



Inscribed Heritage Conference

Hahoe Folk Village in Andong

UNESCO Inscribed Heritage Policy : Beyond Categories to Integration

Date	October 16 (Wed) - October 18 (Fri), 2024
Venue	Andong International Convention Center (301 Wolcheon-gil, Dosan-myeon, Andong-si, Gyeongsangbuk-do)
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Organized by	The Korean Studies Institute / Korean National Commission for UNESCO
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Inscribed Heritage Conference

Keynote Speech I

Suggestions for Integrated Management of UNESCO Inscribed
Heritage: Focus on Andong Hahoe Village

Chong, Jongsup

- President of The Korean Studies Institute

Proposals for Integrated Management of UNESCO Inscribed Heritage

Focused on Andong, Gyeongbuk



Chong, Jongsup

President of the Korean Studies Institute



Hahoe Village	Bongjeongsa Temple	Byeongsan Seowon	Dosan Seowon
Korea's Historical Villages: Hahoe and Yangdong Inscription Year: 2010	Mountain Temples of Korea: Seven Temples Nationwide Inscription Year: 2017	Korea's Seowon: Nine Seowon Nationwide Inscription Year: 2019	Korea's Seowon: Nine Seowon Nationwide Inscription Year: 2019

ANDONG안동 ————— **UNESCO world heritage**

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Complementary Essential Relationship
- 6 - Proposals for Integrated Management



Hahoe Byeolsingut Talnori

Korea's Mask Dance, Hahoe Byeolsingut Talnori including 13 National Intangible Cultural Properties, 5 Provincial Intangible Cultural Properties
Inscription Year: 2022

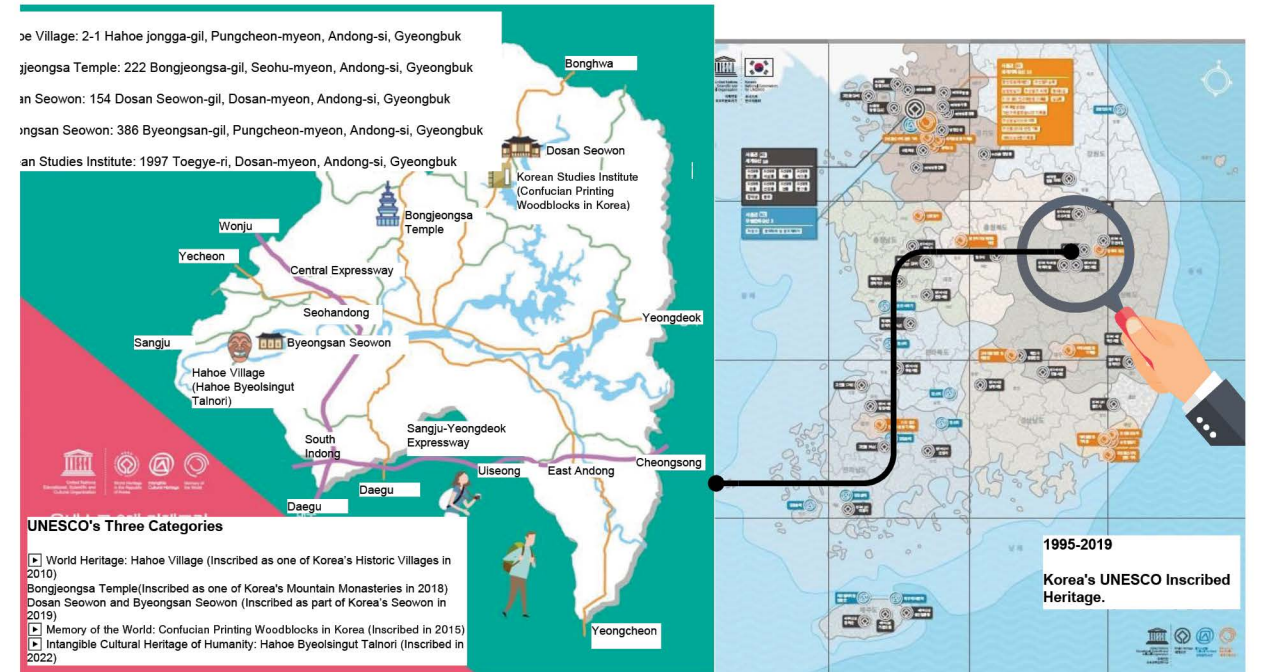
ANDONG안동 ————— **UNESCO Intangible Cultural Heritage**



Confucian Printing Woodblocks in Korea	National Debt Redemption Movement Archives (52 items from the Academy of Korean Studies Institute)
64,226 woodblocks Inscription Year: 2015	Korean Studies Institute among 9 institutions Inscription Year: 2017

ANDONG안동 ————— **UNESCO Memory of the World**

States, Regions, History, Cultural Communities, and Heritage



Pyeon-aek: Hanging Wooden Plaques in Korea	Maninso: Ten Thousand People's Petitions	Naebang Gasa (224 items from the Korean Studies Institute)
550 plaques from 189 clans and academies (Seowon) Inscription Year: 2016	One item from Dosan Seowon, one from Oksan Seowon Inscription Year: 2018	Korean Studies Institute, National Hangeul Museum Inscription Year: 2022

ANDONG안동 ————— **UNESCO Memory of the World**
Asia-Pacific Regional Register

(Andong's) World Heritage and Historical Traces 1

Andong has been a historical clan village since the Joseon Dynasty in the 16th century. The village hosts large and sturdy wooden houses lived in by Jongga and Yangban, pavilions, Confucian academies, and private schools. There are also single-story mud houses and thatched cottages where commoners lived. The scenic beauty of the mountains, trees, and rivers around the pavilions and resting places blends with the architecture to create picturesque views.



**Preservation and
Management by the
Korean Studies Institute**



**In Andong's Hahoe
Village,**

numerous influential
figures have emerged
over 500 years, leaving
behind a wealth of
writings and documents
closely related to their
lives that are preserved to
this day.



(Andong's) World Heritage and Historical Traces 2

Constructed by the local intellectuals in the region from the mid-16th to mid-17th centuries. These heritages are an exceptional testimony to Neo-Confucianism, which was widely adopted in education and social activities during the Joseon Dynasty. The heritages include nine Confucian academies (Seowon): Sosu Seowon, Namgye Seowon, Oksan Seowon, Dosan Seowon, Pilam Seowon, Dodong Seowon, Byeongsan Seowon, Museong Seowon, and Donam Seowon, distributed across the country.

Dosan Seowon Lecture Hall

Byeongsanseowon Confucian Academy

Since their establishment, these Seowons have been centers for rituals, education, lectures, exchanges, and social activities, frequently resulting in writings and records.



Byeongsan Seowo

Preservation and Management by the Korean Studies Institute



Andong's World Heritage Historical Traces and Traditional Documentary Heritage

The world heritage sites in Andong are closely linked to documentary heritages. Ancient books, documents, woodblocks, plaques, artifacts, and more produced or preserved over long periods are now housed in the Korean Studies Institute.

15,096	59,398	6,664	73	478	218	81,927
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Ancient Books	Old Documents	Confucian Woodblocks	Plaques	Calligraphy	Others	Total
205,328	364,745	67,636	1,413	6,133	4,267	649,522

Hahoe Village and Dosan Seowon Deposited Materials

Collection Status in the Korean Studies Institute

(Andong's) World Heritage and Historical Traces 3

'Sansa, the Mountain Buddhist Monasteries in Korea,' continues to uphold both tangible and intangible cultural traditions as living Buddhist heritages to this day. Comprising seven temples distributed nationally: Tongdosa, Buseoksa, Bongjeongsa, Beopjusa, Magoksa, Seonamsa, and Daeheungsa.

Bongjeongsa Temple Stay

Bongjeongsa Temple

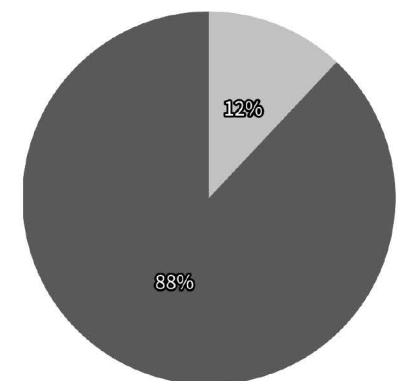
During the Joseon Dynasty, these temples were centers for publishing and printing culture. At Bongjeongsa, various texts including Buddhist scriptures were published extensively, with documents from that era still preserved.



Preservation and Management by the Korean Studies Institute



Hahoe Village and Dosan Seowon Archives Collection of Materials



Containing the Memory of the World International Register within approximately 80,000 records and memories

The documentary heritage passed down through Hahoe Village and Dosan Seowon, the records of people visiting Bongjeongsa, and the publications produced there. The archival remnants of humanity's memory not only represent history itself but also enrich the significance of the existing tangible heritage.



Confucian Printing Woodblocks in Andong Hahoe Village.



Conservation management of the 'Chunghyodang' plaque from the Seoae Jongga in Andong Hahoe Village.



The woodblocks of 'Beonamjip' produced by the Bongjeongsa translation office in 1824 (357 plates).

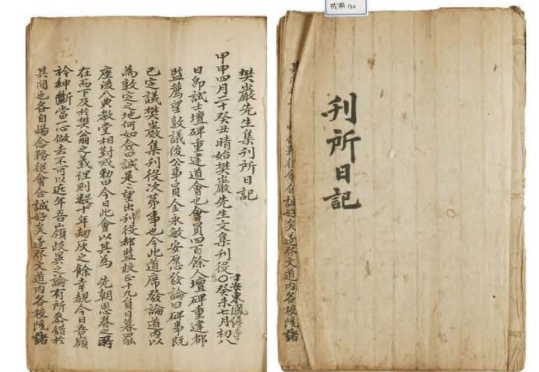
Beonam Sanggong Jongtaek, a historical residence of the Pyeonggang Chae Clan

1824 Diary from Beonamjip Translation Office at Bongjeongsa

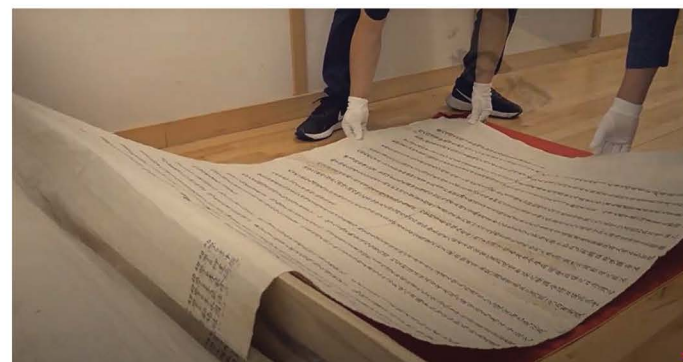
'Beonamjip' published by Bongjeongsa Temple in 1824



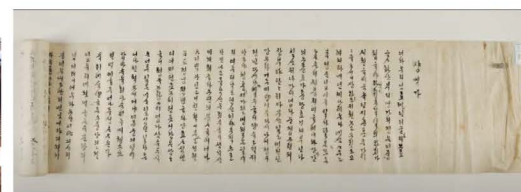
Pungsan Ryu clan's Hwagyeongdang (Bukchon) donation



Pungsan Ryu clan's Hwagyeongdang (Bukchon) donation



Conservation management of 'Maninso' in Dosan Seowon.



Conservation management of the hanging wooden plaques and Naebang-gasa in Hwagyeongdang of Andong Hahoe Village.

Pungsan Ryu Clan's Chunghyodang and Byungsan Seowon Management Committee Donation

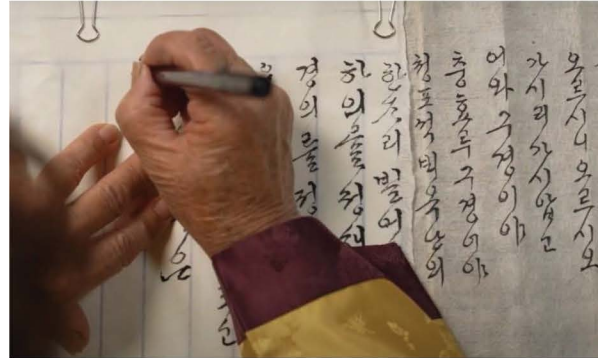


Ryu Seong-ryong (1542-1607) sent a letter to his children studying at Bongjeongsa around the year 1600.

Bongjeongsa, Founded in 672, has been renovated six times to date. It holds some of Korea's oldest wooden structures including the Paradise Hall (Geungnakjeon). It contains many precious national heritages deeply intertwined with the lives of the local community.

While being a Buddhist site, it has been a place of study for Confucian scholars and, occasionally, monks and locals collaborated to publish Buddhist scriptures and scholarly writings.

Naebang-gasa: Even today, some women gather to write and recite Naebang-gasa songs and poems.



Andong's Memory of the World: Community Records and Memories

Korea's Confucian woodblocks, Korea's plaques, the Maninso petition, and Naebang-gasa all encapsulate the life and culture of the local and cultural community. Here, 'local and culture' specifically refers to Andong but also broadly to Korea.



Dosan Seowon and Dosan Seowon Plaques
Various activities from memorial services to academic lectures continue to take place here.

Cultural, Intangible, and Documentary Heritage 2

: Complementary Relationships

3. Linking Intangible and Documentary Heritage

Documentary heritage is vital for preserving and transmitting intangible heritage, which includes oral traditions, performing arts, and religious ceremonies typically passed down through direct experience. Without being recorded, these traditions risk disappearing over time. Documentary heritage serves as critical material preserving the forms, procedures, and meanings of intangible heritage.



Cultural, Intangible, and Documentary Heritage 1

: Complementary Relationships

1. Documentary Heritage Complements the Meaning of Cultural Heritage:

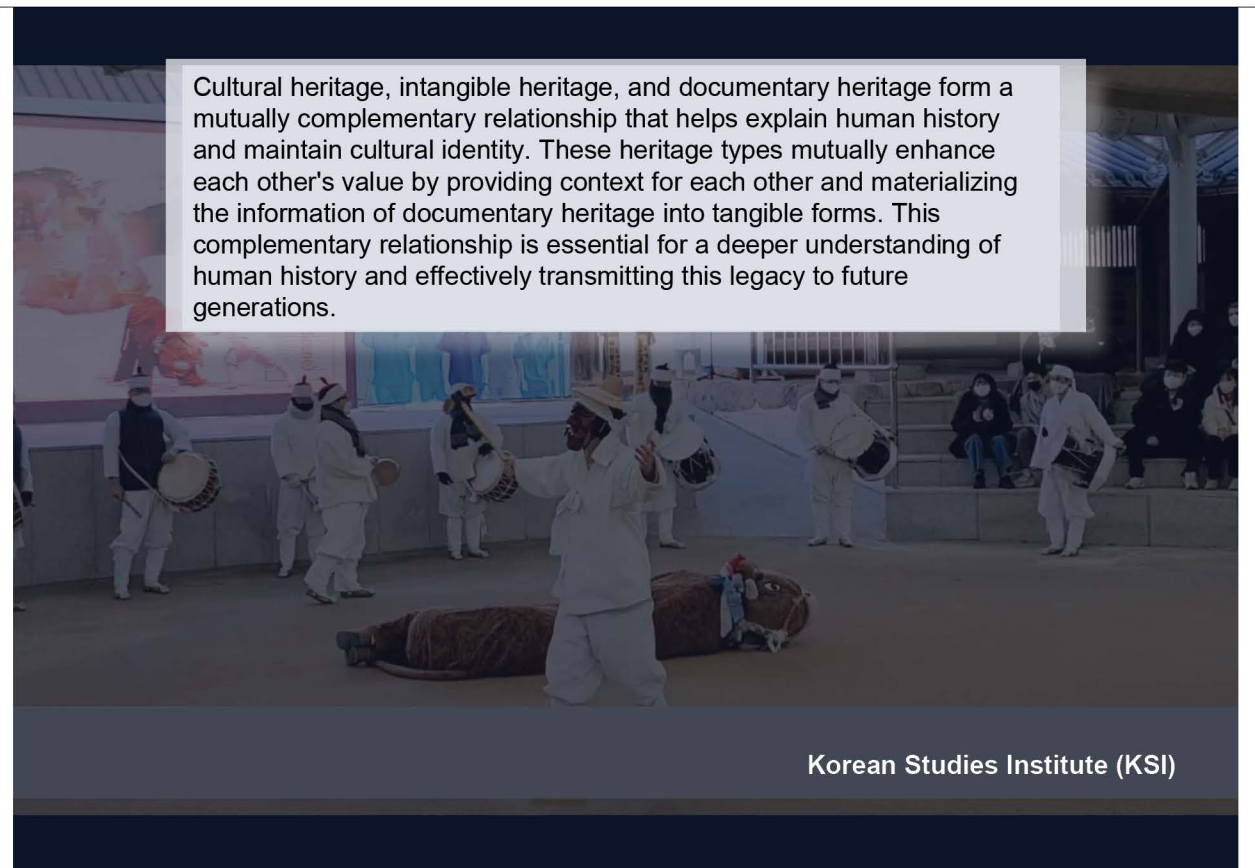
Documentary heritage plays a crucial role in providing the background and context for cultural heritage. This is because the deep meanings and historical backgrounds of physical cultural heritages such as buildings, archaeological sites, and artworks might not be fully understood when they exist merely as physical entities.

2. Cultural Heritage Concretizes the Evidence of Documentary Heritage

The information and content provided by record heritage occasionally becomes visually concrete through physical cultural heritage and presents evidence in tangible form. Information that exists only in documents can easily be imagined, but actual cultural heritage confirms that this recorded information exists in a concrete and real form.



Cultural heritage, intangible heritage, and documentary heritage form a mutually complementary relationship that helps explain human history and maintain cultural identity. These heritage types mutually enhance each other's value by providing context for each other and materializing the information of documentary heritage into tangible forms. This complementary relationship is essential for a deeper understanding of human history and effectively transmitting this legacy to future generations.



Korean Studies Institute (KSI)



Inscribed Heritage Conference

Keynote Speech I

UNESCO Inscribed Heritage:
tangible, intangible, and documentary heritage

Timothy Curtis

- Director of UNESCO New Delhi

Distinguished guests, ladies and gentlemen,

It is an honour and a pleasure for me to be here today and to give, on behalf of UNESCO this opportunity to speak on an important topic that has been the subject of much discussion in UNESCO. I'd like to start by thanking the City of Andong for hosting this important event as well of course as the Korean National Commission for UNESCO and the Korean Studies Institute for organizing it

Kindly allow me to begin my speech today with a story that many of you may be familiar with, originating from ancient texts of the Indian subcontinent and appearing in various forms within Jain, Hindu, and Buddhist literature—the tale of the blind men and the elephant.

In this ancient story, each blind man encounters an elephant and describe it based on the part they touch. One feels the trunk and insists that the elephant is like a snake; another, who grasps a leg, claims it resembles a tree trunk; while yet another, touching the tail, declares it is like a rope. This parable has been interpreted in many ways but I'd like to focus on how it illustrates that our understanding can be limited by our individual perspective and the value of bringing together multiple viewpoints.

In thinking of the three different UNESCO inscription systems, let us remember that just as each blind man perceives only a part of the elephant, often, we the technicians and experts working in the field of heritage—tend to view our cultural heritage through fragmented lenses, and this fragmented approach can lead to an incomplete understanding of the rich cultural narratives that communities hold dear. Heritage is not merely a collection of artefacts, monuments, or traditions; it is a living, dynamic entity that shapes our identities and connects us across generations.

As we gather here at this International Conference on UNESCO-Inscribed Heritage, I want to emphasize the need for synergies among the UNESCO inscription processes under the World Heritage Convention, the Intangible Heritage Convention, and the Memory of the World Programme. Just as the blind men needed to share their insights to form a complete picture of the elephant, we too must collaborate across various domains of heritage to fully understand and protect our cultural legacy.

And we have already been witnessing some of that here. For instance, the synergies between Hahoe Village and Talchum, the traditional mask dance. Talchum is not merely a performance; it embodies a dynamic expression of life, rich with cultural significance. In 2022, it was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, recognizing its importance for Korean heritage.

At the heart of this practice lies the Hahoe mask, which originates from Hahoe Village—a UNESCO World Heritage Site designated in 2010 as part of the "Historic Villages of Korea: Hahoe and Yangdong." This connection between World Heritage and Living Heritage creates an interlinkage that underscores the importance of preserving both the physical and intangible dimensions of our cultural legacy.

We can see that Hahoe Village serves not only as a backdrop for Talchum but also as a living repository of cultural practices that continue to thrive and evolve. The collaboration between these elements enriches our understanding of Korean heritage, highlighting how deeply intertwined our traditions are. These traditions are not static; they are vibrant and evolving narratives that reflect a collective and dynamic identity.

Ladies and Gentlemen,

in November 1972, during the General Conference of UNESCO in Paris, the World Heritage Convention was adopted. This landmark treaty arose from the International Campaign to Save the Monuments of Nubia, initiated in 1959. This campaign successfully relocated 22 monuments due to the construction of the Aswan High Dam in Egypt. It highlighted the necessity of international cooperation in heritage protection and led to a coalition of 50 nations coming together to advocate for a formal treaty. Today the convention counts 194 states parties and has come to be seen as UNESCO's flagship activity. There is no doubt that it speaks to something that touches on all peoples across the world and the number of inscribed sites keeps growing both in terms of typologies as well as numbers.

The list of the UNESCO 1972 World Heritage Convention recognizes sites of outstanding universal value—monuments and locations that embody the rich tapestry of human history and culture. These sites serve not only as reminders of our past but also as beacons guiding our future. They invite us to reflect on our shared human experience and inspire us to preserve these irreplaceable treasures for generations yet unborn.

As you all know, in 1992, UNESCO then launched the Memory of the World Programme, a visionary initiative aimed to protect and promote the world's documentary heritage through preservation and access – access to encourage protection, and preservation to ensure access.

This program emerged from growing concerns about collective amnesia—the risk that invaluable knowledge and records could be lost forever. The Memory of the World Programme emphasizes that preserving archival and library collections is essential for understanding our history and identity. It champions the idea that every document tells a story and that these stories are integral to our collective memory. Over the years it has also grown to expand the notion of what is an archive, to include physical structures, pictures and illustrations or other means that allow us to preserve specific knowledge of historic significance

In the 1990s, a couple of decades after the adoption of the **1972 World Heritage Convention** and the launch of the **Memory of the World Programme**, there was a growing call to acknowledge cultural heritage in its broader expressions and to include people's living heritage as well, the practices, ceremonies and so that communities

handed down across generation. This eventually led to the adoption of the **2003 Convention for the Safeguarding of Intangible Cultural Heritage**, which aimed to fill this gap by providing a legal framework specifically designed to protect dynamic cultural expressions that are essential to community identity, once again with a system of inscriptions.

