preservation.

(2) Where an *ex officio* investigation is conducted pursuant to paragraph (1), Article 44 (3) through (5) shall apply *mutatis mutandis* to notice of investigation, the extent of a request for cooperation in investigations, the scope of acts necessary for investigations, the duty to carry and present a certificate for investigations, and other relevant matters.

Article 46 (Compensation for Loss)

The State shall compensate for any loss incurred by any of the following persons:

1. A person who sustains any loss by fulfilling an order issued under Article 42 (1) 1 through 3;
2. A person who sustains any loss by taking a measure under Article 42 (2);
3. A person who sustains any loss due to investigations under Article 44 (4) (including cases applied *mutatis mutandis* under Article 45 (2)).

Article 47 (Application Mutatis Mutandis of Matters to be Permitted to Provisionally Designated Cultural Heritage)

Articles 35 (1), 37, 39, 40 (1) (limited to subparagraphs 2 through 4 and 6 through 8 of the same paragraph), 42 (1) 1 and 3, and 46 shall apply *mutatis mutandis* to the management and protection of provisionally designated cultural heritage.

SECTION 3 Public Disclosure and Admission Fees

Article 48 (Public Disclosure of Cultural Heritage)

(1) State-designated cultural heritage (excluding important intangible cultural heritage; hereafter the same shall apply in this Article) shall be publicly disclosed if any extenuating circumstance exists, except

where public disclosure of cultural heritage is restricted pursuant to paragraph (2).

- (2) Where necessary to preserve cultural heritage and to prevent its damage, the Administrator of the Cultural Heritage Administration may fully or partially restrict the disclosure of the relevant cultural heritage. In such cases, the Administrator of the Cultural Heritage Administration shall hear the opinion of the owner (referring to a management organization where such organization is designated) of the cultural heritage in question.
- (3) Where the Administrator of the Cultural Heritage Administration places a restriction on public disclosure of State-designated cultural heritage pursuant to paragraph (2), he/she shall give public notice on the location of the area where the cultural heritage is located, the period during which public disclosure is restricted, the area subject to the restriction, and other relevant matters, as determined by Ordinance of the Ministry of Culture, Sports and Tourism, and shall inform an owner, holder, custodian, or management organization of the relevant cultural heritage, the competent Mayor/Do Governor, and the head of the competent *Si/Gun/Gu* thereof.
- (4) The Administrator of the Cultural Heritage Administration shall promptly lift the restriction measure as soon as the grounds for a restriction on public disclosure of State-designated cultural heritage under paragraph (2) cease to exist. In such cases, the Administrator of the Cultural Heritage Administration shall give public notice thereon, as determined by Ordinance of the Ministry of Culture, Sports and Tourism, and shall inform the owner, holder, custodian, or management organization of the relevant cultural heritage, the competent Mayor/Do Governor, and the head of the competent *Si/Gun/Gu* thereof.
- (5) A person who intends to enter a restricted area pursuant to paragraphs (2) and (3) shall obtain permission from the Administrator of the Cultural Heritage Administration by clearly stating the reason therefor.

Article 49 (Collection of Admission Fees)

- (1) An owner or holder of any cultural heritage who discloses it to the public may collect admission fees from visitors: *Provided*, That where a management organization is designated, the management organization shall be the collecting authority.
- (2) Admission fees under paragraph (1) shall be determined by the owner, holder, or management organization of the cultural heritage concerned.

Article 50 (Public Disclosure of Skills or Artistic Talent by Holders of Important Intangible Cultural Heritage)

- (1) Unless otherwise provided for in Presidential Decree, a holder of important intangible cultural heritage shall disclose skills or artistic talent of such important intangible cultural heritage to the public at least once a year.
- (2) The method of disclosing skills or artistic talent of important intangible cultural heritage under paragraph (1), and other relevant matters shall be prescribed by Presidential Decree.
- (3) The State or a local government may fully or partially subsidize expenses incurred in public disclosure under paragraph (1) within budgetary limits.

SECTION 4 Subsidies and Subsidization of Expenses

Article 51 (Subsidies)

- (1) The State may fully or partially subsidize the following expenses:
 1. Expenses incurred in managing cultural heritage by a management organization under Article 34 (1);
 2. Expenses incurred in taking measures stipulated under Article 42 (1) 1 through 3;
 3. Expenses incurred in managing, protecting, repairing, utilizing State-designated cultural heritage or in preparing records thereon, in addition to cases under subparagraphs 1 and 2;
 4. Expenses incurred in protecting and developing important intangible cultural heritage.
- (2) The Administrator of the Cultural Heritage Administration may supervise the repair of cultural heritage or any other works where he/she grants subsidies pursuant to paragraph (1).
- (3) Subsidies under paragraph (1) 2 through 4 shall be granted through the Mayor/*Do* Governor, and shall be managed and spent in compliance with the instructions of the Mayor/*Do* Governor: *Provided*, That such subsidies may be directly granted to an owner, holder, custodian or management organization, and may be managed and spent in compliance with the instructions of the Administrator of the Cultural Heritage Administration where he/she deems it necessary to do so.

Article 52 (Expenses Reimbursed by Local Governments)

A local government may reimburse or subsidize expenses incurred in managing, protecting, repairing or utilizing State-designated cultural heritage which are located in its jurisdiction, but not owned or managed by the local government.