The 2003 Convention emerged in response to escalating concerns about the effects of globalization and modernization on traditional cultural practices worldwide. As societies became increasingly interconnected, there was a growing apprehension that unique cultural expressions—those that do not leave behind permanent monuments or artifacts—were becoming endangered. This recognition underscored the importance of intangible cultural heritage, which encompasses traditions, oral expressions, performing arts, and social practices, as vital components for maintaining cultural diversity and identity. This represented a significant broadening of the concept of what cultural heritage is, not only in its form but also in terms of the philosophies and methodologies of its protection.

A significant aspect of this convention is its emphasis on community involvement. It places local communities, groups, and individuals, those who practice living heritage, at the center of defining whether a specific expression is in fact heritage as well as on how to safeguard it. By empowering these communities to take ownership of their heritage, the convention fosters resilience against external pressures that threaten their traditions, aiming not only to nurture a certain cultural pride but also to ensure that these practices continue to thrive within their social contexts.

Primarily the safeguarding of intangible cultural heritage is achieved there the successful intergenerational transmission of know how and skills, which acknowledges that these living traditions must be dynamic rather than static so as to remain meaningful in contemporary society.

Although these various conventions and programs to safeguard different types of heritage exist separately, with their distinct and separated 'inscription systems' it is essential to recognize that cultural heritage is not merely an abstract concept; it is intricately woven into the very fabric of people's lives and livelihoods. Communities perceive their heritage holistically, without compartmentalizing their cultural expressions into categories such as tangible, intangible, or documentary heritage. Instead, they experience and value their interconnected heritage as a part of their daily lives and their social identities.

We will surely all agree that each type of heritage—World Heritage sites, intangible heritage, and documentary heritage—requires specialized technical knowledge for its safeguarding and conservation. For instance, World Heritage sites often involve complex architectural or archaeological preservation techniques, while intangible heritage relies on understanding cultural practices and traditions at the community level, and as such involves engaging people primarily. Similarly, documentary heritage requires expertise in

archival science and preservation methods to ensure that historical records remain accessible and intact.

This specialization is crucial because the effective conservation of these diverse forms of heritage can only be achieved through informed practices that respect their unique characteristics. However, focusing solely on individual types of heritage can lead to fragmented approaches that overlook their interconnections.

The technical and specialized divisions we sometimes impose—such as those between World Heritage, Intangible Heritage, and Documentary Heritage—can disrupt, and in certain cases, endanger these broader narratives. Therefore, it is imperative that we advocate for conservation approaches and practices that honor the integrity of these stories, recognizing the intricate relationships between various elements of a community's cultural heritage. In this way, we can work towards a more integrated approach to heritage conservation—one that celebrates the interconnectedness of all cultural expressions and empowers communities to take ownership of their unique legacies.

At the same time, by integrating World Heritage site conservation with intangible cultural heritage safeguarding and documentary records, ultimately also leads to much better technical preservation as well as fostering a more comprehensive understanding of cultural identity and promoting community engagement

For instance, World Heritage sites often serve as living spaces where communities practice and transmit their intangible cultural heritage. The skills, knowledge, and traditions associated with these sites give them meaning and vitality. Conversely, intangible heritage relies on physical places and artefacts for its transmission across generations.

Moreover, the historical evidence that documents convey is just one of the many reasons why they hold immense value. The UNESCO Memory of the World Register showcases a variety of documents such as inscriptions, photographs, and illustrated manuscripts, highlight not only their historical content and context but also their art, craftsmanship, and the technical innovations they represent. These documents also possess a unique capacity to engage our emotions and connect us to people and events from the past.

For instance, the arts and crafts involved in creating illustrated manuscripts and inscriptions are essential elements of both documentary and living heritage. They carry profound cultural significance that goes beyond mere aesthetics, encapsulating the skills, traditions, and narratives of communities throughout history. This interconnectedness deepens our appreciation of documentary heritage as a dynamic force that continues to shape identities across generations. Therefore, documentary heritage should not only be valued for its content but also celebrated for the craftsmanship and techniques employed in its creation.

With this in mind UNESCO has been advocating for synergies between UNESCO conventions and programmes that can provide more effective solutions to the challenges we face globally.

And in this vein, UNESCO recently organized the Naples Conference on Cultural Heritage in the 21st Century in November 2023, in Naples, Italy. This conference celebrated the 50th anniversary of the 1972 World Heritage Convention and the 20th anniversary of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The conference aimed to explore synergies between not only these two pivotal conventions but heritage in all its forms, fostering discussions on how heritage can catalyse sustainable development, peace, and stability.

The Conference ended with a call for Action, centred around 12 action points, encouraging member states to share knowledge on how different forms of heritage can support one another, to enhance community engagement, to leverage cultural as a driver of sustainable development, to aim for better representativity in the inscription systems and so on.

Ladies and Gentlemen,

I would like now to discuss a few examples from the Asia Pacific region which can perhaps give a little more concrete shape to the ideas I have been discussing and I'd like to start with a compelling example of the synergy between documentary heritage and living traditions which can be seen in the relationship between **Nuad Thai, or traditional Thai massage**, and the **Epigraphic Archives of Wat Pho**, Bangkok Thailand.

Nuad Thai, or traditional Thai massage, is recognized on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, highlighting its importance not only as a health practice but also as a fundamental aspect of Thai cultural identity. The Thai government actively promotes Nuad Thai through various cultural heritage initiatives, acknowledging its role in enhancing community well-being and preserving traditional knowledge. This practice provides numerous employment opportunities, significantly contributing to the national economy. To support this workforce, the government facilitates training programs for aspiring massage therapists, ensuring that these traditional skills are passed down through generations.

The connection between Nuad Thai and the Epigraphic Archives of Wat Pho temple exemplifies the synergy between living traditions and historical documentation. The Archives contain 125 stone plates, embedded throughout the Wat Pho temple complex, detailing the techniques of Thai massage, serving not only as a crucial historical record that enriches the cultural significance of the practice but as a continued means of learning and transmission, as the temple also houses a renowned traditional massage training institute.. This documentation not only preserves the techniques but also contextualizes them within the broader narrative of Thai medicine and culture. Maintaining these unique archives ensures that these traditional practices are continued and adapted to fit modern society.

Involving local communities in heritage management is crucial. The communities are not just custodians but active participants in the preservation process. Their knowledge and practices provide context and meaning to both tangible and intangible heritage. When communities engage with their cultural assets—whether through tourism, education, or local governance—they become active stakeholders rather than passive observers. This engagement is vital for ensuring that heritage remains relevant to contemporary society.

The **Subak System** is a traditional irrigation management system in Bali, Indonesia, recognized as a UNESCO World Heritage Site. This system exemplifies community involvement and cooperative governance in managing water resources. Guided by the philosophy of *Tri Hita Karana*, which emphasizes harmony among humans, nature, and the divine, the Subak System shapes not only agricultural practices but also social interactions within the community.

The living heritage of the Subak community is crucial for its sustainability and has been effectively leveraged in Bali's tourism sector. Visitors are drawn to the stunning terraced rice fields that are a hallmark of this system, which not only showcase the agricultural ingenuity of the Balinese people but also reflect their cultural identity. By integrating tangible (the rice terraces), intangible (the rituals and community practices), and documentary (historical records and texts mentioning Subak system) heritage, the Subak System offers an immersive experience for tourists while promoting sustainable practices.

Another significant example is the **historic city of Kandy** in Sri Lanka, which is inscribed as a UNESCO World Heritage Site. Kandy is also home to the *Mahavamsa*, a chronicle detailing the history of Sri Lanka that has been included in the Memory of the World Register. This important text provides invaluable historical and cultural context for understanding Kandy's heritage.

The **Esala Perahera of Kandy**, also known as the Festival of the Sacred Tooth Relic, is an annual celebration that honors the Sacred Tooth Relic of Buddha, a revered symbol of Buddhism in Sri Lanka. Although it is not currently registered on the UNESCO List of Intangible Cultural Heritage, this vibrant festival features traditional dance and music, drawing both locals and tourists alike.

The success and vibrancy of the Kandy Esala Perahera can be largely attributed to community involvement. Residents actively participate in various aspects of the festival, from organizing processions to performing traditional dances. This collective effort fosters a sense of ownership and pride among community members, reinforcing their cultural identity and ensuring that their heritage remains relevant in contemporary society.

Integrating these three significant types of heritage in Kandy—tangible, intangible, and documentary—would pave the way for effective safeguarding and preservation efforts while creating an immersive experience for visitors. By leveraging the rich cultural narratives associated with Kandy's living and documentary heritage, we can enhance

community engagement and promote sustainable tourism that benefits both residents and the broader cultural landscape.

I think we can start to see a picture whereby connecting inscription processes can also serve to bring together different components and interests of the communities who live in or with their cultural heritage and how community engagement in heritage management is essential for any really successful conservation efforts. By collaborating to safeguard their cultural assets, diverse groups within a community can find common ground and celebrate their shared heritage. This collaborative process is particularly significant in post-conflict societies, where heritage can serve as a powerful tool for reconciliation and peacebuilding.

In Timbuktu, Mali, the restoration of World Heritage sites damaged by armed conflict has been accompanied by community-led initiatives aimed at reviving traditional practices and promoting interfaith dialogue. This approach has played a crucial role in healing social divisions and building a more resilient society.

Following the deliberate destruction of several historical mausoleums and manuscripts during a vicious conflict, efforts to restore these sites have involved local communities at every stage. UNESCO, in collaboration with the Malian government and local artisans, initiated reconstruction projects that not only focused on physical restoration but also on documenting traditional construction techniques and oral histories associated with these sites. This process has empowered local masons, providing them with training and skills to maintain their cultural heritage while fostering a sense of ownership over the restoration efforts

Finally, we should remind ourselves also that the integration of various forms of heritage can also drive help economic development through sustainable tourism practices.

By promoting World Heritage sites, the living cultural practices and documentary heritage associated with them, regions can attract visitors interested in experiences that highlight local culture. This approach not only generates revenue but also encourages the conservation and safeguarding of these diverse forms of heritage.

For example, where traditional arts, crafts and culinary practices are practised alongside significant historical sites, promoting this living heritage as part of the tourist experience can enhance visitor engagement while providing the practitioners with a sustainable income source. This synergy supports local economies and ensures that traditional practices are maintained and passed down through generations.

This integration of tangible, intangible, and documentary heritage can also lead to more sustainable tourism practices. By involving local communities in the development and implementation of tourism strategies, stakeholders can ensure that the benefits of heritage tourism are equitably distributed, and that the cultural integrity of heritage sites is maintained.

The collaborative efforts which we have explored, and which were highlighted in the UNESCO Naples Conference demonstrate how leveraging diverse forms of heritage can lead to community-based responses to Many challenges we face today, as defined by the sustainable development goals.

So in concluding, I would like to stress once again, that the importance of creating meaningful and practical connections between inscribed elements be they World Heritage sites, intangible heritage expressions, or documentary heritage, cannot be overstated. These connections enrich cultural narratives, empower local communities, stimulate economic development through sustainable tourism practices, and can help to provide innovative localized responses to global challenges.

By fostering collaboration among stakeholders—including local communities, governments, and international organizations—we can ensure that our shared cultural heritage continues to be celebrated and preserved for future generations.

Ladies and Gentlemen,

I thank you for your time and attention



Inscribed Heritage Conference

Keynote Speech I

An integrated approach to UNESCO World Heritage Sites

Han, Kyung Koo

- Secretary-General of the Korean National Commission
for UNESCO

유네스코 지정유산 통합적 접근법

An Integrated Approach to UNESCO-designated Heritage

한경구 유네스코한국위원회 사무총장

HAN, Kyung-Koo Ph.D.
Secretary-General
Korean National Commission for UNESCO

2024.10.16

1 유네스코 유산 제도의 역사

The History of UNESCO Heritage System

목차

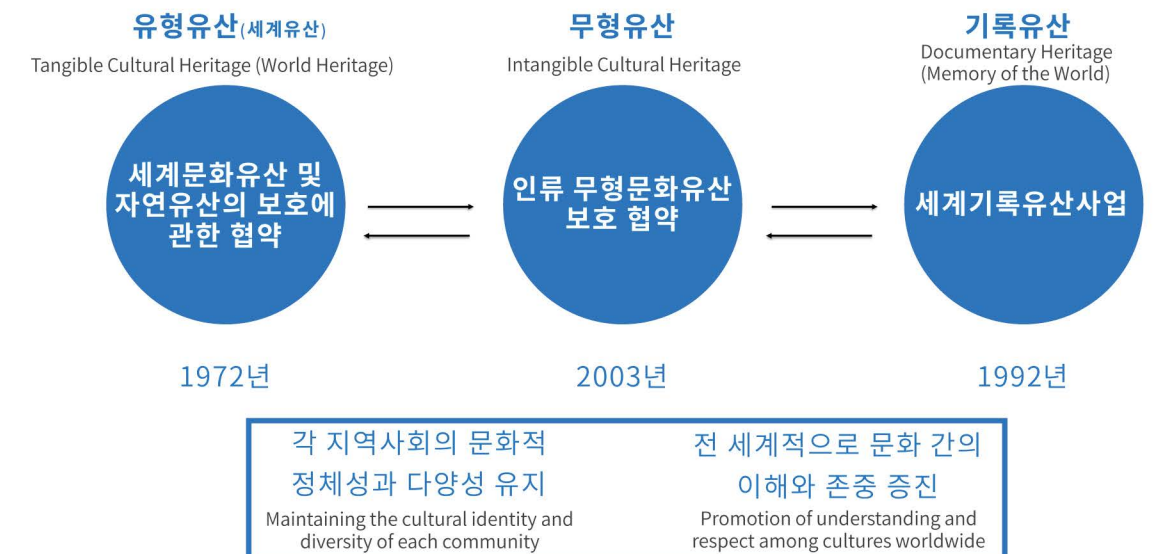
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- 1 유네스코 유산 제도의 역사
The History of UNESCO Heritage System
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The Development and Evolution of the System and Awareness
- 3 향후 전망과 시사점
The Outlook and Implications for the Future

유네스코 유산 제도의 역사

The History of UNESCO Heritage System

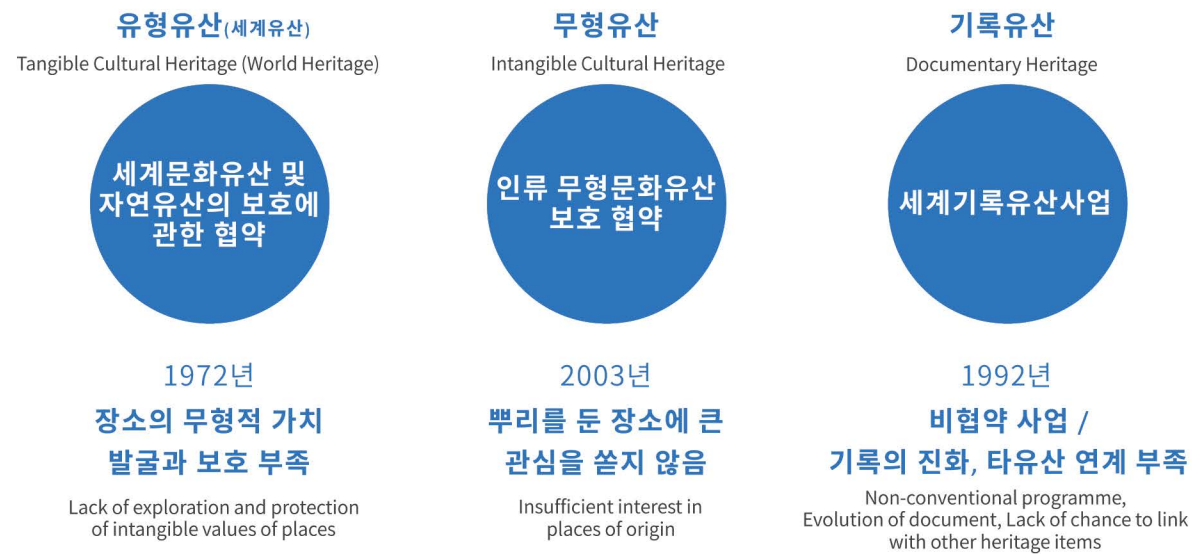
01



유네스코 유산 제도의 역사

The History of UNESCO Heritage System

02



유네스코 유산 제도의 역사

The History of UNESCO Heritage System

04

“유형과 무형 유산 전문화 사이의 유감스러운 구분은 종료되어야 합니다. 많은 유형의 장소들이 무형의 가치에 의해 그 중요성을 가지듯이, 많은 무형 유산의 측면들도 특정 장소에 뿌리를 두고 있으며 이러한 장소 없이는 존재할 수 없습니다.”

“The regrettable split between tangible and intangible heritage specialisations should be brought to an end.

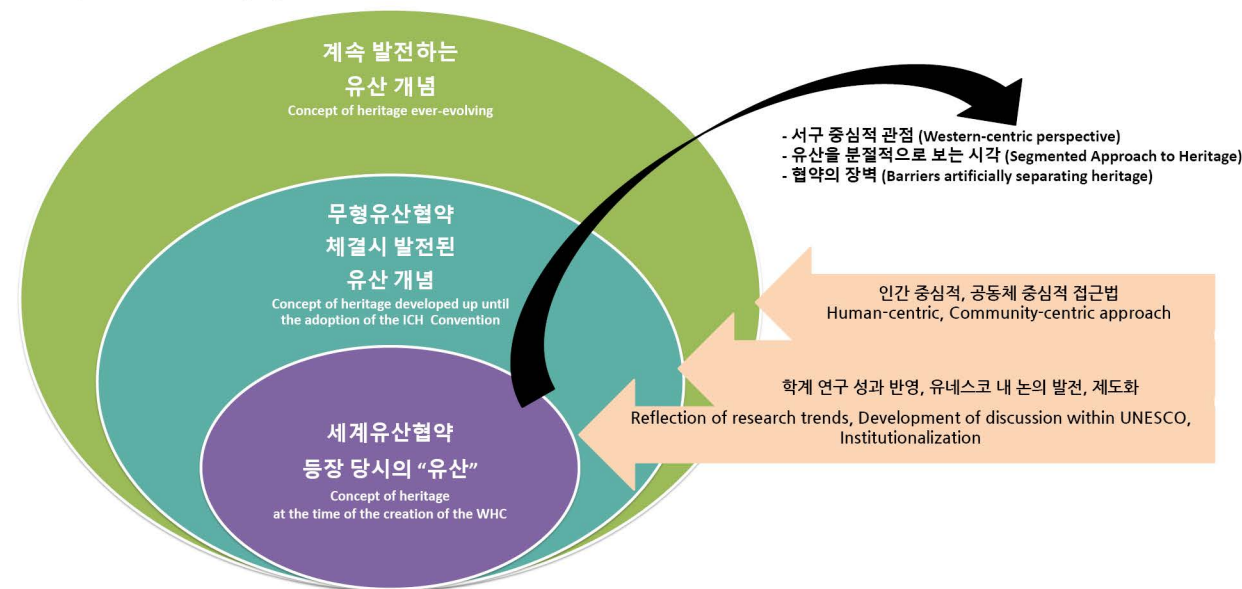
Just as many (tangible) places owe their importance to intangible values, so too many aspects of intangible heritage are grounded in specific places and cannot survive without them.”

Ned Kaufman, Putting Intangible Heritage in its Place(s): Proposals for Policy and Practice, International Journal of Intangible Heritage-Vol.8(eng), 2013, p20

유네스코 유산 제도의 역사

The History of UNESCO Heritage System

03



유네스코 유산 제도의 역사

The History of UNESCO Heritage System

05

몽골의 ‘오르혼 강 유역 문화 경관’

Mongolia's Orkhon Valley Cultural Landscape



2004년 세계유산 등재
Inscribed as World Heritage in 2004

몽골의 ‘우르틴두, 전통 민요 장가’

Mongolia's Urtiin Duu, Traditional Folk Long Song



오르혼 계곡의 자연과 역사를 찬양하는 전통적인 노래
Traditional songs praising the nature and history of the Orkhon Valley

2008년 무형유산 등재
Inscribed as Intangible Cultural Heritage in 2008

유네스코 유산 제도의 역사
The History of UNESCO Heritage System

06

남아프리카공화국의 ‘로벤섬’
South Africa’s “Robben Island”



1999년 세계유산 등재
Inscribed as World Heritage in 1999

‘해방운동 영상자료 컬렉션’
“Liberation Struggle Living Archive Collection”



로벤 섬의 수감자 목록, 편지,
정치적 활동 기록 등
List of prisoners on Robben Island,
letters, records of political activities, etc.