CHAPTER V REGISTERED CULTURAL HERITAGE

Article 53 (Registration of Cultural Heritage)

- (1) The Administrator of the Cultural Heritage Administration may register certain cultural heritage for which measures for preservation and utilization are specifically required, among those other than designated cultural heritage, following deliberation by the Cultural Heritage Committee.
- (2) Necessary matters concerning standards and procedures for registration of registered cultural heritage and matters to be registered, and other relevant matters shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 54 (Management of Registered Cultural Heritage)

- (1) A person who manages registered cultural heritage, including an owner, custodian, etc. of the registered cultural heritage shall endeavor to preserve the original form of the registered cultural heritage.
- (2) Where the identity of an owner of registered cultural heritage is unknown or its owner or custodian is unable to manage the registered cultural heritage, the Administrator of the Cultural Heritage Administration may designate a person to manage the registered cultural heritage, from among the competent local government and corporations or organizations competent to manage the registered cultural heritage and entrust it to manage the cultural heritage.
- (3) Any owner or custodian of registered cultural heritage or a person designated pursuant to paragraph (2) (hereinafter referred to as "management organization of registered cultural heritage") may request the Administrator of the Cultural Heritage Administration to provide technical instruction in connection with the management and repair of the registered cultural heritage, as determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 55 (Matters to be Reported concerning Registered Cultural Heritage)

- (1) Where any of the following cases occurs in connection with registered cultural heritage, the owner, custodian or management organization of the registered cultural heritage shall report the facts and circumstances thereof to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree: *Provided*, That the owner and custodian shall jointly sign the report in cases under subparagraph 1, while the former and new owners shall jointly sign the report in cases under subparagraph 2:
 1. Where the custodian is appointed or dismissed;
 2. Where the owner changes;
 3. Where the address of the owner or custodian changes;
 4. Where the name of land, lot number, land category, area, etc. of the

- place where registered cultural heritage is located changes;
5. Where the place of safekeeping registered cultural heritage changes;
 6. Where all or part of registered cultural heritage is destroyed, washed away, stolen, or damaged;
 7. Where the alteration in the current state of registered cultural heritage commences or is completed by obtaining permission (including revised permission) under Article 56 (2);
 8. Where cultural heritage permitted under the proviso to Article 39 (1) which is applied *mutatis mutandis* under Article 59 (2) is expatriated from and then repatriated into the Republic of Korea;

Article 56 (Alteration of Current State of Registered Cultural Heritage)

- (1) A person who intends to perform any of the following acts in connection with registered cultural heritage, he/she shall report to the Governor of the competent Special Self-Governing Province, or the head of the competent *Si/Gun/Gu* by 30 days prior to the date on which he/she intends to alter it:
1. Altering the exterior of registered cultural heritage (excluding cultural heritage categorizable as movable property) which is determined by Ordinance of the Ministry of Culture, Sports and Tourism;
 2. Relocating registered cultural heritage (excluding cultural heritage categorizable as movable property) to another place or removing it;
 3. Repairing or preserving cultural heritage categorizable as movable property.
- (2) Notwithstanding paragraph (1), a person who intends to alter the current state of any of the following registered cultural heritage, he/she shall obtain permission from the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree. This shall also apply to any change to permitted matters:
1. Registered cultural heritage to which special cases concerning the building-to-land ratio or the floor-area ratio of a building under Article 57 is applicable;
 2. Registered cultural heritage which is subject to a subsidy from the State under Article 51 which is applied *mutatis mutandis* under Article 59 (2);
 3. Registered cultural heritage, the owner of which is the State or a local government.
- (3) The Governor of a Special Self-Governing Province or the head of a *Si/Gun/Gu* in receipt of a report under paragraph (1) shall report the fact to the Administrator of the Cultural Heritage Administration via the Mayor/*Do* Governor (excluding the Governor of a Special Self-Governing Province).
- (4) Where necessary for the protection of registered cultural heritage,

the Administrator of the Cultural Heritage Administration may provide instruction, advice, recommendation, etc. with respect to the alteration of the current state of the registered cultural heritage reported under paragraph (1).

Article 57 (Special Cases concerning Building-to-Land Ratio and Floor Space Ratio of Registered Cultural Heritage)

Notwithstanding

Articles 77 through 79 of the National Land Planning and Utilization Act, the building-to-land ratio and the floor space ratio applicable to a site where a building, which is registered cultural heritage, is located may be alleviated, as prescribed by Presidential Decree, by up to 150 percent of the building-to-land ratio and the floor space ratio applicable to the relevant specific-use area, etc.

Article 58 (Cancellation of Registration)

- (1) Where registered cultural heritage no longer needs to be preserved or utilized or any specific ground exists, the Administrator of the Cultural Heritage Administration may cancel the registration thereof, following deliberation by the Cultural Heritage Committee.
- (2) Where registered cultural heritage is designated as designated cultural heritage, the registration thereof becomes invalid.
- (3) Where the owner of registered cultural heritage is notified of the cancellation of registration, he/she shall return its registration certificate to the Administrator of the Cultural Heritage Administration within 30 days from the date on which he/she is notified thereof.

Article 59 (Provisions Applicable Mutatis Mutandis)

- (1) Articles 28 through 30 shall apply *mutatis mutandis* to the public announcement and notice of registration of registered cultural heritage and the cancellation thereof, issuance of the registration certificate, and timing of registration or the revocation of such registration becomes effective. In such cases, the term "State-designated cultural heritage" shall be construed as "registered cultural heritage," the term "designation" as "registration," and the term "letter of designation" as "registration certificate."
- (2) Articles 33, 34 (2) through (7), 37, 39, 43, 45, 51 (1) 1 and 3, 51 (2) and (3), 52 and 81 shall apply *mutatis mutandis* to management principles by owners of registered cultural heritage, the management by management organizations of registered cultural heritage, the cancellation of registration of registered cultural heritage, prohibition of exportation, etc. of registered cultural heritage, the preparation and preservation of records on registered cultural heritage, *ex officio* investigations on the current state, etc. of registered cultural heritage, grant of subsidies by the State, reimbursement of expenses by local governments, succession to

rights and obligations when the owner changes. In such cases, the term "State-designated cultural heritage" shall be construed as "registered cultural heritage," and the term "management organization" as "management organization of registered cultural heritage."

CHAPTER VI ORDINARY MOVABLE CULTURAL HERITAGE

Article 60 (Prohibition of Exportation, etc. of Ordinary Movable Cultural Heritage)

- (1) Article 39 (1) and (2) shall apply *mutatis mutandis* to cultural heritage categorizable as movable property (hereinafter referred to as "ordinary movable cultural heritage"), among cultural heritages which are neither designated nor registered under this Act: *Provided*, That this shall not apply to any of the following cases where the Administrator of the Cultural Heritage Administration grants permission for international cultural exchange, including an overseas exhibition, etc. of ordinary movable cultural heritage:
1. Where a museum, etc. established under the Museum and Art Gallery Support Act repatriates ordinary movable cultural heritage expatriated to a foreign museum, etc. into the Republic of Korea within ten years from the date on which it was expatriated;
 2. Where a museum or an organization related to cultural heritage which is officially recognized by a foreign government expatriates ordinary movable cultural heritage purchased or donated from the Republic of Korea with intent to exhibit it in a museum, etc. in its own country.
- (2) Where a person who has obtained permission under the proviso to paragraph (1) falls under any subparagraph of Article 37 (1), the Administrator of the Cultural Heritage Administration may revoke such permission.
- (3) Necessary matters concerning procedures, etc. for exportation or expatriation of cultural heritage under paragraph (1) 2 shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.
- (4) Where a person who has obtained permission under the proviso to paragraph (1) repatriates the permitted ordinary movable cultural heritage after it was expatriated, he/she shall report thereon to the Administrator of the Cultural Heritage Administration.
- (5) Where a person intends to export or expatriate movable property that could be mistaken as ordinary movable cultural heritage, he/she shall receive verification from the Administrator of the Cultural Heritage Administration in advance.

- (6) Necessary matters concerning the scope of ordinary movable cultural heritage and the verification, etc. thereof under paragraph (1) and paragraph (5) shall be prescribed by Presidential Decree.

Article 61 (Investigation on Ordinary Movable Cultural Heritage)

- (1) Where deemed necessary, the Administrator of the Cultural Heritage Administration may require public officials under his/her control to investigate the current state of ordinary movable cultural heritage possessed by a State agency or local government, its management, repair, and other preservative conditions thereof. In such cases, the head of the State agency or local government shall cooperate in the investigation.
- (2) Where the Administrator of the Cultural Heritage Administration deems that the preservation and management of cultural heritage is inappropriate based on the results of an investigation conducted under paragraph (1), he/she may request the head of the relevant agency or local government to prepare a scheme for the preservation and management of such cultural heritage.
- (3) The head of a State agency or local government in receipt of a request by the Administrator of the Cultural Heritage Administration under paragraph (2) shall prepare a scheme for the preservation and management of cultural heritage, and shall report to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree.
- (4) ~~Article 44~~ (3) through (5) shall apply *mutatis mutandis* to notice on investigations, requests for cooperation in investigations, and other matters necessary for such investigations where the Administrator of the Cultural Heritage Administration conducts investigations under paragraph (1).

CHAPTER VII SPECIAL CASES CONCERNING STATE-OWNED CULTURAL HERITAGE

Article 62 (Management Authority and Office of General Administration)

- (1) Notwithstanding Article 8 of the State Property Act and Article 7 of the Commodity Management Act, cultural heritage owned by the State (hereinafter referred to as "State-owned cultural heritage") shall be managed and comprehensively controlled by the Administrator of the Cultural Heritage Administration: *Provided*, That where State-owned cultural heritage is administrative property managed by the head of any central government agency (referring to the head of a central administrative agency under the National Finance Act; hereinafter the same shall apply) other than the Administrator of the Cultural Heritage Administration or it is

specially necessary for the head of any central government agency other than the Administrator of the Cultural Heritage Administration to manage such cultural heritage, the Administrator of the Cultural Heritage Administration shall designate a management authority, following consultation with the head of the competent agency and the Minister of Strategy and Finance.

- (2) Where the Administrator of the Cultural Heritage Administration designates a management authority pursuant to the proviso to paragraph (1), he/she shall hear the opinion of the Cultural Heritage Committee.
- (3) The Administrator of the Cultural Heritage Administration may delegate the management of State-owned cultural heritage which do not fall under the proviso to paragraph (1) to a local government, or entrust the management of such heritage to a non-profit corporation or non-profit organization that is not a corporation. In such cases, the profits accrued from the management of State-owned cultural heritage shall be the revenue of the person to whom the management is delegated or entrusted.

Article 63 (Free Administrative Exchanges between Accounts)

State-owned cultural heritage that belongs to an account of another management authority may be transferred to the Administrator of the Cultural Heritage Administration through an administrative exchange without consideration, notwithstanding

Article 17 of the State Property Act.

Article 64 (Special Cases concerning Procedures and Methods)

- (1) Where the Administrator of the Cultural Heritage Administration designates or provisionally designates State-owned cultural heritage, the management authority of which is otherwise designated pursuant to the proviso to Article 62 (1), or revokes the designation or provisional designation thereof, notice to the owner or possessor of cultural heritage required under this Act shall be given to the management authority of such cultural heritage.
- (2) Where Articles 40, 42, 45 and 49 apply to any State-owned cultural heritage, the management authority of which is otherwise designated pursuant to the proviso to Article 62 (1), the term "owner of cultural heritage" refers to the management authority of cultural heritage.

Article 65 (Restriction on Dispositions)

Where a management authority under the proviso to Article 62 (1) intends to perform any act other than those stipulated under the subparagraphs Article 35 (1) in connection with State-designated or provisionally designated cultural heritage under its control, it shall obtain the consent of the Administrator of the Cultural Heritage Administration in advance.

Article 66 (Prohibition of Transfer or Establishment of Private Rights)

Unless otherwise specifically provided for in this Act, no State-owned cultural heritage (including its site) may be transferred to any other person, nor may any private right be established therein: *Provided*, That the use of such cultural heritage may be permitted under certain terms and conditions only in necessary cases for any public or official purpose or for public service if it is determined that this does not create problems in managing and protecting the cultural heritage.

CHAPTER VIII CULTURAL HERITAGE OVERSEAS

Article 67 (Protection of Cultural Heritage Overseas)

The State shall endeavor to protect, recover and utilize cultural heritage overseas, and secure an organization and a budget necessary therefor.

Article 68 (Investigations and Research of Cultural Heritage Overseas)

- (1) The Administrator of the Cultural Heritage Administration may investigate and research the current state of cultural heritage overseas, its preservation and management conditions, details on how it was expatriated, and other relevant matters.
- (2) The Administrator of the Cultural Heritage Administration may request related agencies, including museums, the Korea Foundation, the National Institute of Korean History, universities, etc. to present data and information necessary for the efficient execution of investigations and research under paragraph (1), and related agencies in receipt of a request shall comply therewith.