2007년 세계기록유산 등재
Inscribed as Memory of the World in 2007

유네스코 유산 제도의 역사
The History of UNESCO Heritage System

08

안동, 상호 연계된 유산의 도시
Andong, Republic of Korea, the city of Heritage where
all items are indispensable and interconnected



한국의 전통마을: 하회마을
Historic Villages of Korea : Hahoe Village
2011년 등재 (Inscribed in 2011)



한국의 산지승원, 산사: 봉정사
Sansa, Buddhist Mountain Monasteries in
Korea: Bongjunga Temple
2018년 등재 (Inscribed in 2018)



한국의 서원: 도산서원
Seowon, Korean Neo-Confucian
Academies: Dosan Seowon
2019년 등재 (Inscribed in 2019)



한국의 탈춤: 안동별신굿
Talchum, Mask Dance Drama in the
Republic of Korea: Hahoe Byeolsingut
2022년 등재 (Inscribed in 2022)



한국의 유교책판
Confucian Printing Woodblocks in Korea
2015년 등재 (Inscribed in 2015)

유네스코 유산 제도의 역사
The History of UNESCO Heritage System

07

대한민국 종묘 Republic of Korea’s “Jongmyo Shrine”



1995년 세계유산 등재
Inscribed as World Heritage in 1995

종묘제례악

Republic of Korea’s “Royal ancestral ritual in the Jongmyo shrine and its music”



2001년 무형문화유산 등재
Inscribed as Intangible Cultural Heritage in 2001

대한민국 해인사 장경판전

Republic of Korea’s “Haeinsa Temple Janggyeong Panjeon, the Depositories for the Tripitaka Koreana Woodblocks”



1995년 세계유산 등재
Inscribed as World Heritage in 1995

고려대장경판 및 제경판

Republic of Korea’s “Printing woodblocks of the Tripitaka Koreana and miscellaneous Buddhist scriptures”



2007년 세계기록유산 등재
Inscribed as Memory of the World in 2007

유네스코 유산 제도의 역사
The History of UNESCO Heritage System

09

K-Heritage System



2 제도와 인식의 발전, 그리고 진화

The Development and Evolution of the System and Awareness

제도와 인식의 발전, 그리고 진화

The Development and Evolution of the System and Awareness

11

1989년 - 유네스코 총회가 ‘전통문화와 민속에 대한 보존 장치에 대한 권고안’을 채택
‘Recommendation on the Safeguarding of Traditional Culture and Folklore’

1993년 - 유네스코 사무총장이 회원국에게 인간문화재제도를 설치할 것을 권고
‘Living Human Treasures Systems’

1998년 - 인류 구전 및 무형문화유산 걸작 선정에 대한 규약 마련
‘Masterpieces of the Oral and Intangible Heritage of Humanity’

- 인류학적인 문화 개념
Anthropological concept of culture
- 지역민들이 뛰어나다고 생각하는 무형문화유산을 걸작으로 보는 것
The locals considering intangible cultural heritage as masterpieces

제도와 인식의 발전, 그리고 진화

The Development and Evolution of the System and Awareness

10

유네스코 ‘세계 문화 및 자연유산 보호협약’
Convention Concerning the Protection of the World Cultural and Natural Heritage

1972년 채택 (Adopted in 1972)

유형문화유산에 국한
Limited to Tangible Cultural Heritage

지적된 문제점

Identified Concerns

‘탁월한 보편적 가치(Outstanding universal value)’는
서구 중심적이며 엘리트 문화 중심적

The concept of 'Outstanding Universal Value' is Western-centric and elite culture-centric

유럽이 세계유형유산의 55% 이상을 독점함에 따른 상대
적으로 그러한 ‘위대한’유적을 갖지 못한 나라의 박탈감

The sense of deprivation experienced by countries that lack such 'great' monuments due to Europe's domination of over 55% of the world's tangible cultural heritage

제도와 인식의 발전, 그리고 진화

The Development and Evolution of the System and Awareness

12

무형문화유산 보호 협약

Convention for the Safeguarding of the Intangible Cultural Heritage

‘한 문화집단의 전통에 기반을 두어 창조된 것을 말한다’

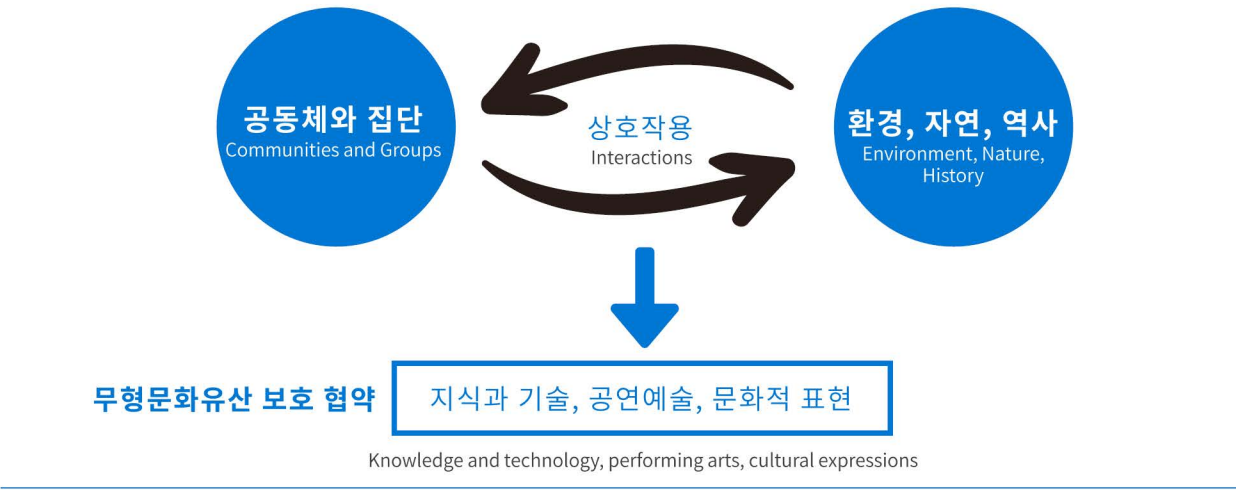
‘It refers to what is created based on the traditions of a cultural group’

하나의 문화유산을 둘 이상의 집단이 공동으로 가지고 있을 가능성에 대한 깊은 배려 부재

A lack of deep consideration for the possibility of shared ownership of cultural heritage by multiple groups

무형문화유산 보호 협약

Convention for the Safeguarding of the Intangible Cultural Heritage



유네스코의 문화개념

Concept of culture in the perspective of UNESCO

문화예술 및 교양으로서의 문화 vs. 문화인류학적 문화
Culture as a part of liberal arts vs. Culture in anthropology

문화인류학적 전환과 유네스코 문화 사업의 발전: 문화다양성, 무형유산...
Anthropological turn and following development of UNESCO culture programmes : Cultural diversity, Intangible cultural heritage

유네스코 문화다양성: “문화는 공유되는 것”
시공간에 따른 다양한 문화 형태, 모든 창조적 특질의 총체
UNESCO cultural diversity: Sharing humanity
Various forms of culture in time and space, Aggregation of all creativity

무형문화유산 보호 협약

Convention for the Safeguarding of the Intangible Cultural Heritage

필요한 인식

Necessary Awareness

- 하나의 문화유산이 다수의 집단에 의해 공유될 수 있다
A single cultural heritage may be shared by multiple groups
- 개인들이 다수의 문화나 다수의 아이덴티티를 가질 수 있다
Individuals may have multiple cultures or identities
- 국내적 지역 문화와 국내적 소수 문화를 발견·재발견함으로써 국민문화의 다양성 증진을 위해 노력할 필요가 있다
There is a need to strive for the enhancement of cultural diversity within the national culture by discovering and rediscovering domestic regional cultures and domestic minority cultures

유네스코의 문화개념

Concept of culture in the perspective of UNESCO

유네스코의 문화 정의: 지나치게 포괄적; 인식전환에 기여
Definition of culture in UNESCO: Too inclusive, but contributed to the awareness shift

고전적 문화인류학 문화개념 사용 : 국가 중심적, 개인<집단
→ 개인의 문화적 권리 강조 필요
Adoption of classical cultural anthropology concept of culture: nation-state-centrism
Needs to emphasize individual cultural rights

지속가능발전과 문화 : SDG, Post-SDG 상 문화의 기여 증진
유네스코 문화 개념 및 유산 개념의 진화
Culture and sustainable development : Culture's contribution to the SDGs and Post-SDG framework
Advancement of discussion in UNESCO (MONDIACULT...)

문화

Culture

교류와 모방 등 상호작용의 산물

Byproduct of interactions such as exchange and imitation

무형문화유산의 보호를 위해
국민국가의 자존심에 의존
Rely on self-esteem

동시에 문화에 대한 이해나 국제적
상호 이해와 우호관계를 저해하지
않도록 적절한 균형을 유지
Maintain balance for healthy relations

국민국가적 문화 이해의 지나친 강조로 인해
개인이나 공동체의 문화적 주체로서의 입지가
약화되지 않도록 세심한 주의

Importance of individuals or communities as cultural agents

몬디아컬트 2022(세계문화정책 지속가능발전회의)

MONDIACULT 2022 (UNESCO World Conference on Cultural Policies and Sustainable Development)



문화 개념 재정의

Redefine the concept of culture

국제 의제로서 문화 중요성 재확인

Reaffirm the importance of culture as a global agenda

유산 포함 문화 영역간 상호 협업

Promote more intersectoral cooperation in culture including heritage

문화 정책의 국제 정합성 제고

Enhance alliance and coherence in cultural policies at global level

문화

Culture

교류와 모방 등 상호작용의 산물

Byproduct of interactions such as exchange and imitation

포착한 특정한 기능을 보존하고 전수하는 것에 매몰될 시:
When fixated solely on preservation and transmission:

창작정신을 억제하거나 문화를
화석화 시키는 위험
Suppressing creativeness;
Fossilization

상황의 변화에 부응하여 변화하지 않는 문화유산은
어떤 의미에서는 죽은 문화유산

“Dead Heritage” - Cultural heritage that does not adapt to change

나폴리 회의 2023(21세기 문화유산에 대한 접근법)

Naples Conference on Cultural Heritage in the 21st Century (November 2023)



유산 본연의 상호의존성 확인

Recognize the intrinsic interdependence of heritage

전체론적 접근방식 지향

Pursue a holistic approach to heritage-related issues

유형-무형-자연유산의 연계와 통합 접근

Integrate tangible-intangible-natural heritage as human heritage

협약상 제약 극복, 실질적 상호연계, 시너지효과 창출

Overcome conventional limits; Strengthen mutual linkage and synergies

3 향후 전망과 시사점

The Outlook and Implications for the Future

향후 전망과 시사점

The Outlook and Implications for the Future

21

국가 유산 체제의 전환

Transition of the national heritage system in ROK

재산으로 인식하고 **소유와 보존의 대상**으로만 보던 문화유산과
인간과의 관계에 대한 깊은 성찰을 강조

From cultural treasure ... as objects of possessing and preserving

To cultural heritage ... reflection on the relationship with humans

향후 전망과 시사점

The Outlook and Implications for the Future

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「국가유산기본법」

(2024년 5월 17일부터 시행)

「National Heritage Act」 in ROK

문화유산, 자연유산,
무형유산 등 다양한
형태의 유산 보호

Protection of various forms of heritage

지방자치단체와
민간의 역할 강화

Enhancement of roles
for local governments
and the private sector

디지털 기술을 통해 문화
유산을 보존하고 홍보하는
새로운 방법 모색

Exploration of new methods for preserving
and promoting cultural heritage through
digital technology

향후 전망과 시사점

The Outlook and Implications for the Future

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「국가유산기본법」

「National Heritage Act」

기록유산이 별도의 범주로 구분되지 않고
유형문화유산의 범주 안에 포함

Documentary heritage is included within
the category of tangible cultural heritage

유네스코 세계기록유산사업

UNESCO Memory of the World Programme

문화분야 사업이 아닌 정보커뮤니케이션 분야
Memory of the World

Classified as the work of the
Communication and Information Sector

문화를 대하는 총체론적 관점
A holistic view of culture



다양한 개별 사례들에 대한 검토와 시사점 도출
Reviewing various individual cases and deriving implications



사람 중심의 정책 수립·이행
Human-centered policy formulation and implementation



감사합니다
Thank You



Inscribed Heritage Conference

Keynote Speech II

UNESCO World Heritage and Local Community Revitalisation Initiatives

Choi, Jae Heon

- Professor of Konkuk University
- President of ICOMOS Korea

UNESCO World Heritage and Local Community Revitalization Strategies

Keynote Presentation at the 2024 UNESCO Inscribed Heritage Conference

October 17, 2024 (Thursday)

Professor Choi Jae-hun - Department of Geography,
College of Liberal Arts and Graduate School of World Heritage Studies, Konkuk University

choijh@konkuk.ac.kr

1. What is World Heritage, and what values does it hold?

UNESCO World Heritage: A system operated by UNESCO based on the 1972 World Heritage Convention.

Criteria for Inscription

- Cultural heritage includes monuments, sites, and buildings (groups); natural heritage includes natural landscapes, natural monuments, habitats for species, ecosystems, etc.

Outstanding Universal Value (OUV): Recognized Tangible property heritage

- Must meet one or more inscription criteria, requirements for authenticity and integrity, and have a protection and management system.

World Heritage List

- At the 46th session of the World Heritage Committee in New Delhi, India, in 2024, 24 new sites were inscribed.
- 1,223 World Heritage sites registered from 168 countries – 926 cultural heritage sites, 232 natural heritage sites, 65 mixed heritage sites, 49 transboundary heritage sites, 56 endangered heritage sites, 3 delisted.
- Countries with the most heritage sites: Italy 60, China 59, Germany 54, France 53, Spain 50, India 43, Mexico 35, United Kingdom 35, Russia 32, Iran 28, USA 26, Japan 26, Brazil 23, Canada 22, Turkey 21, Australia 20, Greece 19, Portugal 17, Poland 17, South Korea 16 (21st in number of holdings).

Presentation Content

1. What is World Heritage, and what values does it hold?

2. Institutional Basis of World Heritage: Strategic goals and alignment with the 5Cs'

3. Why are sustainability and local community revitalization strategies important?

4. Strategies for revitalizing local economies through World Heritage

5. Summary and implications

OUV and Types of World Heritage

- Outstanding Universal Value (OUV)
 - Possesses cultural and/or natural significance so exceptional that it transcends national boundaries and is of common importance for present and future generations of all humanity.
 - Statements of OUV adopted by the Committee serve as core criteria for future effective protection and management of the heritage.
 - It should not be assumed that assets of national and/or regional importance will automatically be inscribed on the World Heritage List.

Outstanding Universal Value

Criteria for Inscription

The proposed heritage must meet one or more of the inscription criteria.

Requirements for Authenticity and Integrity

Authenticity for cultural heritage; Integrity for natural heritage.

Protection and Management

Legal and normative measures; Involvement of all stakeholders; Appropriate participation; Management plans and systems.

	Criteria for Selection
Cultural Heritage	(i) A masterpiece of human creative genius.
	(ii) Significant evidence of interchange of human values within a culture.
	(iii) Exceptional evidence of an existing or lost cultural tradition that could disappear without preservation, or a living tradition.
	(iv) An outstanding example of architectural or technological ensemble that illustrates a significant stage in history.
	(v) Evidence of the interaction and coexistence of nature and humans in harsh environments, land use.
Natural Heritage	(vi) Direct or indirect associations with significant global events, traditions, literature, or art.
	(vii) The finest natural beauty or outstanding natural phenomena.
	(viii) Major stages in earth history, including geology, geomorphology, and natural geography.
	(ix) Significant ongoing ecological and biological processes in the evolution of ecosystems.
	(x) Important examples of biodiversity, including rare flora and fauna.

Korea's World Heritage

No.	Heritage Name	Year of Inscription	Criteria
1	Haeinsa Temple Janggyeong Panjeon	1995	iv, vi
2	Jongmyo Shrine	1995	iv
3	Seokguram Grotto and Bulguksa Temple	1995	i, iv
4	Changdeokgung Palace Complex	1997	ii, iii, iv
5	Suwon Hwaseong Fortress	1997	ii), iii
6	Gochang, Hwasun, and Ganghwa Dolmen Sites	2000	iii
7	Gyeongju Historic Areas	2000	ii, iii
8	Jeju Volcanic Island and Lava Tubes	2007	vii, viii
9	Royal Tombs of the Joseon Dynasty	2009	iii, iv, vi
10	Historic Villages of Korea, Hahoe and Yangdong	2010	iii, iv
11	Namhansanseong	2014	ii), iv)
12	Baekje Historic Areas	2015	ii), iii)
13	Sansa, Buddhist Mountain Monasteries in Korea	2018	iii)
14	Seowon, Korean Neo-Confucian Academies	2019	iii)
15	Getbol, Korean Tidal Flats	2021	x)
16	Gaya Tumuli	2023	iii)

75% of these, equating to 12 sites, are serial heritage sites, comprising 112 individual components.

(Continuation) 2. Strategic Objectives and the Alignment with the 5Cs

Institutional Mechanisms Related to the Implementation of the World Heritage Convention

- The World Heritage Convention (1972) and related international conventions and programs for heritage protection (e.g., 2003 Convention for the Safeguarding of Intangible Cultural Heritage, 1954 Hague Convention, 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, 2001 Convention on the Protection of Underwater Cultural Heritage, 1992 Convention on Biological Diversity, etc.)
- Operational Guidelines for the implementation of the World Heritage Convention - Strategic Objectives and Policies,
- General Assembly Resolutions and World Heritage Committee Decisions (GA Resolutions and COM decisions)
- Procedural rules of the General Assembly

Strategic Objectives ("the 5Cs") (OP 26)

Credibility

Conservation

Capacity Building

Communication

Community

Sustainable World Heritage.

- Strengthening the credibility of the World Heritage List
- Ensuring effective conservation of World Heritage
- Promoting the development of effective capacity building in State Parties
- Enhancing public awareness, participation, and support for World Heritage through communication
- Strengthening the role of communities in the implementation of the World Heritage Convention

2. Institutional Basis of World Heritage

- World Heritage Convention Related Bodies and Functions

Body	Main Function	Remarks
General Assembly	<ul style="list-style-type: none">Supreme decision-making bodyElects member countries to the World Heritage Committee	
World Heritage Committee	<ul style="list-style-type: none">Designates World Heritage sitesDecides criteria for inscription of World Heritage sitesDecides on the use of the World Heritage Fund	<ul style="list-style-type: none">Leads World Heritage Convention projects
World Heritage Centre	<ul style="list-style-type: none">Secretariat	<ul style="list-style-type: none">Under the jurisdiction of the UNESCO Secretary-General

Advisory body	Main Function	Remarks
International Union for Conservation of Nature (IUCN)	<ul style="list-style-type: none">Advisory body to the World Heritage CommitteeConducts field studies for natural heritage nominationsProvides general advice on natural heritage	<ul style="list-style-type: none">Established in 1948, based in Gland, SwitzerlandIUCN Korea Committee established in 1998
International Council on Monuments and Sites (ICOMOS)	<ul style="list-style-type: none">Advisory body to the World Heritage CommitteeConducts field studies for cultural heritage nominationsProvides general advice on cultural heritage	<ul style="list-style-type: none">Established in 1965, based in Paris, FranceICOMOS Korea Committee established in 1999
International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)	<ul style="list-style-type: none">Advisory body to the World Heritage CommitteeSupports conservation and restoration of cultural properties	<ul style="list-style-type: none">Established in 1959, based in RomeKorea joined in 1968 as an intergovernmental organization

(Continuation) Strategic Objectives and the 5Cs

(1) Credibility of the World Heritage List

- Introducing a Preliminary Assessment to resolve conflicts in the inscription process
- Refinement of criteria for Outstanding Universal Value
- Expansion of application in intangible aspects of authenticity and integrity
- Protection and Management: Legal tools, management systems, sustainable use, Heritage Impact Assessment (HIA)
- Definition of heritage boundaries and buffer zones
- Global strategy for a representative, balanced, and credible list
- Upstream process
- Tentative list
- Comparative studies

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2. Conservation of World Heritage

- Process of protection, preservation, and management of World Heritage sites.
- Monitoring – regular reporting, reactive monitoring, and enhanced monitoring.
- Heritage Impact Assessment (HIA)
- Disaster management.
- Factors impacting heritage sites.
- Tourism and visitor management.
- Sustainable development: "Policy integrating the perspective of sustainable development into the processes of the World Heritage Convention, 2015."

Diagnosis

Using non-invasive and non-destructive investigation methods to diagnose the current condition using satellite data, aerial data and field survey techniques.

Monitor

Monitoring cultural heritage sites using low environmental impact techniques through the use of UAVs, sensors, cameras, spectroradiometers and other field surveying techniques.

Mitigation

Further damage to the site is minimized through a risk assessment and risk management strategy based on the specific type of geo-hazard

Preservation

Using non-invasive strategies, sustainable practices as well as local knowledge and materials to repair the existing site.

WORLD HERITAGE CONSERVATION

THE WORLD HERITAGE CONVENTION, LINKING NATURE AND CULTURE FOR SUSTAINABLE DEVELOPMENT

CLAIRE CAVE AND ELENE NEGUSSE

9

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4. Communication

- Education and awareness-raising, interpretation of heritage values.
- Sharing values and understanding heritage knowledge and conservation status contributes to mutual respect, overcoming diversity, and fostering peaceful societal development.
- Operational Guidelines article 5-2 recommends including promotional and interpretation centers in visitor facilities.
- Comprehensive promotional and interpretation programs are necessary for visitors.
- Establishment of a World Heritage Interpretation Center in Korea (WHIPIC).

Communicating World Heritage A Guide for World Heritage Information Centres

unesco

Centre Under the auspices of UNESCO

whipic

International Centre for the Interpretation and Presentation of World Heritage Sites



11

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3. Capacity Building

- As specified in Operational Guidelines articles 213-214, it must be implemented at all regional levels, involving implementers of World Heritage, institutions, communities, and networks.
- At the national level, analysis of human resources needed in fields such as tourism, planning, and development, with diverse and specific programs targeted at relevant stakeholders.
- Fair access to the aesthetic and spiritual dimensions of World Heritage is vital for forming place identity and social cohesion
- Conservation of the natural historical environment based on traditional knowledge and skills can enhance resilience to disasters.

WORLD HERITAGE CAPACITY BUILDING

Online Capacity Building and Technical Assistance on Management for World Heritage in Mongolia

Capacity Building and Technical Assistance on Management

10

50

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5. Community

- Participation of local communities and stakeholders.
- Human rights and rights-based approaches.
- Gender equality.
- Indigenous people.
- The younger generation.
- Pursuit of peace and stability.



GOVERNANCE: LEGISLATION, POLICIES, STRATEGIES, COORDINATION

INVOLVEMENT, PARTICIPATION, COLLABORATION: STAKEHOLDERS, INDIGENOUS PEOPLES

HUMAN AND COMMUNITY WELLBEING

ENVIRONMENTAL VALUES AND SERVICES

TOURISM AND INTERPRETATION

RESEARCH, EDUCATION, KNOWLEDGE APPLICATION

12

51

3. Why are Sustainability and Local Revitalization Strategies Important for World Heritage?

The sustainability of World Heritage involves economic, environmental, and social characteristics, actions to preserve cultural heritage, the historical context (the territory), cultural production (the people), and the influence of identity and belonging surrounding the heritage.

- The interpretation, utilization, and preservation of heritage are inseparable, and it is crucial to maintain the fundamental local identity and collective memory without distortion in the cultural perceptions, social values, and cultural actions surrounding World Heritage.

- To sustain sustainability, it is vital to maintain traditions while strengthening and managing shared values within the region, and inclusively encompassing the identities of stakeholders and local communities in the value of heritage.

- Heritage preservation is not opposed to development but forms a complementary relationship that can further lead to community development.

Sustainable land use design, ecosystem diversity, and cultural landscapes, including historic cities, are vital assets for attracting investment, driving green growth, and creating stable, quality jobs that contribute to economic development.

World Heritage sites go beyond mere cultural assets; they enhance the vitality of local communities and play a crucial role in leading sustainable local development.

→ Formation of local community identity and promotion of social participation ensure preservation and sustainability through community engagement.

13

4. Strategies for revitalizing local economies through World Heritage

1. Revitalization of World Heritage Tourism

- Development of World Heritage Tourism: Develop tourism programs utilizing the historical and cultural values of World Heritage sites (e.g., heritage interpretation tours, hands-on tourism involving traditional crafts).
- Local Environmental Protection and Tourism Capacity Management

2. Long-term Economic Self-reliance through Local Resident Participation and Capacity Building

- Resident Education Programs: Provide education on the value and necessity of protecting World Heritage to enhance responsibility and create job opportunities.
- Resident-Centered Tourism Development and Operation: Activate programs that involve direct participation of locals (e.g., local guides, running experiential programs) to ensure tourism revenue returns to the community and contributes to economic independence for residents.