Article 69 (Support for Activities for Protecting and Recovering Cultural Heritage Overseas)

The Administrator of the Cultural Heritage Administration may support or foster related agencies or organizations where necessary for the protection and recovery of cultural heritage overseas.

CHAPTER IX CITY/DO-DESIGNATED CULTURAL HERITAGE

Article 70 (Designation of City/Do-Designated Cultural Heritage)

- (1) A Mayor/Do Governor may designate, as City/Do-designated cultural heritage, cultural heritage deemed worthy of preservation, among those under his/her jurisdiction which are not designated as State-designated cultural heritage: *Provided*, That the Mayor/Do Governor may designate important intangible cultural heritage as City/Do-designated cultural heritage, following prior consultation with the Administrator of the Cultural Heritage Administration, and persons

recognized as holders of such intangible cultural heritage shall be chosen from among those who are not holders of important intangible cultural heritage.

- (2) A Mayor/*Do* Governor may designate, as cultural heritage resources, cultural heritage not designated pursuant to paragraph (1) but deemed necessary for preservation of folk culture.
- (3) The Administrator of the Cultural Heritage Administration may recommend a Mayor/*Do* Governor to designate cultural heritage deemed necessary following deliberation by the Cultural Heritage Committee as the City/*Do*-designated cultural heritage or cultural heritage resources (including its protective facilities and protection zone; hereinafter the same shall apply), and preserve so-designated cultural heritage. In such cases, the Mayor/*Do* Governor shall take procedures for designating cultural heritage and report the results thereof to the Administrator of the Cultural Heritage Administration unless extenuating circumstances exist.
- (4) Where City/*Do*-designated cultural heritage or cultural heritage resources are designated pursuant to paragraphs (1) through (3), the name of the competent Special Metropolitan City, Metropolitan City, Door Special Self-Governing Province shall be indicated before the word "designated" in their names, to inform that they have been designated by the said Special Metropolitan City, Metropolitan City, *Do*, or Special Self-Governing Province.
- (5) Necessary matters concerning procedures for designating the City/*Do*-designated cultural heritage or the cultural heritage resources and revoking such designation, their management, protection and development, and disclosure thereof shall be prescribed by ordinances of the relevant local government.
- (6) Where cultural heritage is deemed worthy of preservation among intangible cultural heritage transferred from North Korean regions, the Administrator of the Cultural Heritage Administration, the *Do* Governor appointed pursuant to Article 5 of the Act on Special Measures for Five North Korean Dos, or the chairperson of the Committee on Five North Korean Dos established pursuant to Article 7 of the aforesaid Act may recommend the Mayor/*Do* Governor having jurisdiction over the area in which such cultural heritage is currently transferred, to designate them as the City/*Do*-designated cultural heritage.

Article 71 (Establishment of City/*Do* Cultural Heritage Committees)

- (1) A Cultural Heritage Committee (hereinafter referred to as "City/*Do* Cultural Heritage Committee") shall be established under respective Cities/*Dos* to investigate and deliberate on matters concerning the preservation, management, and utilization of cultural heritage under

the jurisdiction of the relevant Mayor/*Do* Governor.

- (2) Matters concerning the organization and operation of City/*Do* Cultural Heritage Committees and other relevant matters shall be prescribed by municipal ordinances, including the following matters:
 1. Matters concerning investigations of and deliberation on the preservation, management, and utilization of cultural heritage;
 2. Matters concerning the commissioning and dismissal of committee members;
 3. Matters concerning the establishment and operation of subcommittees;
 4. Matters concerning the commissioning and dismissal of expert committee members.
- (3) Where the Mayor/*Do* Governor intends to request the Administrator of the Cultural Heritage Administration to designate any cultural heritage under his/her jurisdiction as State-designated cultural heritage (including its protective facilities and protection zone) or to revoke such designation, he/she shall undergo deliberation thereon by the City/*Do* Cultural Heritage Committee.

Article 72 (Reimbursement of Expenses)

- (1) Where City/*Do*-designated cultural heritage or cultural heritage resources designated pursuant to [Article 70](#) (1) and (2) are State-owned or public property, expenses incurred in the preservation thereof shall be reimbursed by the State or the competent local government.
- (2) The State or a local government may fully or partially subsidize expenses incurred in the preservation, management, repair, utilization of, and the preparation of records on City/*Do*-designated cultural heritage or cultural heritage resources which are not State-owned or public property, and the protection and development of intangible cultural heritage.

Article 73 (Reporting, etc.)

- (1) Where any of the following cases occurs, the Mayor/*Do* Governor shall report thereon to the Administrator of the Cultural Heritage Administration, as prescribed by Presidential Decree:
 1. Where he/she designates any cultural heritage or cultural heritage resource as City/*Do*-designated cultural heritage or cultural heritage resource, or revokes such designation;
 2. Where he/she changes the place where City/*Do*-designated cultural heritage or cultural heritage resource is located or kept;
 3. Where City/*Do*-designated cultural heritage or cultural heritage resource has been completely or partially destroyed, washed away, stolen, or damaged;
- (2) Where any act under paragraph (1) 1 or 2 is deemed inappropriate, the Administrator of the Cultural Heritage Administration may order

the relevant person to take corrective or necessary measures.

Article 74 (Provisions Applicable Mutatis Mutandis)

- (1) Article 39 (1) and (2) shall apply *mutatis mutandis* to exportation and expatriation of City/*Do*-designated cultural heritage and cultural heritage resources.
- (2) Articles 27, 31 (1) and (4), Articles 32 through 34, 35 (1), 36, 37, 40, 41 (3), 42 through 45 and 48 through 50 shall apply *mutatis mutandis* to the designation of City/*Do*-designated cultural heritage and cultural heritage resources, the revocation of such designation, and management thereof. In such cases, the term "Administrator of the Cultural Heritage Administration" shall be construed as "Mayor/*Do* Governor," the term "Presidential Decree" as "municipal ordinance of the competent City/*Do*," and the term "State" as "local government."

**CHAPTER X CULTURAL HERITAGE TRADE BUSINESS,
ETC.**

Article 75 (Permission for Trade and other Business Activities)

- (1) A person who intends to engage in business of trading or exchanging tangible cultural heritage or tangible folklore resources (including any person who engages in such business on commission) which are categorized into movable property shall obtain permission for cultural heritage trade business from the Governor of a Special Self-Governing Province or the head of a *Si/Gun/Gu*, as prescribed by Presidential Decree.
- (2) A person who has obtained permission under paragraph (1) (hereinafter referred to as "cultural heritage dealer") shall report the current status on the preservation of cultural heritage and the current state of their trade or exchanges to the Governor of a Special Self-Governing Province or the head of a *Si/Gun/Gu*, as prescribed by Presidential Decree.
- (3) The Governor of a Special Self-Governing Province or the head of a *Si/Gun/Gu* in receipt of a report under paragraph (2) shall notify the Administrator of the Cultural Heritage Administration of matters so reported on a regular basis, as prescribed by Presidential Decree.

Article 76 (Qualification)

- (1) A person who intends to obtain permission for cultural heritage trade business pursuant to Article 75 (1) shall fall under any of the following subparagraphs:
1. A person who has worked for the State, a local government, a museum or an art gallery in charge of cultural heritage for at least two years;
 2. A person who has majored in an academic field, such as history,

archaeology, anthropology, art history, folklore, bibliography, traditional craft or management of cultural heritage in a junior college or higher university (including graduate schools) for at least one year;

3. A person who has been employed by a cultural heritage dealer and who has dealt with cultural heritage for at least three years.
- (2) Necessary matters concerning the scope of museums and art galleries and majors under paragraph (1) and other relevant matters shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 77 (Disqualification)

A person falling under any of the following subparagraphs shall be disqualified as a cultural heritage dealer:

1. A person declared incompetent or quasi-incompetent;
2. A person in whose case three years have not passed since a sentence of imprisonment without prison labor or heavier punishment imposed upon him/her, in violation of this Act, or Article 347 or 362 of the Criminal Act was completely executed or discharged;
3. A person in whose case three years have not passed since his/her permission was revoked pursuant to Article 80.

Article 78 (Matters to be Observed)

Cultural heritage dealers shall prepare account books on trade, exchanges, etc., as determined by Ordinance of the Ministry of Culture, Sports and Tourism to keep records on details of transactions, and shall photograph and attach the photographs of actual objects so that the relevant cultural heritage can be verified.

Article 79 (Duty to Report Closure of Business)

Where a person who has obtained permission under Article 75 (1) closes his/her cultural heritage trade business, he/she shall report on the closure of business to the Governor of a Special Self-Governing Province, or the head of the competent *Si/Gun/Gu* within three months, as determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 80 (Revocation, etc. of Permission)

(1) Where a cultural heritage dealer falls under any of the following subparagraphs, the Governor of a Special Self-Governing Province, or the head of a *Si/Gun/Gu* shall revoke his/her permission or order the dealer to fully or partially suspend his/her business within a specified period of up to one year: *Provided*, That where a cultural heritage dealer falls under subparagraphs 1 through 3, such permission shall be revoked:

1. Where he/she obtains permission by fraudulent or other illegal

- means;
2. Where he/she is sentenced to a fine or heavier punishment, in violation of Articles 90 and 92 of this Act, and Article 31 of the Act on Protection and Inspection of Buried Cultural Heritage;
 3. Where he/she continues the business during the period of business suspension;
 4. Where he/she violates matters to be observed pursuant to Article 78.
- (2) Detailed standards for administrative dispositions under paragraph (1) shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.

CHAPTER XI SUPPLEMENTARY PROVISIONS

Article 81 (Succession to Rights and Duties)

- (1) Where the owner of State-designated cultural heritage (including its protective facilities and protection zone, and provisionally designated cultural heritage) changes, the new owner shall succeed to the rights and obligations of the former owner under this Act or an order, instruction or any other disposition issued or made by the Administrator of Cultural Heritage Administration pursuant to this Act.
- (2) Paragraph (1) shall apply *mutatis mutandis* to a management organization and an owner, where a management organization is designated pursuant to Article 34 or such designation is revoked: *Provided*, That this shall not apply to any right and obligation exclusive to the owner.

Article 82 (Delegation and Entrustment of Authority)

The authority of the Administrator of the Cultural Heritage Administration under this Act may be partially delegated to the competent Mayor/*Do* Governor or the head of the competent *Si/Gun/Gu*, or entrusted to an agency, corporation, organization, etc, which is established for the protection, preservation, distribution, utilization, etc. of cultural heritage, as prescribed by Presidential Decree.

Article 83 (Expropriation or Use of Land)

- (1) The Administrator of the Cultural Heritage Administration or the head of a local government may expropriate or use land, buildings, trees, bamboo, or other structures within designated cultural heritage or its protection zone pursuant to the Act on Acquisition of and Compensation for Land, etc. for Public Works, where necessary for the protection and management of cultural heritage,
- (2) Where any designation is made pursuant to Articles 23, 25 through 27 and 70, the project shall be deemed to be approved and the

project approved shall be deemed to be publicly announced under Articles 20 and 22 of the Act on Acquisition of and Compensation for Land, etc. for Public Works. In such cases, the valid period of project approval under is not applicable.

Article 84 (Loan, Use, etc. of State or Public Property)

- (1) Notwithstanding the State Property Act and the Public Property and Commodity Management Act, the State and a local government may permit to lend, use, benefit from, or sell State-owned property or public property by an optional contract, where deemed necessary for the preservation, management and utilization of and initiation into cultural heritage
- (2) Details and terms and conditions of loan, use of and benefit from, or sale of State-owned property or public property under paragraph (1) shall be governed by the State Property Act and the Public Property and Commodity Management Act.