3. Contributing to the Local Economy through Preservation and Utilization of Traditional Culture

- Linking with Local Intangible Cultural Heritage: Promote unique local traditional cultures linked to World Heritage and provide distinctive experiential programs (e.g., traditional arts performances, traditional food experiences).
- Promotion of Local Crafts and Special Products: Develop and promote crafts and specialty products linked to World Heritage, contributing to the local economy.

4. Strengthening Connections between World Heritage and the Local Economy for Mutual Growth

- Enhancing Linkages with the Local Economy: Strengthen connections between World Heritage tourists and local shops, restaurants, and accommodations.
- Building Cooperative Networks Among Stakeholders: Develop cooperative networks and joint development strategies among local governments, private organizations, and World Heritage management bodies.

5. Building Global Cultural Exchange and Cooperation Networks

- International Cultural Exchange Programs: Operate international cultural exchange programs centered on World Heritage to promote the region and attract foreign tourists.
- Participation in Global Networks: Participate in World Heritage-related projects through cooperation with international organizations like UNESCO to expand cultural influence.

15

Key Elements for Sustainable Community Engagement

Local residents take an active role in the preservation and utilization of World Heritage, operating through resident-participation heritage management.

- Engage local residents, experts, and administrative agencies in the heritage management committee to reflect the residents' voices in decision-making processes.
- Educate and enhance the capacity of local residents to train them as heritage interpreters and cultural heritage management experts.
- Expand volunteer programs that encourage the spontaneous participation of local residents in heritage conservation and maintenance activities.
- Examples include village festivals, storytelling competitions, heritage guardian activities, and heritage interpreter programs.

Practices for Sustainable Development Considering Environmental Protection and Cultural Diversity Conservation

- Protect the natural environment of the heritage and promote sustainable tourism to minimize damage to the heritage.
- Preserve local traditional cultures and develop them harmoniously with modern society to ensure cultural diversity.
- Improve the quality of life for local residents and strengthen the sense of community within the local society.

Stabilizing Residents' Lives Through Local Economic Revitalization

- Develop various cultural products themed around World Heritage, supporting local residents to participate directly in production and sales.
- Operate resident-centered experience programs to attract tourists and stimulate the local economy.
- Activate unique local events related to World Heritage to promote and attract tourists.

Cooperation among various stakeholders, including governments, local authorities, local residents, and private enterprises, is essential.

14

5. Summary and implications

World Heritage sites are spaces where local residents live, work, and participate in the community, providing economic benefits, resident welfare, and significant socio-cultural indicators.

Enhancing Local Identity through Understanding Heritage

- Valuation of social and cultural practices is predicated on enhancing the public's consciousness of World Heritage, promoting conservation, value attribution, and assessment at individual, family, and community levels.
- Local memories and community are sources of creative power and inspiration; thus, enhancing resident capacity is concurrent with strengthening memory and identity.
- Interpreting and sharing the heritage value of local communities can lead to the formation of a new local identity and achieve sustainable development.
- Maintaining a balance between community identity and heritage value interpretation, conservation, interpretation, and utilization.

Securing Sustainability and Economic Benefits Through Voluntary Participation and Collaboration Among Various Stakeholders

- Sustainability involves balancing human needs with local resources and civic awareness at a localized level.
- Preserving residents' ways of life and traditions, harmonizing World Heritage with intangible cultural heritage.
- Providing residents with returns on investments and tangible benefits: addressing the disconnect caused by attracting external investment and large commercial developments.
- Diversifying tourism models and using IT to enhance the attractiveness of heritage.
- Utilizing World Heritage images in fashion and product marketing, and promoting diverse programs that allow residents to enjoy World Heritage from their perspective.
- Developing government-supported programs for communication and interaction with residents.
- Identifying potential, opportunities, strengths, issues, threats, and obstacles, and choosing the best methods for ongoing heritage planning and management.
- Managing and resolving conflicts exposed among stakeholders offers an opportunity to recognize issues and find new solutions and perspectives.
- Finding shared goals among stakeholders represented by government agencies, the public sector, private sector, and the community to reflect in the conservation process.

16

Thank you for listening!



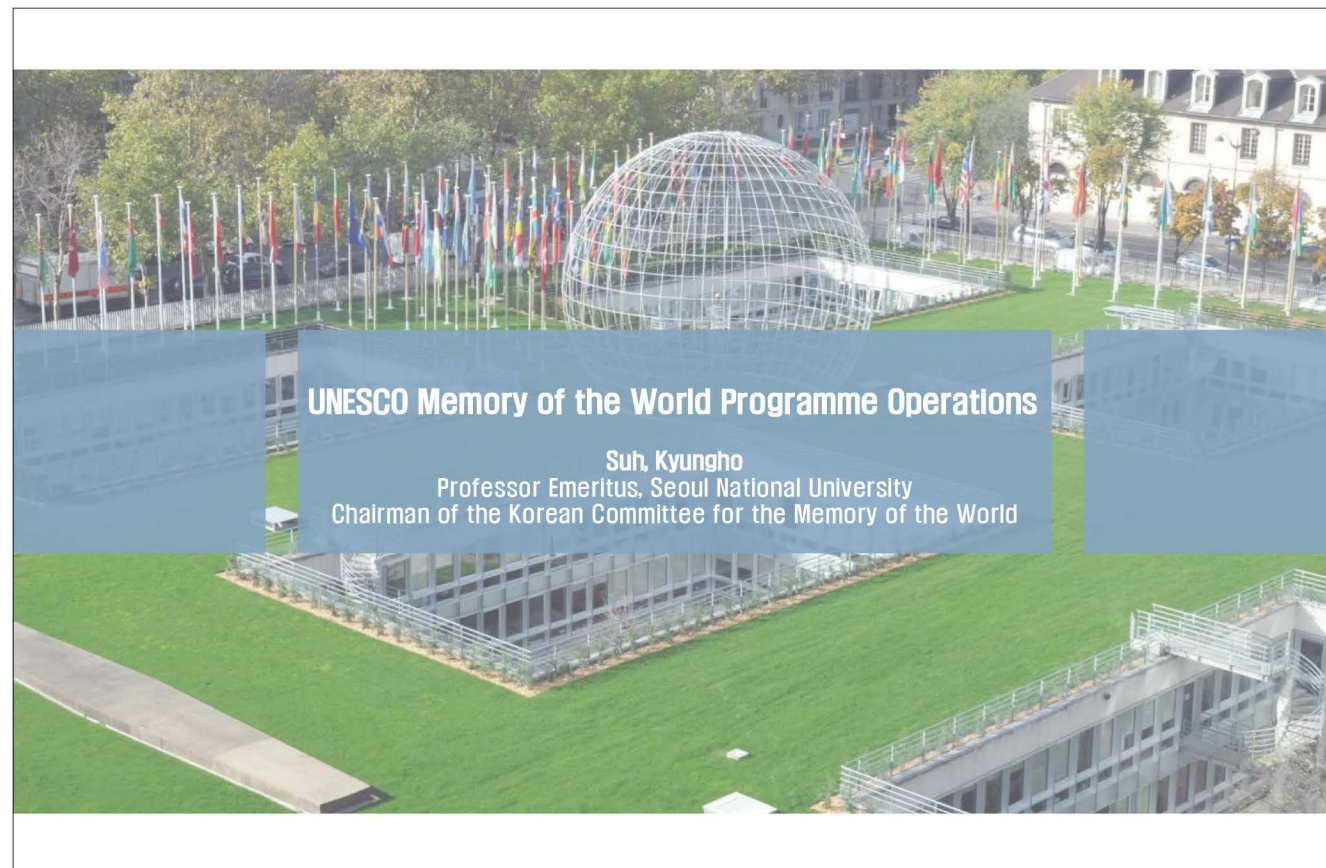
Inscribed Heritage Conference

Keynote Speech III

The Memory of the World Program : Roles of International Advisory
Committee, Regional Committees, and National Committees

Suh, Kyungho

- Professor Emeritus of Seoul National University
- Chair of Korean Memory of the World Committee



1. UNESCO Memory of the World Programme

Structure of the UNESCO
Memory of the World Program:

- (1) International Advisory Committee
- (2) Regional Committees
- (3) National Committees

Participating
countries in the
International Advisory
Committee (total of
14 countries)

Netherlands, Poland, Latvia, Vietnam, South Africa, Egypt,
Madagascar, Cape Verde, Mexico, Lithuania, Suriname,
Morocco, India, Spain



Table of Contents

- 1. UNESCO Memory of the World Program
- 2. Memory of the World Register
- 3. Memory of the World International Register
- 4. Regional Committees
- 5. Korean MoW NATCOM Nomination List



2. Memory of the World Registers

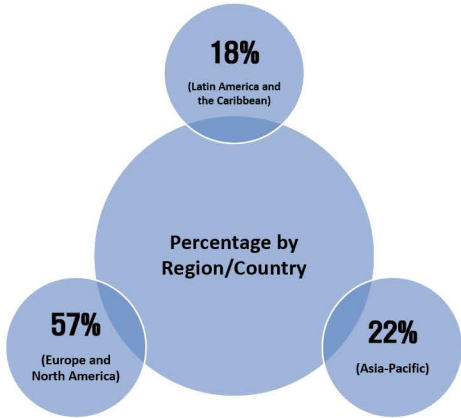
(1) International Registers

(2) Regional Registers

(3) National Registers



3. Memory of the World International Registers



Top countries in the Memory of the World Register					
Germany	23	United Kingdom	22	Poland	17
Netherlands	16	South Korea	16	Austria	15
Russia	14	China	13	France	13
Mexico	13	Spain	11	United States	11
Brazil	10	Iran	10	Portugal	10

4. Regional Committees: Asia-Pacific (MOWCAP), Latin America and the Caribbean (MOWLAC), Africa (ARCMOW)

Registration status by country in the Asia-Pacific region (27 countries, 84 entries)

Australia	4	Tuvalu	2	China	17
Cook Islands	1	Cambodia	2	Fiji	2
Indonesia	5	North Korea	1	Japan	1
Laos	1	Iran	5	Maldives	1
Mongolia	5	Malaysia	3	New Zealand	2
Papua New Guinea	1	Myanmar	3	Philippines	4
South Korea	6	Samoa	1	Singapore	2
Solomon Islands	1	Uzbekistan	3	Thailand	1
Vietnam	9	Bangladesh	1	India	3

※ Includes 2 joint nominations between countries

3. Memory of the World International Registers

Status of Applications and Registration Rates

Year	Applications	Registered	Rate
1997	71	38	53%
1999	20	9	45%
2001	42	21	50%
2003	41	23	56%
2005	53	29	55%
2007	53	38	72%
2009	55	35	64%
2011	84	45	54%
2013	78	55	71%
2015	87	47	54%
2017	132	78	59%
2023	88	64	73%

5. Korean MoW NATCOM Nomination List (1)

Year	List
2005	<ul style="list-style-type: none">- Lim Seong-Rok (Kyujanggak, Seoul National University)- Naegak Illyeok (Kyujanggak, Seoul National University)- Records of the Border Defense Council (Bibyeonsa Deungnok) (Kyujanggak, Seoul National University)- Haedong Jido (Kyujanggak, Seoul National University)- Haeinsa Goryeo Galpyeon (Haeinsa)- Haeinsa Tripitaka Koreana and Jeongyeongpan (Haeinsa): Inscribed on the International Register List in 2007
2007	<ul style="list-style-type: none">- Ilseongnok (Kyujanggak, Seoul National University)- Confucian Woodblocks from the Yeongnam Region (Academy of Korean Studies)- Dongui Bogam (Ministry of Health and Welfare/Korean Institute of Oriental Medicine): Inscribed on the International Register List in 2007
2009	<ul style="list-style-type: none">- Ilseongnok (Kyujanggak, Seoul National University): Inscribed on the International Register List in 2011- Nanjung Ilgi (Hyunchungsa)- Cheonsang Yeolcha Bunyajido Gakseok (National Palace Museum of Korea)
2011	<ul style="list-style-type: none">- Nanjung Ilgi (Hyunchungsa): Inscribed on the International List in 2013- Saemaul Undong Archives (National Archives of Korea): Inscribed on the International Register List in 2013- KBS Video Materials: Finding Dispersed Families (Korean Broadcasting System)- Cheonsang Yeolcha Bunyajido Gakseok (National Palace Museum of Korea)- Joseon Metal Types (National Palace Museum of Korea)
2013	<ul style="list-style-type: none">- Ijaenango (Hwang Byeong-gwan, owner)- Yeonhaengrok (Im Ga-joong, Honorary Professor, Dongguk University)- Records Related to the April 19 Revolution (April 19 Revolution UNESCO World Heritage Nomination and Commemoration Committee)- Daemyeongryul (Kim Young-ok, Gogyeum Museum)- Donghak Peasant Revolution Records (Jeongseup City Hall)- KBS Special Live Broadcast "Finding Dispersed Families" Archives (Korean Broadcasting System): Inscribed on the International Register List in 2015- Confucian Printing Woodblocks in Korea (Korean Studies Institute): Inscribed on the International Register List in 2015- Park Family Diary (Yecheon County)- Jigujonryo (Kim Hyeon-cheol, owner)- March 1st Independence Declaration (Cheongju Central Headquarters)

5. Korean MoW NATCOM Nomination List (2)

Year	List
2015	<ul style="list-style-type: none">- Records of the April 19 Revolution (April 19 Revolution UN/UNESCO Memory of the World Nomination and Commemoration Committee/Kim Geum-seok April 19 Sarangbang Meeting)- Goryeo Essay (Goryeojaso Sangdo Ji Memorial Association)- Joseon Dynasty Military Registers (The Academy of Korean Studies)- Korean Family Registers (Bonghwa County, Beopjeon Village Beopjeonmun Family, Eungkyo Ancestor Association, Gang Jung-ki)- National Debt Redemption Movement Archives (National Debt Redemption Movement Archives UNESCO Memory of the World Nomination Committee): Inscribed on the International List In 2017- Records of Japanese Forced Mobilization Victims (Prime Minister' s Commission on the Investigation of Japanese Forced Mobilization Victims and Support for Overseas Victims)- Royal Protocols and Ritual Books of the Joseon Dynasty (National Palace Museum of Korea): Inscribed on the International List In 2017- Sangju Donghak School Records (North Gyeongsang Province)- Korean Ancestral Food Recipes (North Gyeongsang Province)- Mother-of-Pearl Inlay Designs by Il-sa Kim Bong-ryong (Wonju City)- Traditional Korean Culture and Science (Song Hyun, Korean Music Research Institute)- Donghak Peasant Revolution Records (Donghak Peasant Revolution Records World Memory Heritage Nomination Committee)- Sanguk Sagi (Korean Association for Our National History Research)
2017	<ul style="list-style-type: none">- April 19 Revolution Records (April 19 Revolution UNESCO Memory of the World Nomination and Commemoration Committee): Inscribed on the International List In 2023- Donghak Peasant Revolution Records (Donghak Peasant Revolution Records World Memory Heritage Nomination Committee): Inscribed on the International List In 2023- Original Records of Korean Victims of Forced Mobilization During the Asia-Pacific War (Ministry of the Interior and Safety, Foundation for the Support of Japanese Forced Mobilization Victims)- Joseon Dynasty Medical Texts - Suun Japbang and Food Dimibang (North Gyeongsang Province)- Joseon Dynasty Military Registers (The Academy of Korean Studies)- Forest Greening Records (Korean Forestry Policy Research Association, et al.)- Royal Signs and Plaques of the Joseon Dynasty (National Palace Museum of Korea)- Royal Steles of the Joseon Dynasty (National Palace Museum of Korea)- Yecheon Matjil Park Family Diary (Yecheon County)- Sangju Donghak School Records (Sangju City)
2023	<ul style="list-style-type: none">- Petitions of the People, Maninso Movement Records (Korean Studies Institute)- Forest Greening Records (Korean Forestry Policy Research Association): Recommended for International List Inscription In 2025- Records of the Jeju April 3 Incident (Jeju Special Self-Governing Province/Jeju April 3 Peace Foundation): Recommended for International List Inscription In 2025- Korean War POW Voluntary Repatriation Relocation Records (Gyeongju, Gyeongju)





Inscribed Heritage Conference

Topic Session I : Heritage Overview

Andong: Evolution of Heritage Definitions Capturing Rural/
Vernacular/People's Heritage