Article 85 (Disaster Prevention Day for Cultural Heritage)

- (1) February 10 of each year is designated as the disaster prevention day for cultural heritage to safely preserve cultural heritage from disasters, such as a fire, and to raise Korean nationals' awareness on the safe management of cultural heritage.
- (2) The State and a local government shall implement projects and hold events, such as safety inspections, disaster prevention drills, etc. on cultural heritage to suit the underlying spirit of the disaster prevention day for cultural heritage.
- (3) Necessary matters concerning the events to be held on the disaster prevention day for cultural heritage shall be otherwise determined by the Administrator of the Cultural Heritage Administration or the Mayor/*Do* Governor.

Article 86 (Bounties)

- (1) The Administrator of the Cultural Heritage Administration shall pay a bounty, within budgetary limits, to any person who informs any investigative agency of a person who committed or attempted a crime stipulated under Articles 90 through 92 of this Act and Article 31 of the Act on Protection and Inspection of Buried Cultural Heritage once he/she has been sentenced to the suspension of indictment or his/her conviction has been final and conclusive, and any person who contributes to the arrest of such person.
- (2) Necessary matters concerning the scope of investigative agencies, handling of information provided, the payment of bounties, including standards, etc. for payment thereof shall be prescribed by Presidential Decree.

Article 87 (Relation with other Acts)

- (1) Where the Administrator of the Cultural Heritage Administration intends to perform any of the following acts over an area, the size of which is equal to or larger than that prescribed by Presidential Decree within a park area under the Natural Parks Act, he/she shall consult with the pertinent park management authority:
1. Where he/she designates a certain area as a historic site, scenic area, or natural monument pursuant to Article 25;
 2. Where he/she designates a protection zone pursuant to Article 27;
 3. Where he/she grants permission or revised permission pursuant to Article 35 (1).
- (2) Where permission is granted pursuant to Article 35 (1) (including cases applied *mutatis mutandis* under Article 74 (2)), any of the following permissions shall be deemed granted:
1. Permission for acts in a park area under Article 23 of the Natural Parks Act;
 2. Permission to occupy for use and use an urban park, urban natural park area or greenbelt under Articles 24, 27 and 38 of the Act on Urban Parks, Greenbelts, etc.
- (3) Where an area designated and publicly announced as State-designated or City/*Do*-designated cultural heritage, or its protective facilities or protection zone under Articles 23, 25 through 27 or 70 (1) is in an urban area stipulated under subparagraph 1 of Article 6 of the National Land Planning and Utilization Act, the area shall be deemed designated and publicly announced as a conservation district under Article 37 (1) 6 of the same Act.
- (4) The provisions concerning *bona fide* acquisition under Article 249 of the Civil Act shall not apply to transactions, such as trade, etc. of any of the following cultural heritage: *Provided*, That where a transferee purchases cultural heritage in good faith through auction or from a cultural heritage dealer, etc., the victim or the person who loses such cultural heritage may pay to the transferee the price that the transferee has paid and claim the return thereof:
1. Cultural heritage designated by the Administrator of the Cultural Heritage Administration or the Mayor/*Do* Governor;
 2. Cultural heritage publicly announced as a stolen or lost article;
 3. Cultural heritage with an essential part thereof or record showing its source deliberately mutilated.
- (5) Necessary matters concerning public announcements under paragraph (4) shall be determined by Ordinance of the Ministry of Culture, Sports and Tourism.

Article 88 (Hearings)

Where the Administrator of the Cultural Heritage Administration, a Mayor/*Do* Governor, or the head of a *Si/Gun/Gu* intends to take any of the following dispositions, he/she shall hold a hearing:

1. Revocation of permission where a person who has obtained permission under Article 35 (1), 39, 56 (2) or the proviso to Article 60 (1) violates any provision or condition of permission;
2. Revocation of the designation as an animal clinic under Article 38 (5);
3. Revocation of permission or suspension of business of a cultural heritage dealer pursuant to Article 80.

Article 89 (Legal Fiction of Public Officials in Application of Penal Provisions)

Any of the following persons shall be deemed a public official for the purposes of

Articles 129 through 132 of the Criminal Act:

1. A member of the Cultural Heritage Committee (including a member of City/*Do* Cultural Heritage Committees under Article 71 (1)) which investigates and deliberates on matters concerning the preservation and management of cultural heritage pursuant to Article 8 (1);
2. A person who carries out business affairs on the payment of expenses for medical treatment of animals designated as natural monuments on commission pursuant to Article 38 (4);
3. A person who investigates cultural heritage under entrustment pursuant to Article 44 (6);
4. A person who is engaged in affairs entrusted by the Administrator of the Cultural Heritage Administration pursuant to Article 82.

CHAPTER XII PENAL PROVISIONS

Article 90 (Crime of Exportation, etc. without Permission)

(1) A person who exports or expatriates any designated or provisionally designated cultural heritage, in violation of the main sentence of Article 39 (1) (including cases applied *mutatis mutandis* under Articles 59 (2) and 74 (1)), or who fails to repatriate cultural heritage expatriated under the proviso to Article 39 (1) and (2) (including cases applied *mutatis mutandis* under Articles 59 (2) and 74 (1)) by a specified deadline shall be punished by imprisonment for not less than five years, and the relevant cultural heritage shall be confiscated.

(2) A person who exports or expatriates any cultural heritage, or who fails to repatriate any cultural heritage expatriated, in violation of Article 60 (1) shall be punished by imprisonment for not less than three years, and the relevant cultural heritage shall be confiscated.

(3) A person who transfers, or acquires cultural heritage, or

intermediates a transaction of cultural heritage, knowing that the cultural heritage would be exported or expatriated, in violation of paragraph (1) or (2) shall be punished by imprisonment for not less than three years, and the relevant cultural heritage shall be confiscated.

Article 91 (Crime of Enticement to Make False Designation, etc.)

A person who entices another person to designate cultural heritage as designated or provisionally designated cultural heritage by fraudulent or other illegal means shall be punished by imprisonment for not less than five years.

Article 92 (Crime of Infliction of Damages, Concealment, etc.)

(1) A person who causes damage to, steals, conceals, or impairs the utility of State-designated cultural heritage (excluding important intangible cultural heritage) in any other means shall be punished by imprisonment for not less than three years.

(2) A person falling under any of the following subparagraphs shall be punished by imprisonment for not less than two years:

1. A person who causes damage to, steals, conceals, or impairs the utility of any designated or provisionally designated cultural heritage other than those stipulated in paragraph (1);
2. A person who causes damage to, steals, conceals, or impairs the utility of any ordinary movable cultural heritage, knowing that it is ordinary movable cultural heritage.

(3) Any of the following persons shall be punished by imprisonment for not less than two years, or by a fine of not less than twenty million won but not more than 150 million won:

1. A person who makes a specimen or stuffs a natural monument without obtaining permission for the alteration of the current state, or revised permission therefor under [Article 35 \(1\) 1](#);
2. A person who acquires, transfers, takes over, or transports cultural heritage with knowledge of a violation of paragraph (1) or (2) or subparagraph 1;
3. A person who mediates an act under subparagraph 2.

(4) Even where an act that had impaired the utility of a designated or provisionally designated cultural heritage or ordinary movable cultural heritage by causing damage, theft, or concealment, or by any other means committed by a third person before the concealment under paragraphs (1) and (2) has not been punished, the person who committed such concealment shall be sentenced to the punishment stipulated under the said paragraphs.

(5) Any cultural heritage falling under paragraphs (1) through (4) shall be confiscated, but such confiscation is not possible, the appraised value of the relevant cultural heritage shall be collected: *Provided*, That this shall not apply where a person who conceals cultural

heritage under paragraph (4) acquires it in good faith.

Article 93 (Cumulative Crimes)

(1) A person who commits a crime stipulated under Articles 90 through 92 by demonstrating the force of an organization or a large number of people or carrying a dangerous object in his/her possession shall be sentenced to cumulative punishment by half that stipulated under the relevant Articles.

(2) A person who causes an injury to any person who manages or protects a designated or provisionally designated cultural heritage by committing a crime under paragraph (1) shall be punished by imprisonment for life or for not less than five years. A person who causes the death of a third person shall be punished by capital punishment, imprisonment for life, or for not less than five years.

Article 94 (Application Mutatis Mutandis of the Criminal Act)

A person who commits arson, inundation, or destruction of any of the following structures shall be punished by applying *mutatis mutandis* Article 165,

178, or

367 of the Criminal Act and the corresponding provisions related to the aforesaid Articles in the aforesaid Act, and shall be cumulatively punished by half that stipulated under each corresponding provisions;

1. A structure which is designated or provisionally designated cultural heritage;
2. A structure for the protection of designated or provisionally designated cultural heritage.

Article 95 (Crimes of Inundation of Historic Sites)

A person who damages a historic site, scenic area, natural monument, or its protection zone designated or provisionally designated by the Administrator of the Cultural Heritage Administration by inundating it shall be punished by imprisonment for not less than two years, but not more than ten years.

Article 96 (Other Crimes of Inundation)

A person who damages any designated or provisionally designated cultural heritage other than those stipulated under Article 95 or the protection zone of such cultural heritage by inundating it shall be punished by imprisonment for not more than ten years, or by a fine not exceeding 100 million won.

Article 97 (Attempted Criminals, etc.)

(1) An attempted criminal under Articles 90 through 92, 93 (1), 95 and 96 shall be punished.

(2) A person who prepares himself/herself or plots to commit a crime under Articles 90 through 92, 93 (1), 95 and 96 shall be punished by imprisonment for not more than two years, or by a fine not exceeding

20 million won.

Article 98 (Criminal Negligence)

- (1) A person who commits a crime under Article 95 or 96 by negligence shall be punished by a fine not exceeding ten million won.
- (2) A person who commits a crime under Article 95 or 96 due to malpractice or gross negligence shall be punished by imprisonment without prison labor for not more than three years, or by a fine not exceeding 30 million won.

Article 99 (Unpermitted Conduct)

- (1) A person falling under any of the following subparagraphs shall be punished by imprisonment for not more than five years, or by a fine not exceeding 50 million won:
 - 1. A person who alters the current state of a designated or provisionally designated cultural heritage (including its protective facilities and protection zone, and a dead natural monument), or who does an act which could affect the preservation thereof, in violation of Article 35 (1) 1 or 2 (including cases applied *mutatis mutandis* under Articles 47 and 74 (2)):
 - 2. A person who captures or collects an animal, plant, or mineral in an area designated or provisionally designated as a scenic area or natural monument, or its protection zone, or removes the captured or collected animal, plant, or mineral from such area without permission, in violation of Article 35 (1) 4 (including cases applied *mutatis mutandis* under Article 74 (2)):
 - 3. A person engaged in any business without permission, in violation of Article 75 (1).
- (2) A person falling under any of the following subparagraphs shall be punished by imprisonment for not more than two years, or by a fine not exceeding 20 million won:
 - 1. A person who owns the relevant cultural heritage in cases under each subparagraph of paragraph (1);
 - 2. A person who alters the current state of registered cultural heritage without permission or revised permission, in violation of Article 56 (2).

Article 100 (Crimes of Violating Administrative Orders)

A person falling under any of the following subparagraphs shall be punished by imprisonment for not more than three years, or by a fine not exceeding 30 million won, and the relevant object shall be confiscated in cases under subparagraph 2:

- 1. A person who violates an order issued pursuant to Article 21 (1) or 42 (1) (including cases applied *mutatis mutandis* under Article 74 (2)) without any justifiable ground;
- 2. A person who brings in or sprays any substance harmful to the growth of any habitat, breeding area, or migratory area of an animal

designated or provisionally designated as a natural monument (including a natural monument designated as City/*Do* designated cultural heritage).