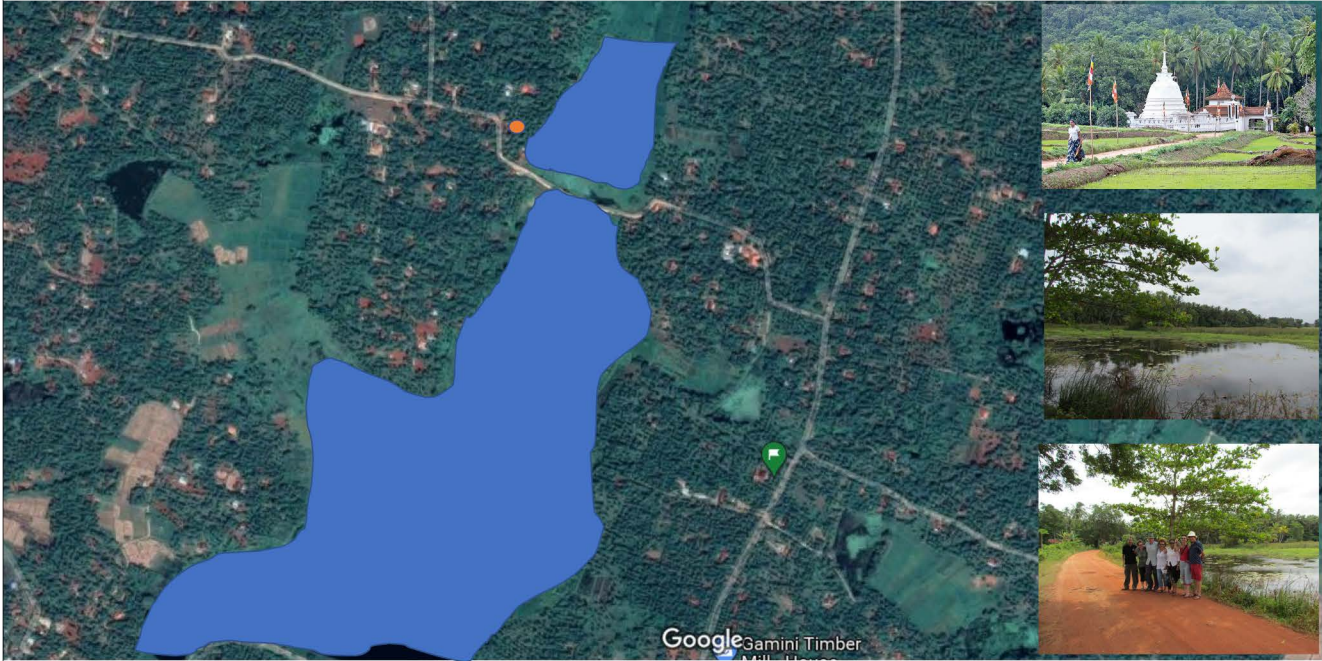
Gamini Wijesuriya

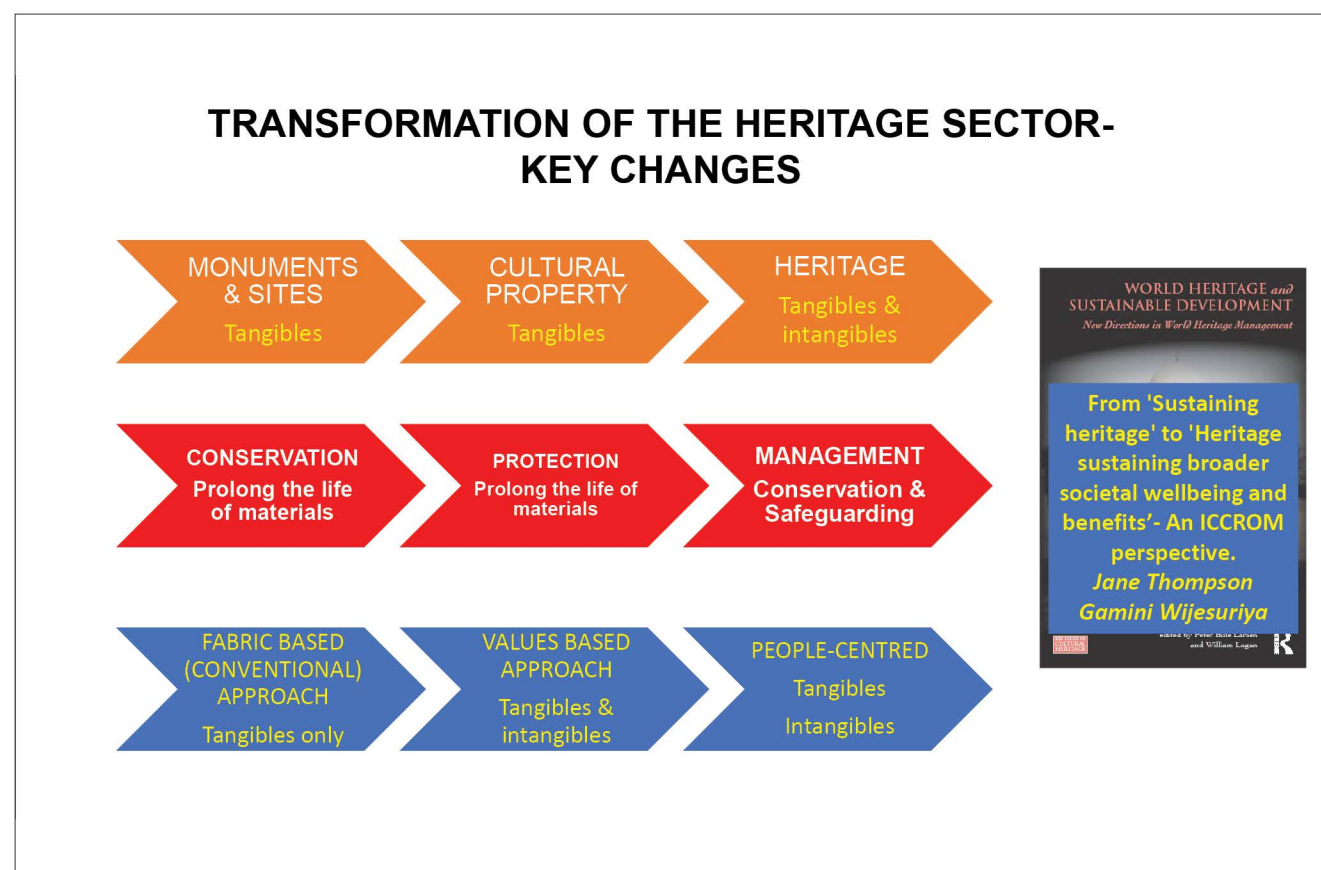
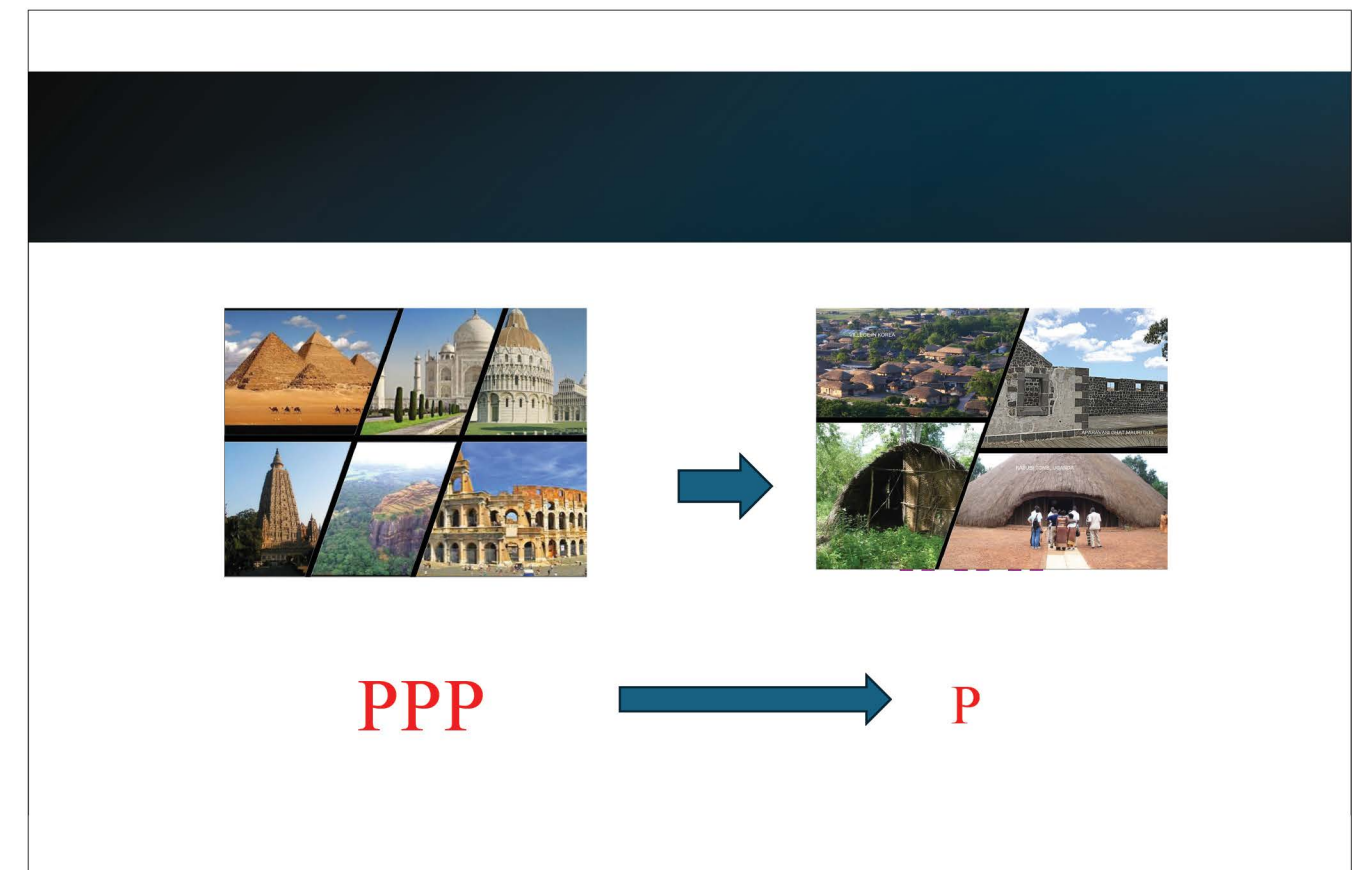
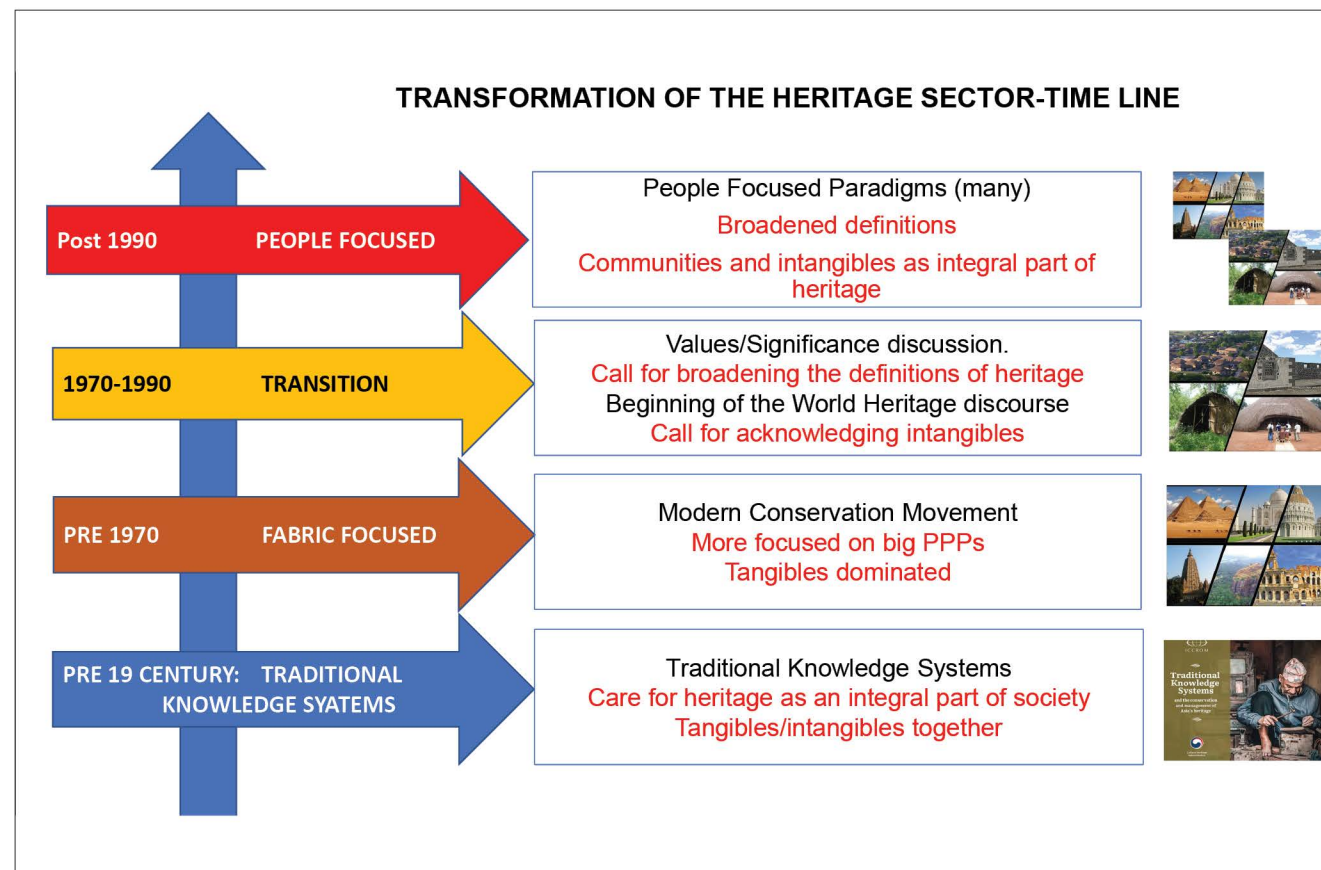
- Special Advisor to Director of WHITRAP Shanghai China

International Conference on
UNESCO-Inscribed
Heritage (16-18 October
2024, Andong, Republic of
Korea)

Hahoe: Evolution of
Heritage Definitions
Capturing people's
Heritage (manifesting Rural
& Vernacular)

Gamini Wijesuriya



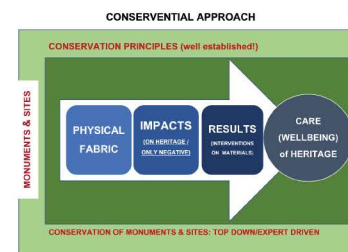


Communities

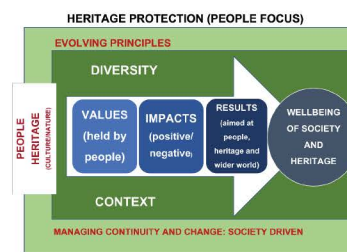
The Kyoto Vision

- (a) to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community (WH)
- Kyoto vision: Only through strengthened relationships between people and heritage, ... for cultural and biological diversity as a whole, integrating both tangible and intangible aspects and geared toward sustainable development...
- ICH- added to definitions (no community-no ICH)

**Nothing for us without us;
without us you are against us!**
(Slide credit: George Abungu)



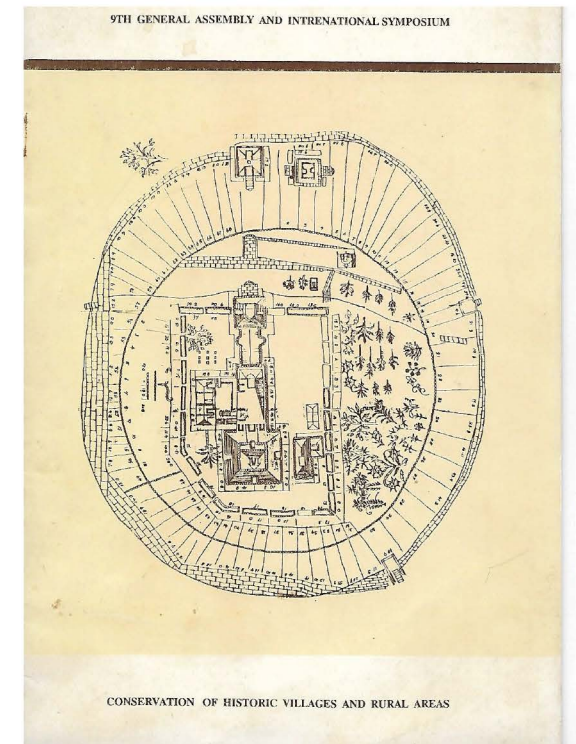
PRE 1990



POST 1990

‘from the care of heritage to that of pursuing the well-being of both heritage and society as a whole’

Sri Lanka's Advocacy at the Washington Charter (1987) Meeting:



Efforts in Promoting People's Heritage

1. Sri Lanka's Advocacy at the Washington Charter (1987):
2. UNESCO World Heritage Initiatives
3. ICCROM Living Heritage Programme: (2003)
4. ICOMOS Charters:
5. Linking Nature and Culture Programme: (2013/2014)
6. WHITRAP Activities:









WH Cultural Landscapes
Need to consider three elements of the landscape:

People
Complex social structures reflected in layout of landscape; communal use of resources; symbiotic relationship between tourists & farmers

Environment
Distinctive species, responses to use of local resources, harsh climate

Interaction between the two over time:
Cultural, economic, technical processes that link these two together

(people focus)



Cultural Landscape of people

Kaya Cultural Landscape

Kaya Forest

- Conserving the forest with taboos
- Home of the vigangos



Local values IN OG

- Para 111.
 - In recognizing the diversity mentioned above, common elements of an effective management system could include:
 - a) a thorough shared understanding of the property, **its universal, national and local values and its socio-ecological context** by all stakeholders, including local communities and indigenous peoples;
 - 2023
- Para 111.
 - In recognizing the diversity mentioned above, common elements of an effective management system could include:
 - a) **a thorough shared understanding of the property** by all stakeholders, including the use of participatory planning and stakeholder consultation process;
 - 2015



Hahoe



Historic Villages of Shirakawa-go and Gokayama

Intangibles in Operational Guidelines 2023

82 Authenticity

112 Management Systems

137b Serial Properties

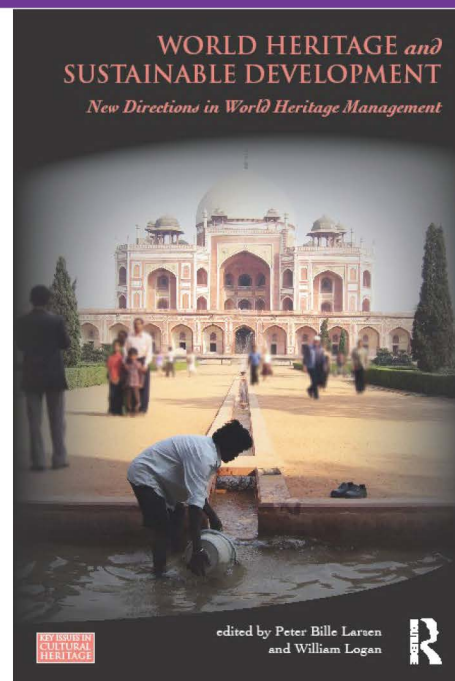
214 bis Capacity Building

Nominated Format: 4.b (iii)

Sustainable Development in OG



UNESCO Policy Document for
the Integration of a Sustainable
development Perspective into
the Processes of the WH
Convention 2015



People-Centred Approaches (2008)

- The doctrine of PCA is about placing people at the heart of heritage discourse and pursuing the well-being of both heritage and society.
- No division between tangible and intangible



Linking Nature- Culture 2013

- **Interdependency**
- Mostly Reflected in
intangibles

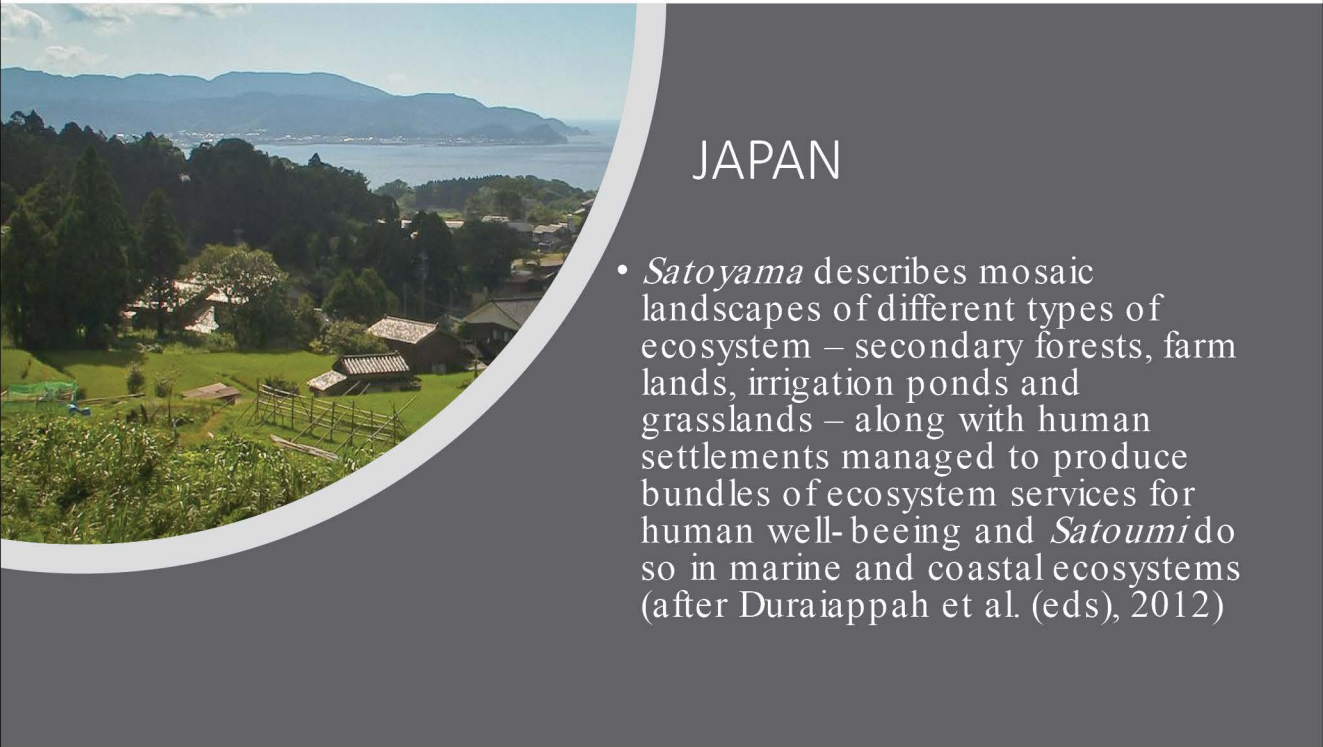


Capacity Building Workshops on Nature-Culture linkages:
First workshop on Agricultural Landscapes



Rural/ Rural
Heritage
intertwined

- What is rural?
- Rural heritage?
- Rural therefore can be characterized as a core feature of Asian society and it is important to recognise that rural heritage is inextricably linked to this.
- Both the rural and its heritage are dynamic and evolving entities that cannot be separated from one another or frozen in space and time: any threats as well opportunities must be approached in this knowledge.



Two promising current trends may benefit the protection of rural heritage:

i) the broadening of the definition of heritage so that it is based on values rather than old-fashioned notions of grandeur and age;

ii) placing local communities at the heart of the heritage discourse, which addresses their livelihood as well as the well-being of both heritage and the environment. Since these are on par with revitalization goals, we can hope for better conservation if successfully integrated.

•Thank you



Conclusions

- Hahoe can promote:
- Inclusivity in Heritage Conservation: Broadening heritage definitions allows for a more comprehensive understanding of cultural diversity and promotes social inclusion.
- Community-Centered Approaches: Engaging communities as active participants ensures that heritage conservation is relevant, respectful, and sustainable.
- Integration of Tangible and Intangible Heritage: Recognizing the interconnectedness of physical sites and cultural practices enriches conservation efforts.
- Heritage as a Catalyst for Well-Being: Heritage conservation contributes to societal well-being by fostering cultural identity, social cohesion, and economic development.



Inscribed Heritage Conference

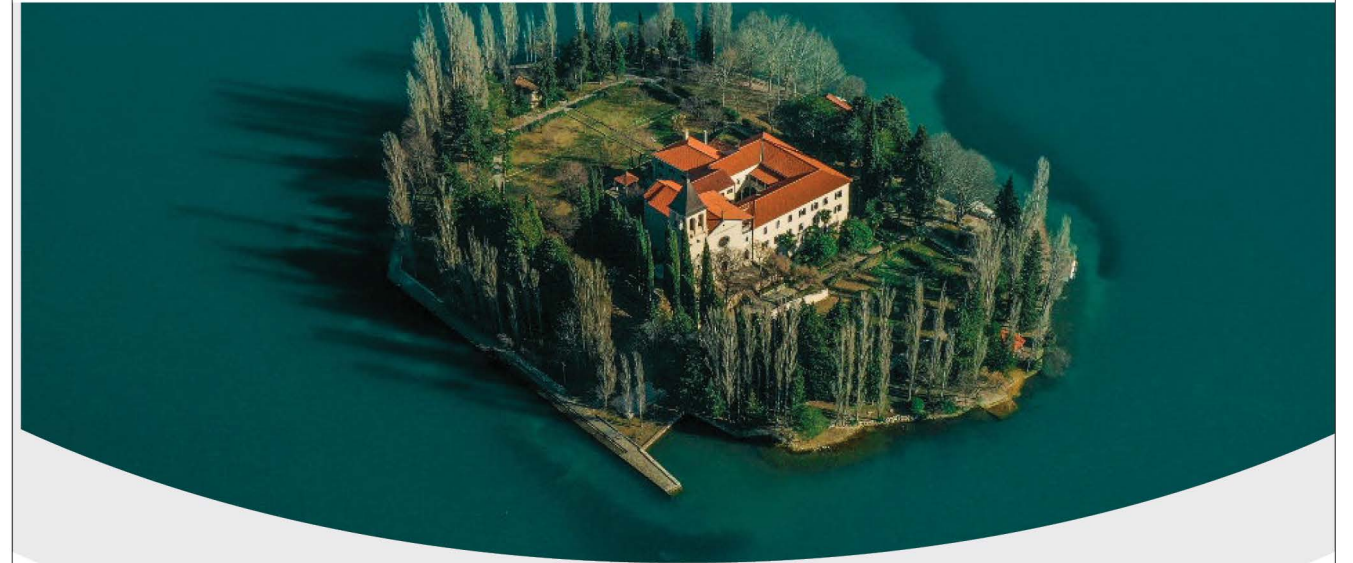
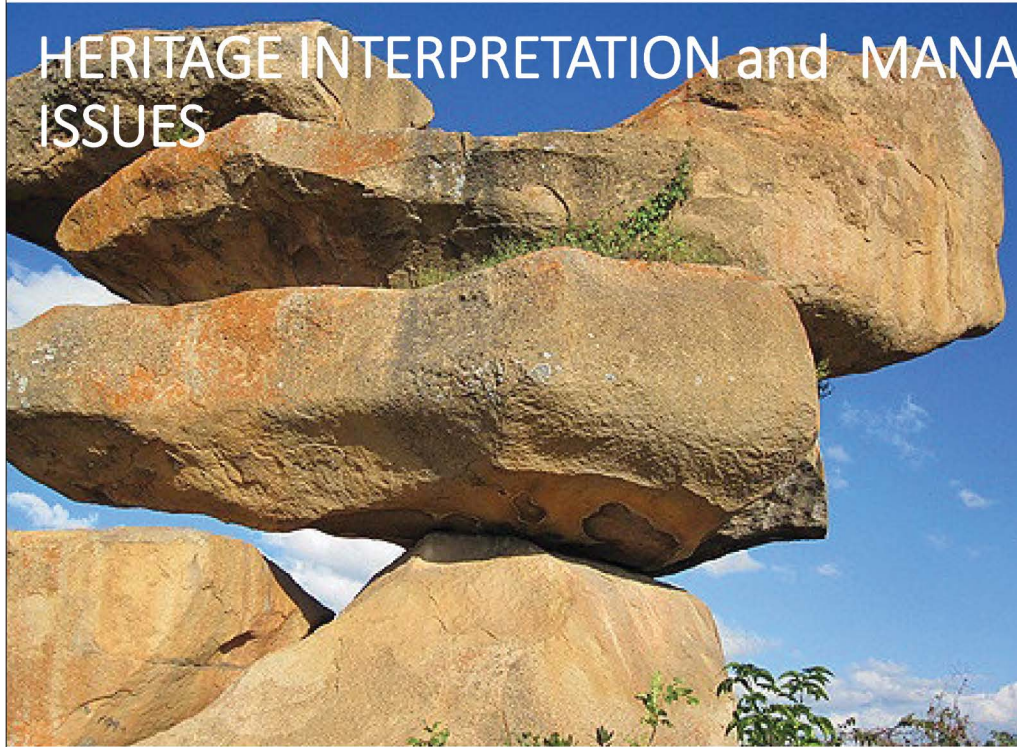
Topic Session : Heritage Overview I

World Heritage Interpretation, Nature and Culture Linking Approach

Webber Ndoro

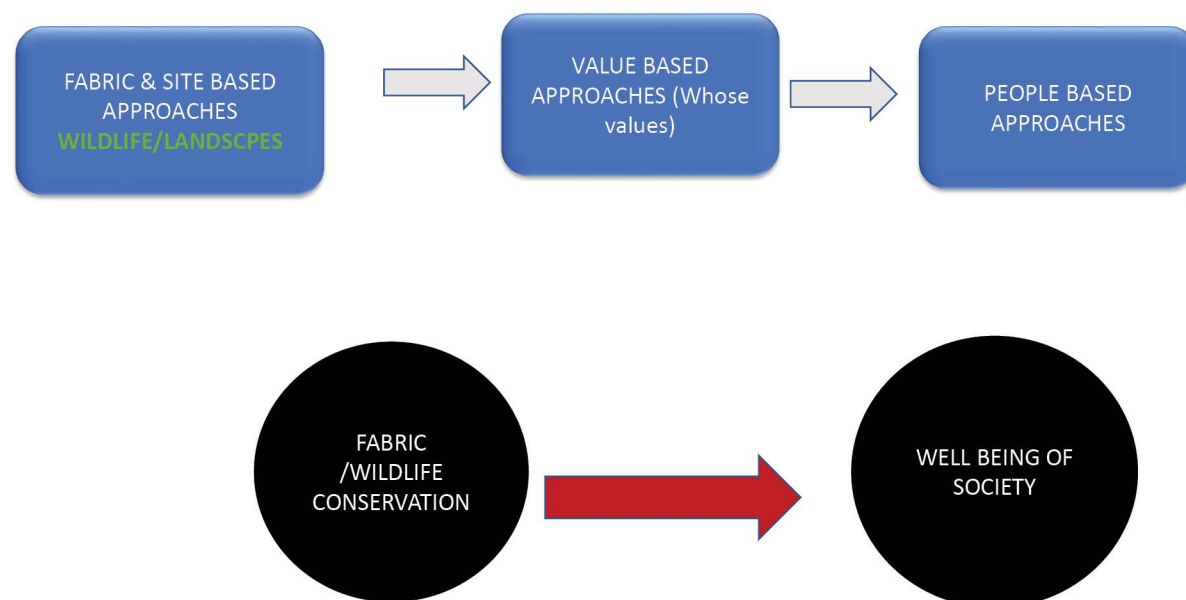
- Director of the Islamic World Heritage Center at ICESCO

HERITAGE INTERPRETATION and MANAGEMENT ISSUES

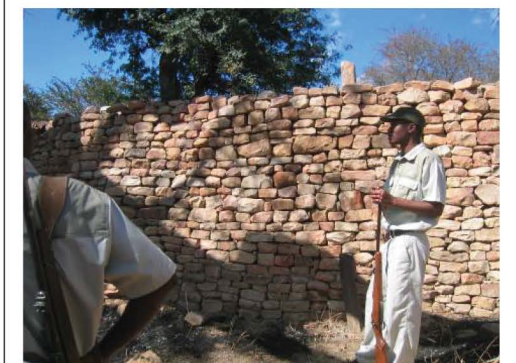


As heritage places are not islands to be protected in isolation from their surroundings. Spatial dynamics are important, but so is placing heritage places in a broader social, economic and environmental context and taking into account how political, cultural and financial processes can influence their protection.

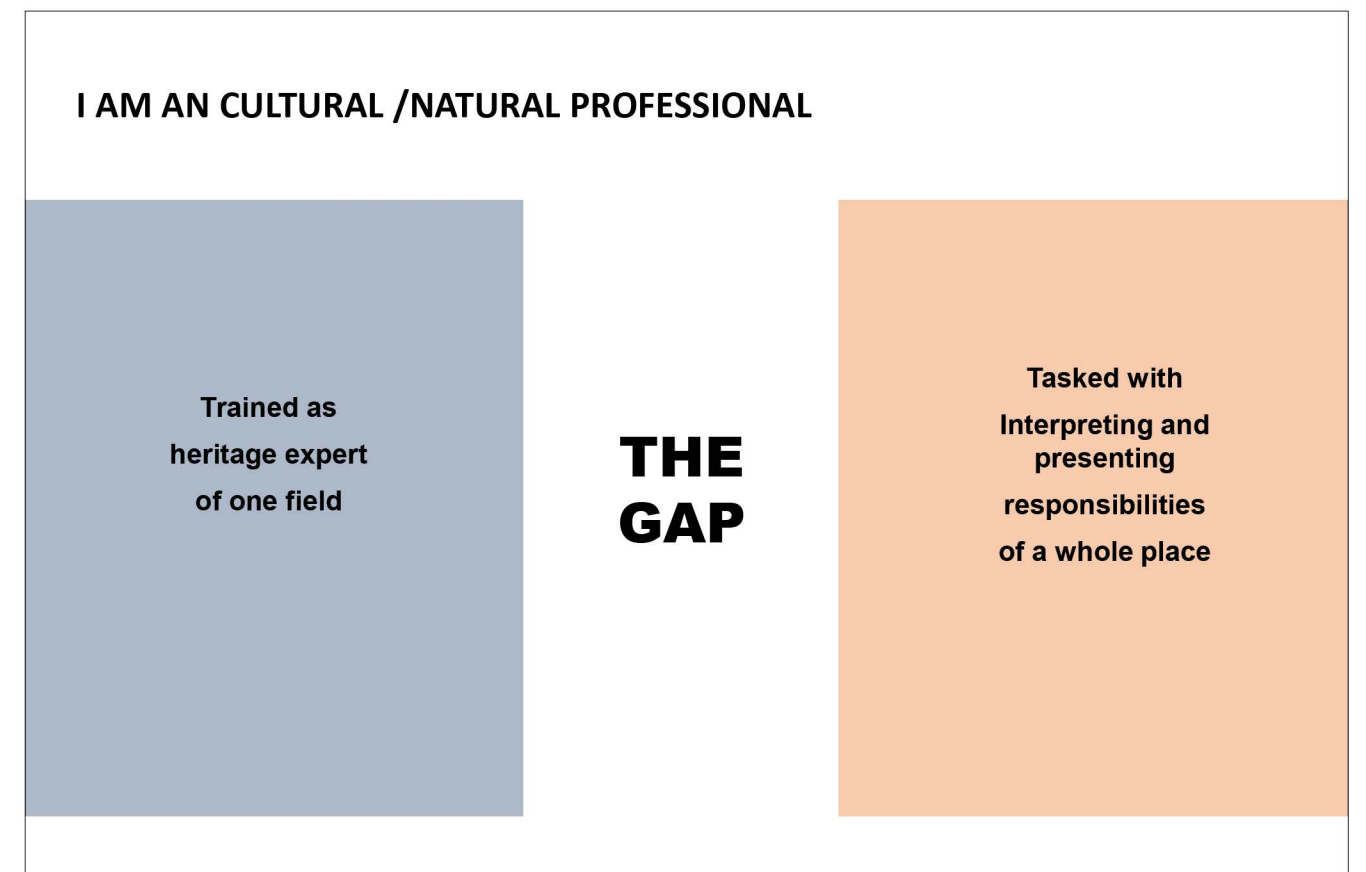
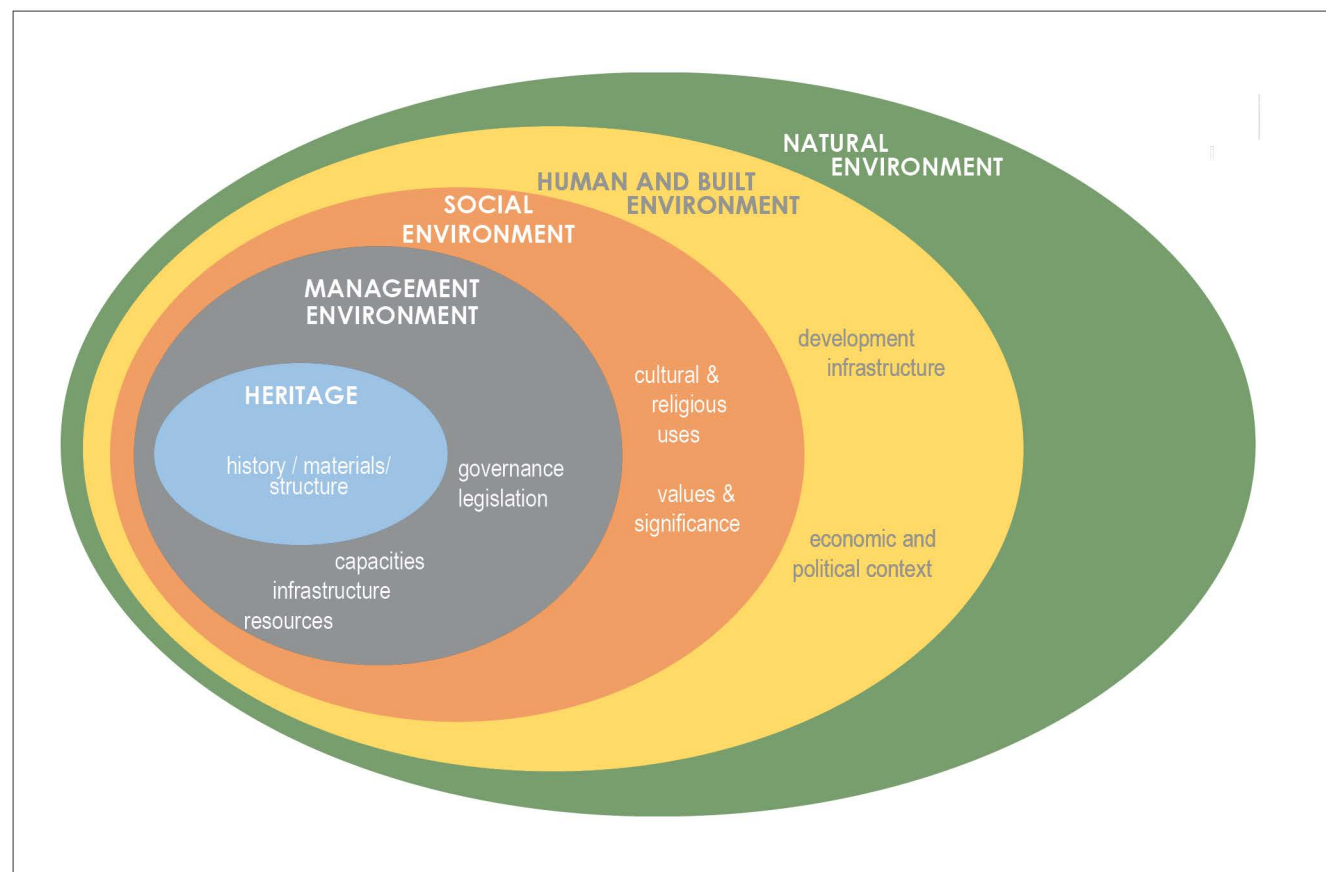
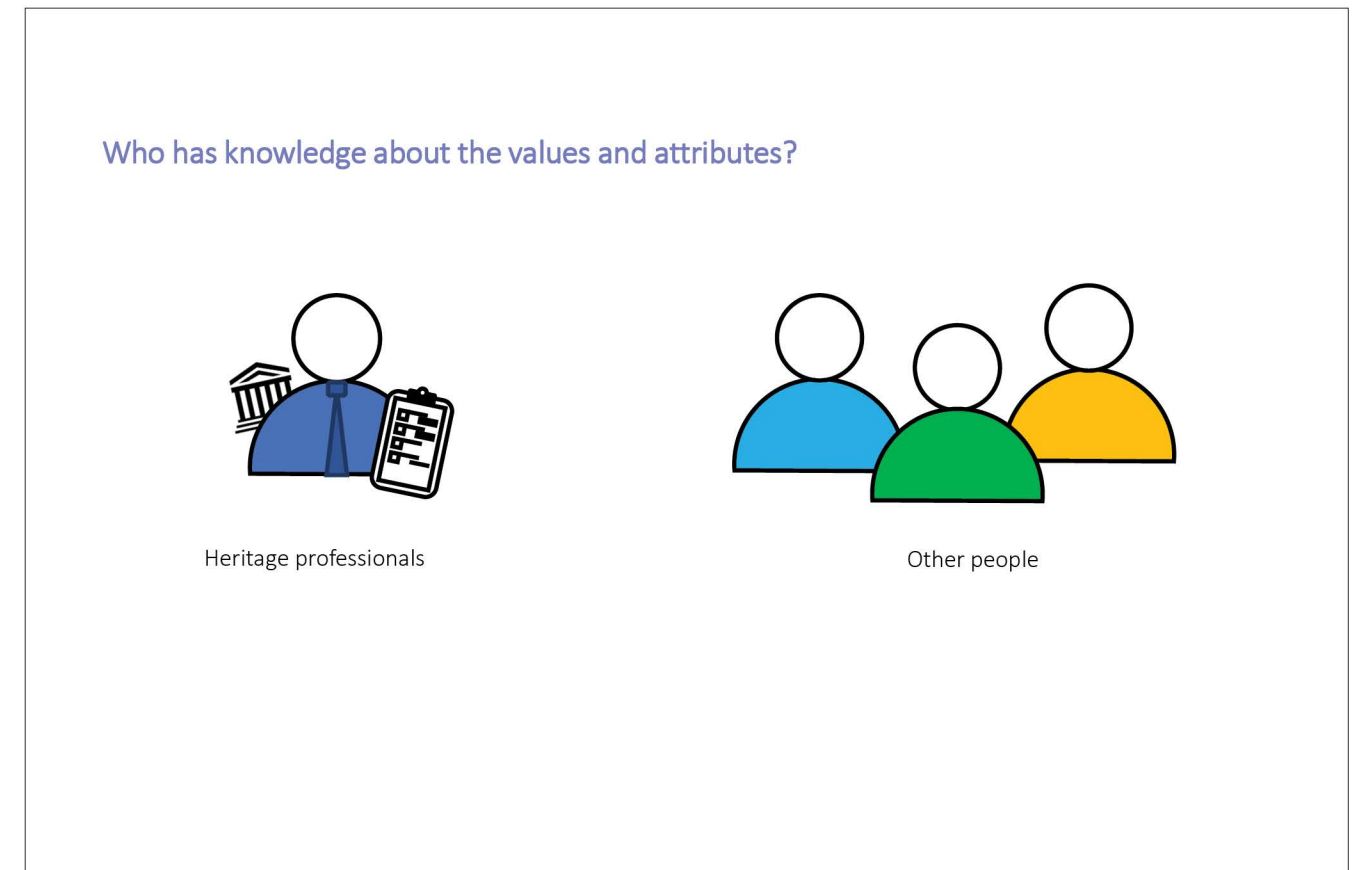
PARADIGM SHIFT –APPROACHES EVOLUTION



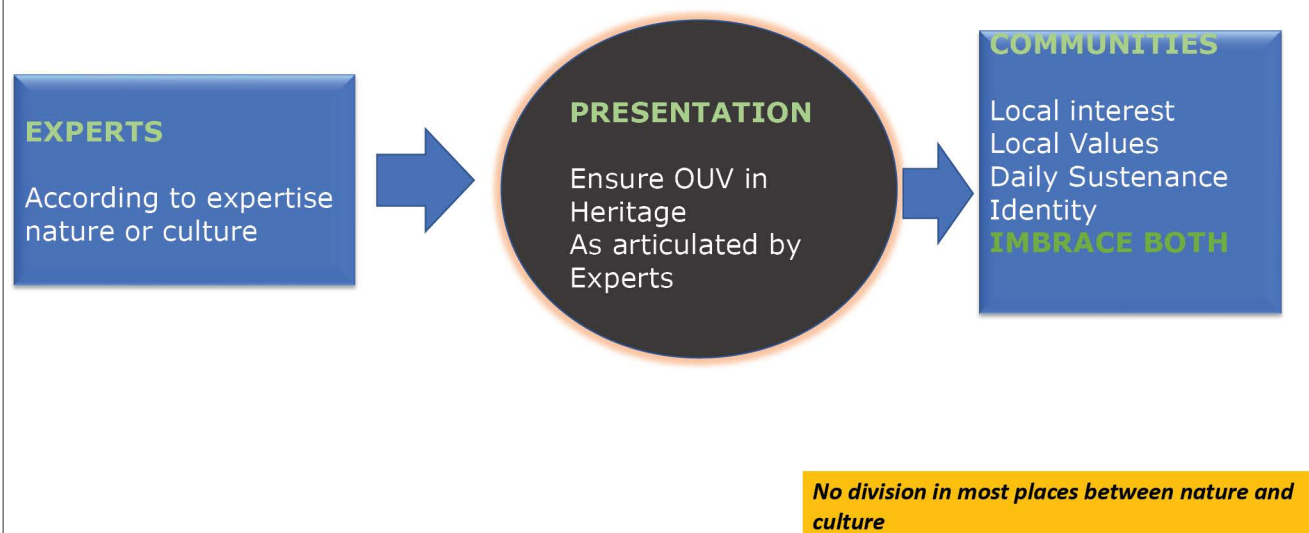
- The people become a threat to their own heritage (**Saving Africa from Africans**)
- The heritage became scientific specimens
- which had to be curated and fenced off.
- Control of access , use and monopoly of interpretation
- All management and conservation geared towards attracting foreign tourist
- Land issues and the uprooting of communities from heritage places.



PROTECTED AREAS



MIND THE GAP



PEOPLE CENTRED APPROACHES IN HERITAGE

Heritage has been created *by* people for their benefit

Without heritage, people lack that anchoring, that identity, that sense of community. The glue that holds us all together.

They manage and protect it for their own survival.

No division nature culture

No intangible tangible

It gives them life and sustenance



- Heritage conservation separating nature and culture
- Role of people being excluded, expert-centred
- Heritage values traded off for economic values



Integrated approach of linking nature and culture

➤ **People centred approaches – inclusive governance**

➤ **Improve management practices for both heritage and sustainable development**



Inscribed Heritage Conference

Topic Session I : Heritage Overview

Memory of the World: a programme for the ages

Joie Springer

- Chair of the Memory of the World Register Subcommittee

The Memory of the World: a Programme for the ages

The commonly voiced mythology surrounding the creation of the Memory of the World Programme (MoW) was that it was the response to the destruction of the National and University Library of Bosnia and Herzegovina. In reality, it owes its origins to nations emerging from the effects of the Cold War and the rise of more democratic institutions in different regions of the world. One of the consequences of this newly-found freedom, was a keener awareness of the need to ensure the preservation of the records of past atrocities to reduce their recurrence. Many delegations approached UNESCO's Director General to divulge their apprehension about their ability to safeguard and protect the records held in archives and other memory institutions. Fears were expressed about their possible deliberate destruction given the information held in these documents, but also about the fragility of the carrier on which they were recorded. Professionals were also worried about the lack of qualified staff, low budgets, as well as the consequences of disasters, along with chemical and technological problems, in addition to a range of other headaches, they had to manage almost daily.

Accordingly, the creation of a global programme was deemed a solution to these issues. It would consolidate actions, and serve as a clearinghouse where ideas could be discussed and measures implemented to preserve the memory that resides in the vast array of documents. For this reason, it was called the Memory of the World. One of the guiding principles was to create the means for the preservation of the records of the past as a constant reminder of the dangers of certain actions. In this, it was simply echoing the Constitution of UNESCO about building the defence of peace in the minds of men. Of course, given the current state of world events, it is obvious that we, as human beings, prefer not to learn from our mistakes!

Since documentary heritage is generally underappreciated except when it is deemed subversive, the Memory of the World was slow to make a global impact, and it was overlooked by many governments. Yet, it was welcomed by its professional community for whom it was undeniably a global platform that supported their efforts. This was one reason why it operated as an experts-led programme. Due to the familiarity of documentary heritage personnel with the issues that affected them on a permanent basis, they believed that they were optimally placed to propose appropriate actions.

From the very first planning meeting in early 1992, many of its current principles were outlined. These included the institution of guidance under an International Advisory Committee, partnerships with leading specialist NGOs in the area of documentary heritage and the private sector. The underlying philosophy for the Programme was also defined. And these are all still deemed valid today.

Early adaptations set the framework for the flexibility that was reflected in its guiding principles for a programme that was deliberately intended to rely on expert and professional guidance, rather than politics. This formula was overwhelmingly agreed as being more appropriate, rather than one adhering to a fixed or predetermined agenda. The three-tiered structure was also conceived as the best way for nation-specific or shared heritage to be managed instead of a formal top-down approach. This has resulted in the creation of national and regional committees that have strengthened the impact of MoW to varying degrees, some rather more successful than others, but all playing their part. Yet, despite being readily adopted by a few governments which quickly saw its potential, the majority of countries continued to ignore the Memory of the World.

To counter this problem, and to cope with the realisation that MoW was still struggling for 'brand recognition' especially in relation to other UNESCO heritage programmes, its experts recommended further measures for publicity and awareness-raising through different projects. The most notable was the creation of a register of significant documents. Even though it was agreed that there should be three types of register to manage the geographic scope of documents, the international register became the superpower of the MoW Programme, and its corresponding kryptonite or Achilles' heel.

In a case of mistaken identity, the international register has become known as the Memory of the World. This mistake has enabled some institutions, and even countries, to maximise the opportunity of the inscription of an item on one of the registers to celebrate the significance of documentary heritage. Though it has helped to fund a few projects, broadened recognition of why safeguarding documentary heritage is essential, and has even saved collections from dispersal or destruction, the register is nevertheless only a part of the overall objectives of the Programme.

Despite the inbuilt flexibility of MoW to adapt to needs identified to protect documentary heritage in all its manifestations, no other aspect of the Programme has garnered as much attention. Over the years, issues affecting the permanence of digital heritage, the lack of gender representation, limited resources, response to the COVID 19 pandemic, and other topical issues have been discussed as part of its agenda. Measures to reduce the relative isolation of MoW vis-a-vis the two other main heritage programmes of UNESCO have been explored, including at different points, focusing debate on whether a Convention would help to improve its standing and finances. All of these subjects were handled within the Programme among professionals, and even when there were disagreements, acceptable or representative solutions found common ground.