Article 101 (Crimes of Interfering with Management Activities)

A person falling under any of the following subparagraphs shall be punished by imprisonment for not more than two years, or by a fine not exceeding 20 million won:

1. A person who fails to comply with an instruction under Article 12 without any justifiable ground;
2. A person who interferes with management activities performed by a management organization, in violation of Article 34 (5) (including cases applied *mutatis mutandis* under Article 74 (2)), or who interferes with management activities performed by a management authority of designated or provisionally designated cultural heritage, without any justifiable grounds;
3. A person who does activities stipulated under Article 35 (1) 3 (including cases applied *mutatis mutandis* under Article 74 (2)) without permission;
4. A person who refuses to provide cooperation or to do necessary activities required under the main sentence of Article 44 (4) (including cases applied *mutatis mutandis* under Articles 45 (2) and 74 (2));
5. A person responsible for managing and protecting designated or provisionally designated cultural heritage, who destroys or damages the relevant cultural heritage due to gross negligence;
6. A person who falsely reports;
7. A person who intentionally destroys, moves or removes, or otherwise spoils a boundary marker of an area designated as cultural heritage or its protection zone by making it impossible to discern the boundaries of such area;
8. A person who discloses cultural heritage to the public, in violation of any restriction placed thereon by the Administrator of the Cultural Heritage Administration under Article 48 (2), or who enters cultural heritage without permission under paragraph (5) of the same Article (including cases applied *mutatis mutandis* under Article 74 (2));

Article 102 (Joint Penal Provisions)

Where a representative of a corporation, or an agent, employee or other servant of a corporation or individual violates Articles 94 through 96, or Articles 98 through 101, in addition to the punishment of such violator, the corporation or the individual shall be punished by a fine not exceeding 300 million won: *Provided*, That where such corporation or individual has not been negligent in giving due attention and supervision concerning the relevant duties to prevent such violation, this shall not apply.

Article 103 (Fines for Negligence)

- (1) A person falling under any of the following subparagraphs shall be punished by a fine for negligence not exceeding five million won:
1. A person who fails to report under Article 40 (1) 6 through 9 (including cases applied *mutatis mutandis* pursuant to Article 74 (2));
 2. A person who fails to report under subparagraph 6 of Article 55;
 3. A person who fails to report under Article 56 (1);
 4. A person who fails to comply with matters to be observed under Article 78;
 5. A person who fails to report the closure of business under Article 79.
- (2) A person who fails to report under Article 40 (1) 5 (including cases applied *mutatis mutandis* pursuant to Article 74 (2)) shall be punished by a fine for negligence not exceeding four million won.
- (3) A person who fails to report under Article 40 (1) 7 or paragraph 2 of the same Article (including cases applied *mutatis mutandis* pursuant to Article 74 (2)) shall be punished by a fine for negligence not exceeding three million won.
- (4) A person falling under any of the following subparagraphs shall be punished by a fine for negligence not exceeding two million won:
1. A person who fails to report under Article 40 (1) 1 through 4 (including cases applied *mutatis mutandis* pursuant to Article 74 (2));
 2. A person who fails to report under subparagraphs 1 through 5, 7 or 8 of Article 55;
 3. A person who fails to report under Article 60 (4).

Article 104 (Imposition and Collection of Fines for Negligence)

Fines for negligence under Article 103 shall be imposed and collected by the Administrator of the Cultural Heritage Administration, a Mayor/*Do* Governor, or the head of a *Si/Gun/Gu*, as prescribed by Presidential Decree.

ADDENDA

Article 1 (Enforcement Date)

This Act shall enter into force one year after the date of its promulgation: *Provided*, That the amended provisions of Articles 92, 98 and 102 shall enter into force on the date of its promulgation.

Article 2 (Transitional Measures concerning Enforcement Date)

- (1) Article 35 (1) 1 referred to in Article 92 (3) 1 which enters into force pursuant to the proviso to Article 1 of the Addenda shall be deemed the former subparagraph 3 of Article 34
- (2) Article 95 or 96 referred to in Article 98 (1) which enters into force pursuant to the proviso to Article 1 of the Addenda shall be deemed the former Article 107 or 108, and Article 95 or 96 referred to in paragraph (2) of the same Article shall be deemed the former Article 104 (3), 107 or 108 until one year elapses after this Act is promulgated. In such cases,

any crime under the former Article 104 (3) shall be governed by the former provisions concerning the confiscation of relevant cultural heritage.

(3) Provisions concerning violations under Articles 94 through 96 or Articles 98 through 101 referred to in Article 102 which enters into force pursuant to the proviso to Article 1 of the Addenda shall be governed by the former provisions until one year elapses after this Act is promulgated.

Article 3 (Transitional Measures concerning Important Folklore Resources)

Outstanding folklore resources designated under the former provisions as at the time this Act enters into force shall be deemed designated as important folklore resources under this Act.

Article 4 (Transitional Measures concerning Notices on Public Code of Conduct, such as Alteration of Current State of Designated Cultural Heritage)

The detailed code of conduct applicable to any cultural heritage so designated and notified under the former provisions as at the time this Act enters into force shall be determined and notified within one year from the date this Act enters into force pursuant to the amended provisions of Article 13 (4).

Article 5 (General Transitional Measures concerning Administrative Dispositions, etc.)

Any act done by or in relation to an administrative agency under the former provisions as at the time this Act enters into force shall be deemed any act done by or in relation to an administrative agency under this Act.

Article 6 Omitted.

Article 7 (Relations with other Acts and Subordinate Statutes)

A citation of any provision of the former Cultural Heritage Protection Act by any other Acts or subordinate statutes as at the time this Act enters into force shall be deemed a citation of the provisions of this Act in lieu of the former provisions, if provisions corresponding thereto exist herein.

ADDENDUM <Act No. 10562, Apr. 6, 2010>

This Act shall enter into force on the date of its promulgation.

ADDENDA <Act No. 10829, Jul. 14, 2011>

(1) (Enforcement Date) This Act shall enter into force three months after the date of its promulgation.

(2) (Transitional Measures concerning Technical Experts) At the time this Act enters into force, technical experts commissioned pursuant to the Cultural Heritage Committee Regulations shall be deemed to be

commissioned in accordance with this Act.

ADDENDA <Act No. 11037, Aug. 4, 2011>

Article 1 (Enforcement Date)

This Act shall enter into force six months after the date of its promulgation.

Articles 2 through 6 Omitted.

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