The situation changed around 2015 when controversies erupted over items proposed for inscription and the MoW register was being subsumed in some quarters and becoming hijacked to retaliate against past actions by, or perceived grievances against other Member States. Documents, as recorded testimonies, have lasting emotional power as they convey our experiences in diverse forms from text to oral traditions to visual media. They evoke the beauty of creativity, the ingenuity of inventions or the pain of conflict. From the inception of the registers, there have always been politically sensitive nominations and, to take this one step further, since they preserve the memory of genocide or human rights violations, there are many records that could be argued as having no place on the international register.

While political realities are inescapable, the overthrowing of a regime whether by violence or through a democratic electoral vote, can result in a different perspective being promoted by a government. And the interpretation given to a document can significantly shift. This is why it is imperative that the definition of what constitutes the significance of a document is made manifest. That it is not a judgement, but a reflection of what transpired and, ideally, should faithfully show all aspects of an important event in the tides of history.

For the record, I would like to emphasise that the registers do not list 'good' or 'bad' documents and inscription does not necessarily mean that UNESCO endorses the content of these documents. The registers merely recognise the influence, positive or negative, that significant items of documentary heritage have had on the course of history. At the same time, inscription

of what some claim to be controversial documents should not lead to open accusations of biased political partisanship being levied on MoW registers.

As a result of these controversies, a lengthy 4-year comprehensive review was instituted to determine whether MoW should be continue to be experts-led or become an intergovernmental committee. This false opposition of professional against political presupposed that more governmental oversight was the solution in its management. After a long hiatus when the different options were discussed, often without any professional inputs, a revised version of the General Guidelines was agreed upon and is now the basis for the Programme's operations.

This solution has nevertheless raised additional concerns. A Think Tank group set up to assess *The Future of the UNESCO Memory of the World Programme*¹ found that “*the nomination procedure is now more complex, intimidating and undemocratic*” as it tacitly allows for a Member State to exercise political control that can impede the assessment or inscription of documentary heritage nominated by another state. Through the Incidental Process in the *General Guidelines*² Member States whose documentary heritage is contested are essentially forced to comply with all demands raised, even those considered unreasonable, if they wish their nomination to progress. There are currently no conditions governing the type, or extent of demands, or time limit for resolution of a contestation. In this, the Memory of the World could give consideration to the policy adopted by the World Heritage Programme for a formal and time-limited approach by the *Open Ended Working Group on Sites of Memory Associated with Recent Conflict*³.

Globally, fervent nationalism has become a fundamental component of modern society and the incremental politicisation of MoW and other UNESCO heritage programmes is on the rise. Decision-making is reflecting national policies, with a resultant danger of skewing meaning inherent in a site or document and thereby influencing or negating opinions. These UNESCO Programmes are confronted with common political issues and face identical imperatives.

The selection of heritage and the determination of its significance is subjective and open to interpretation or bias. The creation of "history" is often based on single narrative and can lead to a situation of polarisation that refuses to acknowledge or accept any other opinion but the 'official' one. This places an even heavier burden on MoW as documentary heritage as the testimony of the past, can be, and is, used for political purposes. While there is less political pressure with respect to the regional and national registers that play equivalent roles, the visibility of documents inscribed on a register should be dedramatised and serve as the foundation of all future Programme activities.

¹ https://heritagestudies.eu/en/wp-content/uploads/sites/9/2023/07/The-Future-of-the-MoW-Programme_Discussion-Paper.pdf

² General guidelines of the Memory of the World (MoW) Programme.
<https://unesdoc.unesco.org/ark:/48223/pf0000378405>

³ UNESCO (2023). Report of the Open-ended Working Group on sites of memory associated with recent conflicts (WHC/23/18.EXT.COM/INF.4)
<https://whc.unesco.org/archive/2023/whc23-18extcom-INF.4-en.pdf>.

In this regard, documentary heritage would be recognised as an asset that supports education and research, and it would serve to promote cultural diversity and sustainable development. It could have a role in furthering discussion on current global issues such as climate change: for example, the Aral Sea disaster archives; risk and disaster management as seen in the Indian Ocean tsunami and the Chernobyl archives. It can be useful in post-conflict reconciliation and resistance to xenophobia, among the many concerns affecting the world's population.

All heritage programmes are affected by these global issues, and a better understanding of the extent may be possible through closer cooperation. By promoting transdisciplinarity, expanded cooperation can prove to be beneficial by involving like-minded peers and experts in the fields of culture, museology and heritage studies, history, multilingualism and even political science. As a matter of fact, this cooperation should also extend to including government, other public service actors, the private sector and industry to realise the potentiality of documentary heritage as a public good.

In particular, the commonalities between the Memory of the World, the World Heritage (WH) and the Intangible Cultural Heritage (ICH) Programmes can be made manifest through their respective contributions to human endeavour. Documents can add or support contextualisation and interpretation to other elements of history, and for this reason, documentary heritage needs to be explicitly included in the protections accorded to other forms of heritage during armed conflicts.

The basis for collaboration exists. In 2008, the UNESCO Bangkok Office initiated the development of a complementary methodology for the three UNESCO programmes in order to demonstrate the synergy between them. Terminology and focus differ: the WH can be described as the product; the ICH as the practice and MoW as the intent. But together they form the story of human existence, knowledge and creativity. Equally, they promote cultural diversity through different lenses, and while not all Programmes will carry a similar weight in each individual story, together they provide a holistic view of our history.

Numerous examples abound, such as the WH listing of the Historic Centre of Warsaw and the MoW inscription of the Archive of Warsaw Reconstruction Office for Poland. Or, in France the listing of the Cistercian Abbey of Fontenay and the inscription of the Library of the Cistercian Abbey of Clairvaux at the time of Pierre de Virey (1472). Here in Andong, each heritage programme has items listed. All these, nevertheless, were coincidental nominations, meaning that they were conceived of separately without necessarily promoting connectivity with the other Programme. However, in Japan, while going through the process of demonstrating the universal value of the Sites of Japan's Meiji Industrial Revolution: Iron, Steel, Shipbuilding and Coal Mining, the documentary significance of the Sakubei Yamamoto Paintings of Coal Mining was identified and resulted in the decision to propose its submission for the MoW register.

Examples such as these, illustrate the linkages that can be reinforced where sites, practices and documents are envisaged as key components of common and shared heritage. Further efforts should also be deployed when an item is being considered as a potential for any of the heritage lists. Attention should be given to identifying all possible elements that can be proposed for either or all of the other Programmes. While due process will continue for individual Programmes, it may well become the norm that evaluation of significance of other heritage-related significance is made an essential element.

For this reason, I also see a role for greater interconnection and closer collaboration among the three main heritage Programmes of UNESCO, so that they can complete, promote and protect the common history of humanity. It is axiomatic that those who are passionate about preserving heritage in any of its manifestations, realise that their work is essentially beneficial for future generations and not necessarily of immediate short-term gain. Nevertheless, their commitment to the task is what ensures its transmission to their successors.

The promotion of shared heritage remains relatively low in the three Programmes, but access to knowledge is increasingly driven by modern technology. Accordingly, the use of influencers and their social media platforms should be harnessed to promote cultural inclusiveness. Along with our traditional ways of safeguarding heritage, we need to co-opt, explore and select modern practices that will best serve our communities.

Hopefully Andong can lead the way and the recommendations of this conference will serve as a beacon for the world.



Inscribed Heritage Conference

Topic Session I : Heritage Overview

Public Perceptions of UNESCO Inscribed Heritage:
A Call for Integrated Framework

Neel Kamal Chapagain
- Professor of Ahmedabad University, India

UNESCO Inscribed Heritage Conference: Hahoe Folk Village in Andong

16 October (Wed) - 18 October (Fri), 2024
Andong International Convention Center(ADCO)

Public Perceptions of UNESCO Inscribed Heritages: A Call for Integrated Framework

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** Researcher / Mentor: Contextual Learning Lab (<https://contextuallearninglab.org/>)

Sometimes, a community suddenly wakes up to realize that something they value—be it their city, neighborhood, building, tradition, or artefact—has been officially recognized as heritage as per the national or international frameworks. Some celebrate the recognition as a matter of pride and opportunities of economic benefits, while others worry about the increased responsibilities, such as the need to protect, conserve, or comply with regulations related to the heritage status.

Despite systematic assessments of heritage values and preservation promises, conflicts or confusion may arise between the public and heritage management agencies. UNESCO's heritage listing instruments are no exception, and sometimes get caught in diverse perceptions among communities, state parties, and UNESCO, among others. This presentation is about some of those diverse perceptions – as observed in South Asia. As a take away from such observations, this presentation suggests to work towards an integrated framework.

COMPARISON OF TWO WORLD HERITAGE SITES: AHMEDABAD (INDIA) AND KATHMANDU VALLEY WORLD HERITAGE SITE (NEPAL)

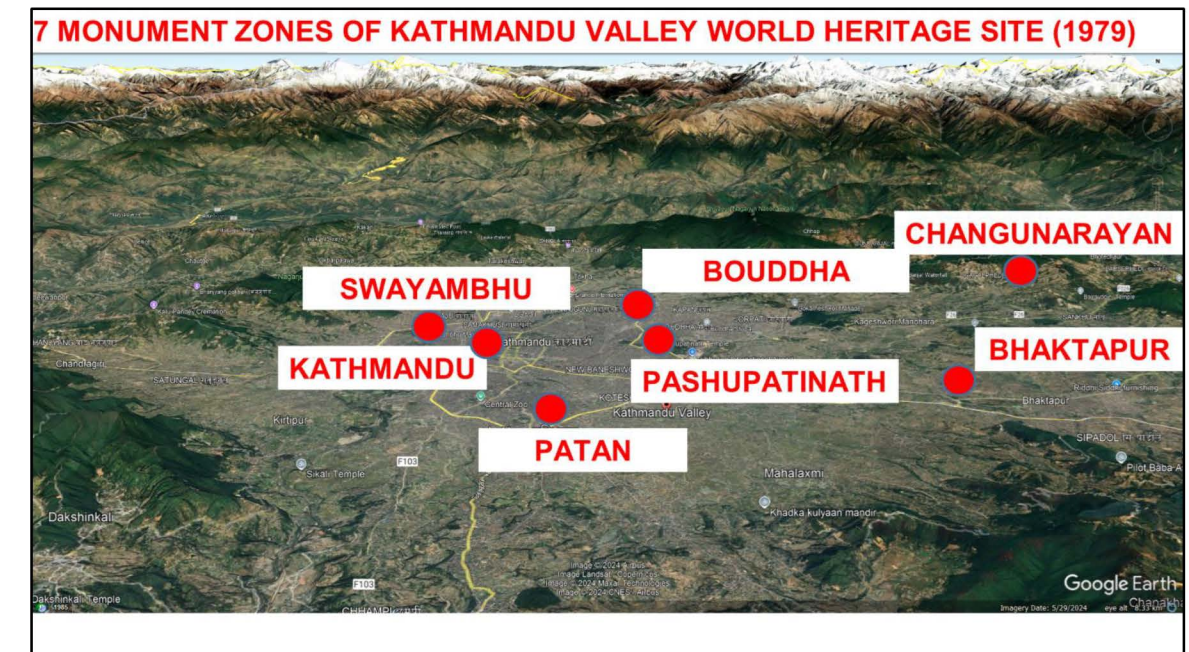


This presentation examines these issues of perceptions about UNESCO inscribed heritage by looking at two world heritage properties in South Asia: The Kathmandu Valley World Heritage Sites in Nepal and the Old City of Ahmedabad in India, covering both tangible (World Heritage sites) and intangible cultural heritage inscriptions where applicable. It analyzes both the public as well as member states' perceptions of UNESCO's inscriptions.

The Kathmandu Valley World Heritage Property was one of the first inscriptions from Asia on the list of World Heritage Sites, and perhaps it was done primarily with the help of international experts - in the international community within UNESCO. ON the other hand, Ahmedabad was a community-based movement that eventually led to the World Heritage inscription, although one can question what and how we define the community as such. While the inscription of Ahmedabad's old city triggered a debate and celebration at the same time, in case of Kathmandu, it was a silent event. Kathmandu was a silent inscription primarily because it was one of the earliest lot of nomination before the World Heritage gained global attention, but even today I think many residents of the Kathmandu valley may not even recognise or relate to the fact that they actually are the proud

residents of a valley where there are seven clusters of monuments nominated as one world heritage property, that too within a radius of 5 Kms. More importantly, their most celebrated religious sites of Pashupatinath, Bouddha and Swayambhu are most visited NOT because they are world heritage sites, but because they are religiously, culturally and spiritually important to so many people in and beyond Nepal. So, how far the inscription of World Heritage has done to these sites are a subject of good ethnographic as well as archaeological research.

By comparing diverse instances, this presentation calls for an integrated framework to interlink UNESCO's inscription processes.

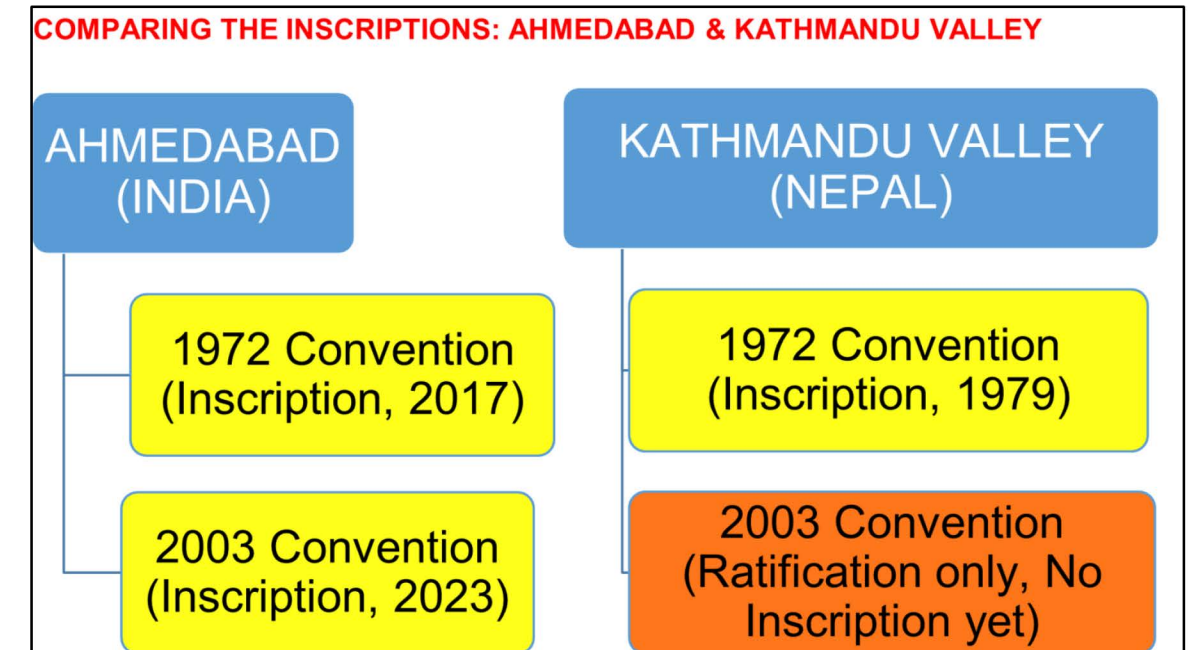


The Kathmandu Valley World Heritage Site in Nepal consists of seven protected monument zones – three are historic centres of three medieval cities in the valley, namely – Bhaktapur, Kathmandu and Patan; two Buddhist Stupas – namely Bouddha and Swayambhu, and two Hindu temple complexes – Pashupatinath and Changunarayan.

Through some of my observations in everyday lives in the valley – in and around some of the monument zones, I invite you to think for a while what constitutes OUV in this living heritage city. I will also briefly highlight different perceptions about world heritage including its nomination process and responsibilities. That will be first part of my presentation. We will keep in mind that this was one of the first nominations from this region – way back in 1979, the second year of when the listing or inscription actually began. This will be an interesting comparison with the second case I wish to touch upon, which was inscribed in 2017.



In the second part, I will contrast the Kathmandu Valley World Heritage Site with the world heritage property of Ahmedabad – which is the old city of Ahmedabad, inscribed as world heritage in 2017 – thirty eight years later, that is almost a generation later. When the old city of Ahmedabad was inscribed as world heritage, it drew so much of fanfare and excitement that you could actually see the airport arrivals or train station arrival areas proudly hosting big signage saying ‘Welcome to INDIA’S FIRST World Heritage City of Ahmedabad’. World heritage became a buzz, a tag, a prize, an honor, and it certainly triggered a wave of world heritage inscriptions across India – almost like a competition among the cities in India. However, ‘India’s first world heritage city’ still remains a tag line for Ahmedabad, which technically can be contested – whether it is the first heritage city, or whether the entire city is a world heritage property. I will get back to this in the second part of my presentation. But the key to draw from the case of Ahmedabad is how civil society, local government and many stakeholders proactively would work towards a world heritage inscription, unlike the case of Kathmandu Valley World Heritage Site, which was inscribed perhaps with less effort from the state party.



In the last part, I will compare these two cases to share some thoughts about UNESCO inscription systems and some observations on different perceptions about the UNESCO inscriptions. My intention through this presentation and paper is to explore the prevalent perceptions about what a UNESCO inscription is, and some discussions on observed gaps and opportunities. In the conclusion, I suggest that we need to now think of ‘post-conventions’ framework of heritage management, which is the call for integrating the working modalities of UNESCO’s cultural conventions – particularly the world heritage and intangible cultural heritage together with the expressions of cultural diversity.



The latest in the series of inscribed heritage for Ahmedabad is the element of ICH called garba – a dance form popular in the state of Gujarat in India. It was inscribed in the representative list of ICH of Humanity under the 2003 convention, which received little bit of news attention, not much as compared to the 2017 inscription of the Old city of Ahmedabad as a World Heritage Property.

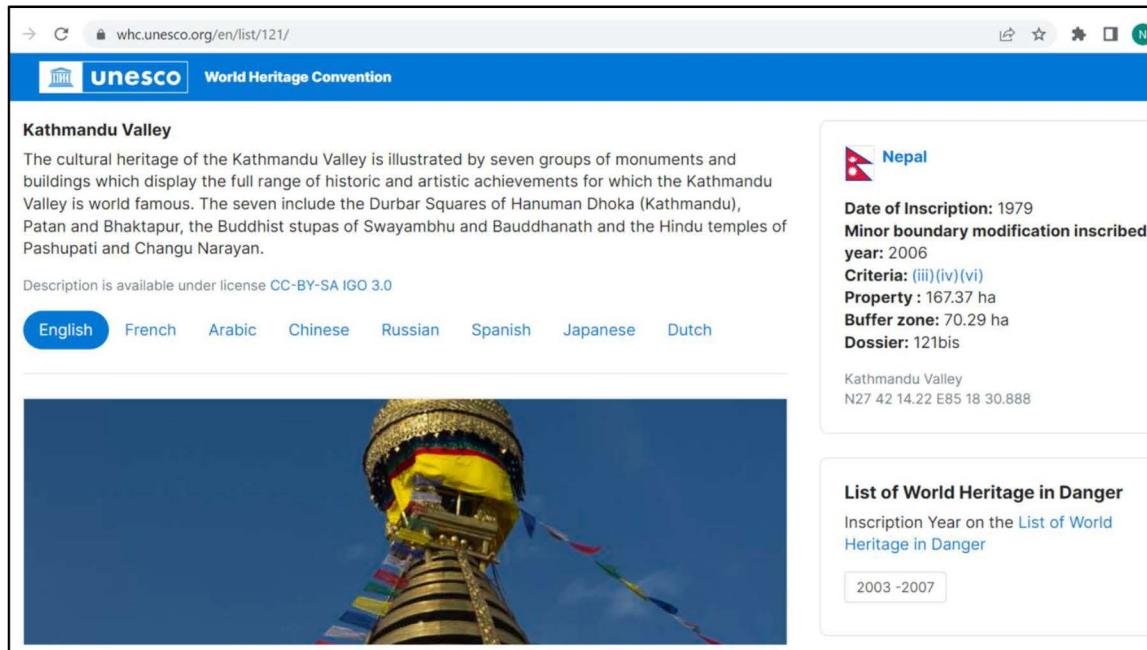
To my surprise, last week when the annual garba dances were celebrated for a consecutive 9 nights, I paid attention to see if any community refer to the recent inscription of that particular dance form in the UNECO representative list of ICH. To my surprise – no single community or organisers – even the universities mentioned about the inscription – which happened just last year, and this was the first celebration of this dance after the successful inscription.

What does that tell us? Isn't that a big question on how the communities perceive the UNESCO inscribed heritage? Although it is celebrated very vibrantly, in brilliant colours and enthusiasm, but none of the communities felt the need of relating it to the coveted UNESCO inscription.

This – to me, is a big message.

Similarly, on the Nepal side, this same festival is celebrated in slightly different ways and very much interlinked with many monument zones of the Kathmandu Valley World Heritage Site as well. So, now let me go into a bit details of this discussion

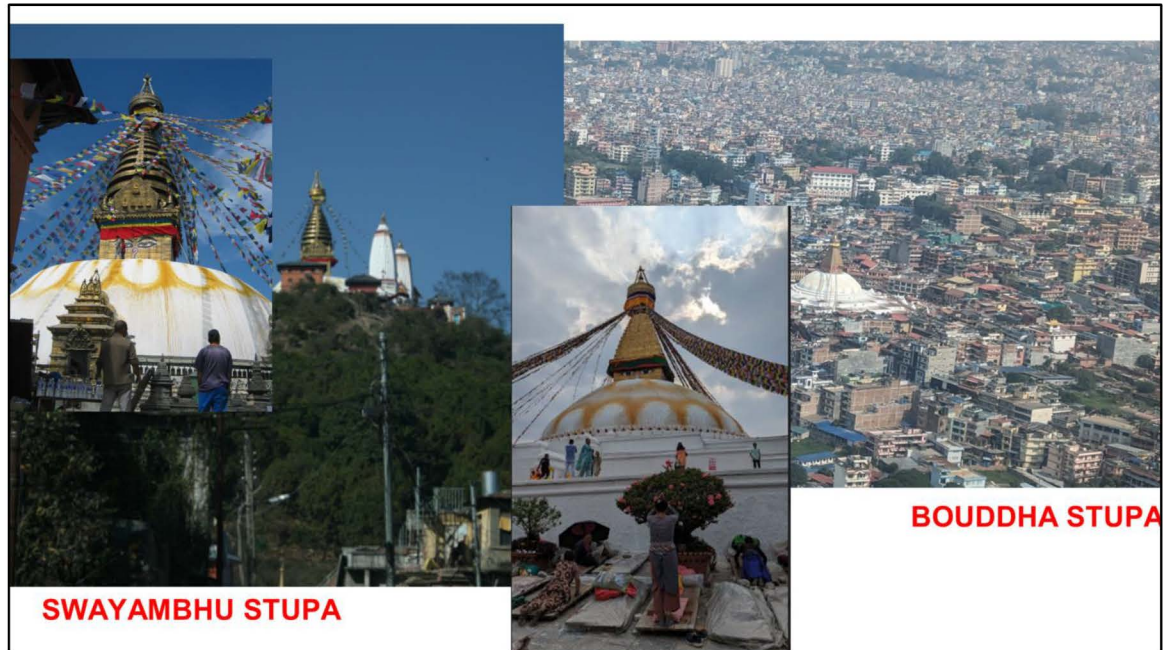
starting from Kathmandu.



As you can see from the World Heritage Centre's website, the Kathmandu valley was inscribed as a world heritage property in 1979. Since the inscription was done in the very early days of the world heritage inscriptions, the documents including the statement of OUV and management plan have evolved over time. However, being a living and thriving cultural centre in Nepal – its capital region, developmental pressures and urbanization led to few issues being observed in relation to the OUV of this world heritage property. There was a discussion to put it in the list of world heritage in danger in late 1990s as well, but eventually that happened in 2003, and remained in the danger list until it was removed from there in 2007.



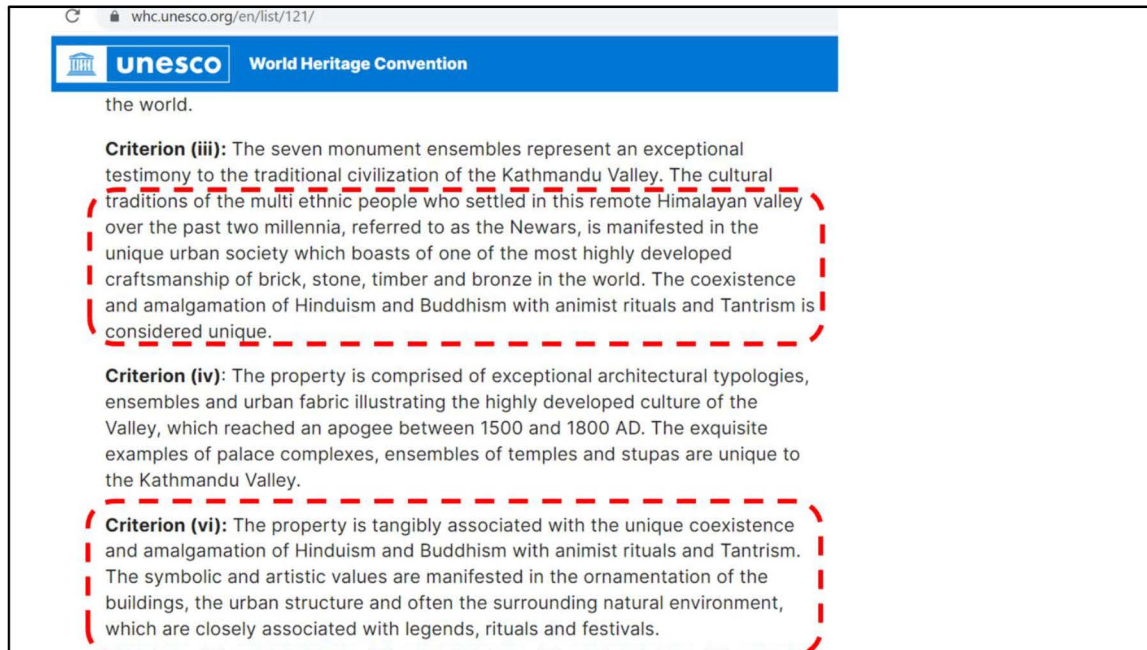
Here on top left, you see the Bhaktapur Palace/Durbar Square, and the bottom right is the Patan Durbar Square



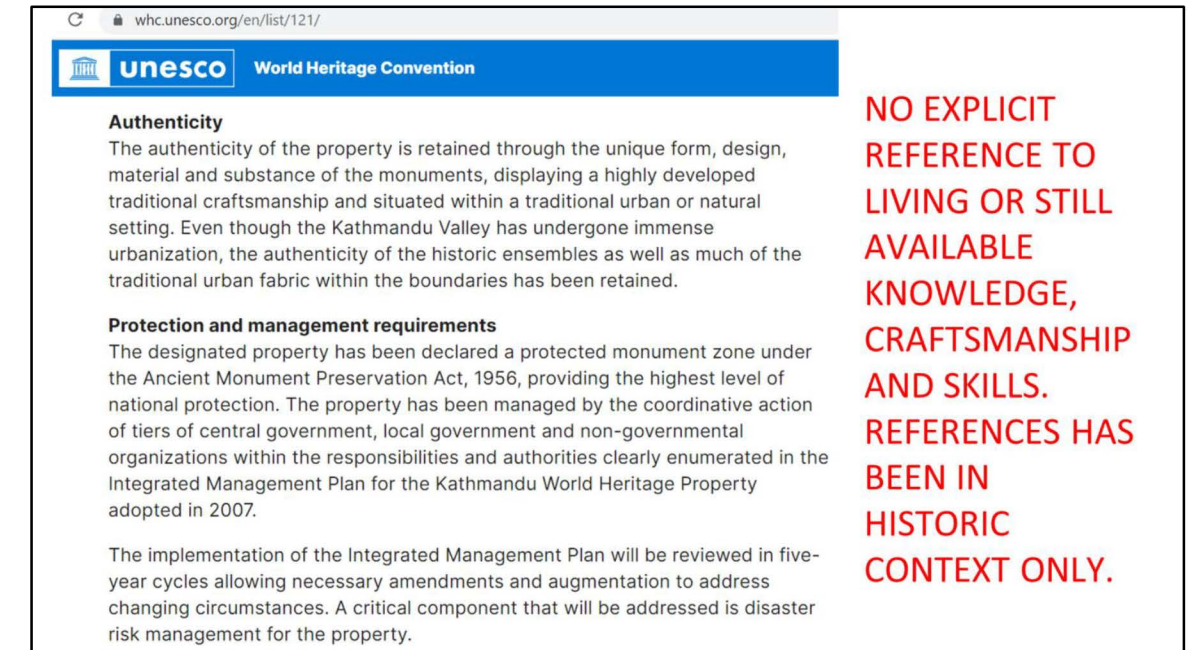
Here the left is the hilltop stupa of Swayambhu and the bottom one is Bouddha Stupa in its urban context. And their close up images.



This is the Pashupatinath Temple Complex – a very revered pilgrimage site for Hindus from Nepal and Beyond.



These are the three criteria that the KVVHS is inscribed for. As you can see, very rightly the intangible cultural heritage that would be responsible for making, maintaining and giving lives to these sites are recognized as justifying factors for the selected criteria, but I wonder why our management plans or processes or authorities do not relate to those elements of ICH? Do we need them to be inscribed under 2003 convention? I wonder if any conversation around that is going on within the Department of Archaeology or Ministry of culture. What prevents us from applying the 2003 convention or at least the spirit of that convention in these cases? Applying convention does not mean always about inscription.



One problem that has been raised for long is the statement of OUV, including authenticity and management are primarily linked to the physical fabric of the monuments, and NOT necessarily on the living craftsmanship and other cultural practices. This has been the subject of several conferences and discussions, but somewhere there is a gap in understanding and agreeing how this world heritage property needs to be managed, particularly how to strike a balance between conservation and public aspirations.

NO EXPLICIT
REFERENCE TO
LIVING OR STILL
AVAILABLE
KNOWLEDGE,
CRAFTSMANSHIP
AND SKILLS.
REFERENCES HAS
BEEN IN
HISTORIC
CONTEXT ONLY.

AUTHENTICITY HAS BEEN AT THE CORE OF THE ISSUES

- Revisiting authenticity in the Asian context



In the Kathmandu valley world heritage sites, due to the strong presence and influence of the intangible cultural heritage, the issue of authenticity has always been complicated. I would say super complicated, and I have written about it multiple times highlighting the nuances. I believe we are stuck in the issue of authenticity because we can not generally bring in the safeguarding of ICH as a process in our world heritage sites management.

The famous KVVHS is mostly described and understood as the city of temples and traditional buildings, but it is also a city of festivals and cultural celebrations as well as crafts and food traditions. I strongly believe that understanding city's fabric and layout will be incomplete without connecting it to the everyday life, cultural celebrations and beliefs. As this image suggests, many processions that take place across the valleys are the key parameter of street networks and fabrics in the traditional neighbourhoods of the cities within the Kathmandu valley. These features can still be experienced today. However, our discussion on world heritage sites management tend to overlook them and only focus on the physical fabric of the monuments. This was evident in the aftermath of the 2015 earthquakes that resulted in the debris and rubbles across monument zones and

traditional settlements in the Kathmandu valley.



The toll 2015 earthquakes in Nepal on the KVVHS was devastating. Technically, much of the physical attributes of the OUV had been razed to ground, and hence it would be expected to be put the KVVHS in the list of World Heritage Sites in Danger. Proposals to do so were discussed in world heritage committee meetings in 2015, 2016 and 2017, but it was not listed primarily on the request from the concerned state party, supported by a few others. This brings me to point the first series of perception of UNESCO Inscriptions. That is by the State Party themselves.

POSSIBLE INSCRIPTION OF KVVHS ON THE LIST OF WH IN DANGER...?

whc.unesco.org/en/decisions/6706

unesco World Heritage Convention

16. Finally requests the State Party to submit to the World Heritage Centre, by **1 February 2017**, an updated report on the state of conservation of the property and the implementation of the above, for examination by the World Heritage Committee at its 41st session in 2017, **with a view to considering, in the absence of significant progress, the possible inscription of the property on the List of World Heritage in Danger.**

**WHC DECISION 7460 RIGHTLY REITERATES THAT
“...THE INSCRIPTION OF A PROPERTY ON THE LIST OF WORLD
HERITAGE IN DANGER SHOULD NOT BE VIEWED NEGATIVELY
BY THE STATE PARTY.....**

11. Underlines that the State Party's cooperation in conducting the requested and overdue mission will be a key consideration for the Committee at its 44th session;
Finally reiterates, consistent with Decision **40 COM 7**, that the inscription of a property on the List of World Heritage in Danger, should not be viewed negatively by the State Party; its purpose is to marshal international support to help the State Party effectively address the challenges

At least twice in 2016 and 2019, the world heritage committee discussed the possibility of listing the KVVHS in the world heritage list in danger, but the deliberations by committee members - particularly those which had some stake in the post-earthquake reconstruction in Nepal, and the state party of Nepal requested NOT TO LIST. Hence, as you see in the decisions above, this time the enlisting the KVVHS to the danger list did not happen. Personally, I think it is a missed opportunity, and a serious misunderstanding of the instruments given by the World Heritage Convention.

An ambassador has been quoted as saying:

“The misunderstandings between UNESCO and DoA (Dept of Archaeology), and through it the Nepali Government, started from the very beginning, mostly about the meaning of the inscription on the WH List, and on this point the WHC carries as much responsibility as we do. They did not explain the secondary effects produced by the inscription. They did not make clear our duties and the problems that we were going to have to confront with....In 1979 UNESCO launched a campaign for the conservation of Kathmandu valley, and we thought that this would have helped us or even that they (the UNESCO people) were going to take care of everything. But unfortunately nine tenth of the UNESCO budget were used to pay for the various missions and only one tenth went to works in the Valley.”

However it is not the first time such discussions had taken place. Starting from 1993, and an eventual listing of the KVVHS in the danger list in 2003, similar misperceptions are recurrent, as can be noticed from some of the reports still available on the UNESCO World Heritage Centre’s website, like the one shown here. Of course, I would also raise questions about the visiting experts’ missions perception about the heritage values, conservation needs and public aspirations, but equally we shall also recognise the divergent public perceptions of what such inscriptions are, and whether they are any good for them, as well as the government’s perception about these inscriptions. The above report has a quotation from an ambassador from Nepal, which reflects the status of perceptions among the state party and UNESCO.

B. THE INSCRIPTION TO THE LIST OF HERITAGE IN DANGER (downloaded from the web)

27 COM 7 (b) 52 Kathmandu Valley (Nepal)

**Documents: WHC-03/27.COM/7B
WHC-03/27.COM/INF.7C**

The World Heritage Committee,

1. **Expresses** its appreciation to the Government of Nepal for receiving the second High level Mission;
2. **Notes** with grave concern that the *traditional* vernacular heritage of six of the seven Monument Zones had been partially or significantly lost since the time of inscription, resulting in general loss of authenticity and integrity of the property as a whole;

And here we shall pay attention to the ‘grave concern’ that the world heritage committee had while listing the KVVHS on the World Heritage Sites in Danger List in 2003.

As you can read: the World Heritage Committee ‘notes with grave concerns that the traditional vernacular heritage of six of the seven Monument Zones had been partially or significantly lost since the time of inscription, resulting in general loss of authenticity and integrity of the property as a whole.’”

STATE PARTIES' PERCEPTIONS A WORLD HERITAGE INSCRIPTION

- The fact that there has not been any further successful nomination of any world heritage property after 1997 inscription of Lumbini suggests that the Nepal government has NOT been very proactive on inscriptions.
- The tentative list having sites still pending since 1996 indicates the lack of interest or ability on the state party's part to pursue WH nomination.
- However, [Tilaurakot, the archaeological remains of ancient Shakya Kingdom](#) which has been in the tentative list since 1996, is finally in the process of full nomination submission and review process.
- In the meantime, there have been unsuccessful attempts in pursuing a full nomination for the medieval walled town of Lomanthang (tentative list since 2008) but it has not been successful due to resistance from the local communities.

The recurring episodes of proposing the KVWHS to be put in the list of world heritage sites in danger, and the state party's subsequent attempts to either avoid it or reject it or defend it, it becomes clear that there is a serious misunderstanding or misinterpretation of the inscription and its associated processes to ensure appropriate support and management mechanisms. It is clear that the state party of Nepal considers any potential listing onto the danger list as a prestige issue, hence it is committed to ensure that it is not put on the danger list despite the devastations caused by the earthquake.

In the earlier instance of the listing of KVWHS in danger list, the reason was the changes in building morphology and construction methods. Instead of advocating for a validity of contemporary vernacular – if there is one, or arguing for the nature of living urban heritage, the state party resorts back to just the boundary modifications.

These to me are indicators of divergent and far from any coherent understanding of the world heritage convention after a few decades of its implementation.



Lomanthang, Upper Mustang (NEPAL)
A 15th Century Walled Settlement: Tentative World Heritage Site from Nepal

The case of Lomanthang - where I worked as conservation architect in my early phase of my career, is where I learned many of difficult heritage questions. Hence, what heritage does for community, how community should be kept in the center, otherwise what are the consequences it will lead to....my engagement with this site has enriched my perspectives on heritage through the great insights about public perceptions of heritage. Anyway, this is NOT the focus of my presentation, so let me return to Kathmandu.

2015 Earthquakes



We were discussing the post earthquake reconstruction process. Despite the massive destruction, we also saw several silver linings in the contexts of the living heritage of Kathmandu valley.

If one looks at the actual restoration that takes place in some of the monument zones, there is a respite that traditional craftsmanship have been utilized, authenticity of mere art form of building elements are challenged as the skilled artisans sort through the salvaged timber pieces, replaces the missing or damaged pieces, and even create new pieces to fit into the iconography of the palaces and temples. Yet, where possible, it seems there is an effort to build up the narrative that the physical authenticity has been maintained. Why we need to try hard to give false impression on the physical or material authenticity, despite the two decades of support already provided by Nara, and then Nara+20 documents?

These are mere 'don't tell don't ask' type of coherence of perceptions behind divergent heritage approaches. We need to be honest in articulating what heritage values are, and how they have been maintained. Having diverse perceptions are the opportunities of enhancing our heritage systems.

Spiritual Resilience / Psychological Resilience

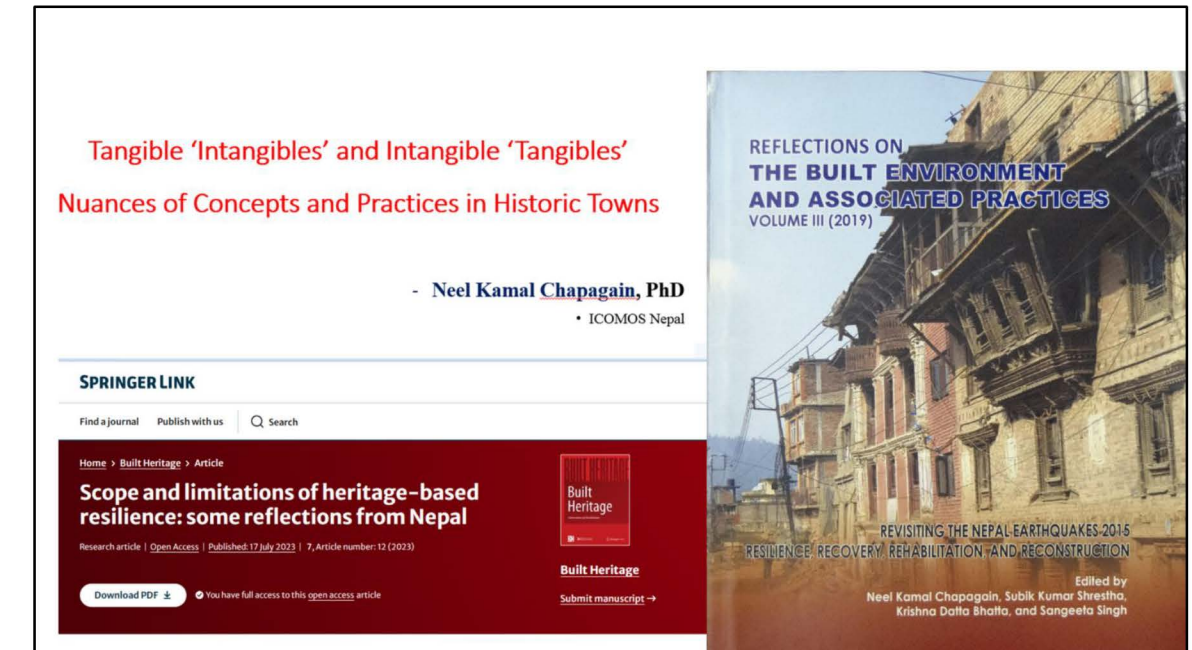


Amidst the physical destruction, ICH could offer hopes and resilience.

The earthquake impacted severely many of traditional towns like Shankhu shown in this picture. In my visit to some of these traditional settlements, I was very distressed when I witnessed something like this. But just around the corner, something drew my attention and provided me a sense of relief.



This small road side shrine, with the fresh offering of the special grass, flower and the red vermillion colored rice grains indicated to me that there was still life and vibrancy in this town. That there was hope, and this reminded me to think of community resilience in times of disasters, which led me to write about this reflections as well.



Elsewhere in conference presentations and published papers, I have argued that the intangible cultural heritage offers tremendous resilience for communities during such times of crisis. Intangible Cultural Heritage also allows us to understand the urban pattern, the logic of hierarchy and distribution of open spaces, water bodies and the traditional planning concepts. However, in the world heritage convention and broader built heritage management approaches, we have sidelined the ICH to some fringe value additions, which often comes as an after thought to conservation. Here lies another missed perception of a very integral aspect of heritage, which unfortunately we have cut the ties with, because from the days of the Venice charter and the World Heritage Convention, we declared them as a different world, hence the different world got its recognition three decades later in the form of the Intangible Cultural Heritage Convention.

I think we need to move beyond the dichotomized boundaries of the tangible and intangible heritage to adopt or go back to the holistic notion of heritage, even if that means just the tangible in some case or just the intangible in some case.



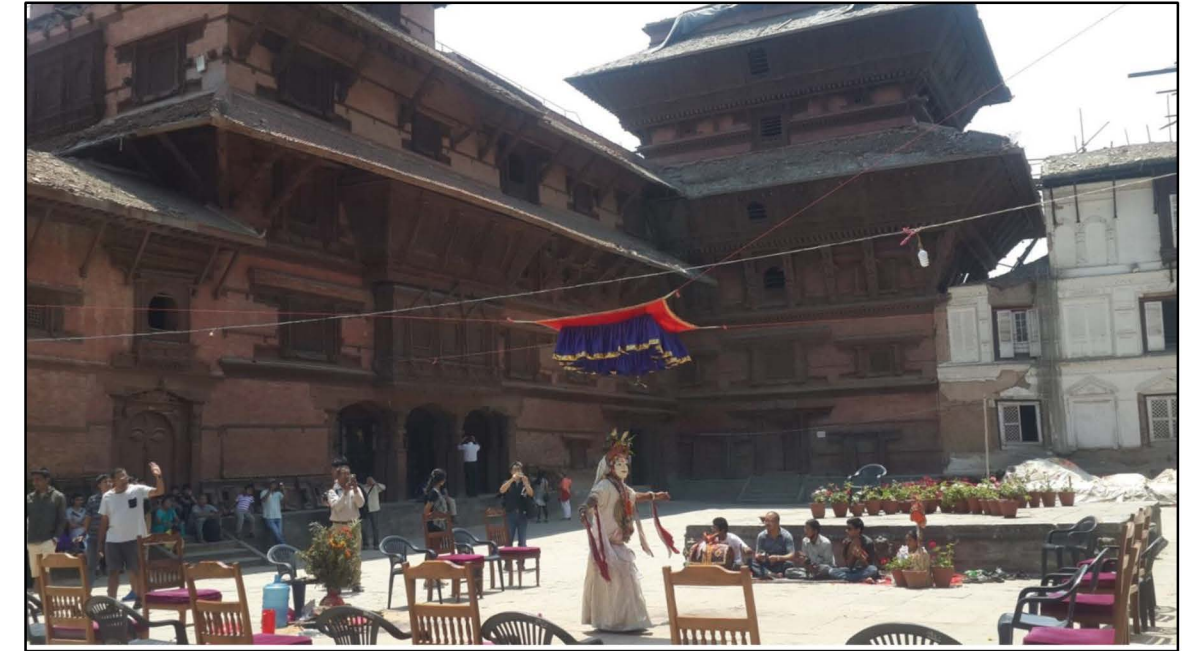
Yes, the intangible cultural heritage are not only the source of resilience, but they actually could guide us in the process of post-disaster reconstruction too. With each of these ICH elements being practice in different spaces, we begin to understand the relationship between people, places and their practices. To me, an urban context is defined by these - people, places and practices. Much of these today are captured by the 2003 convention in very robust ways, but unfortunately places like Kathmandu are not seen through the lens of the 2003 convention. This is another major point that I wish to raise in my presentation. Why we can not work together with both the 1972 and 2003 convention? What kind of perceptions have we inculcated in our minds, that stops us from integrating the two conventions?



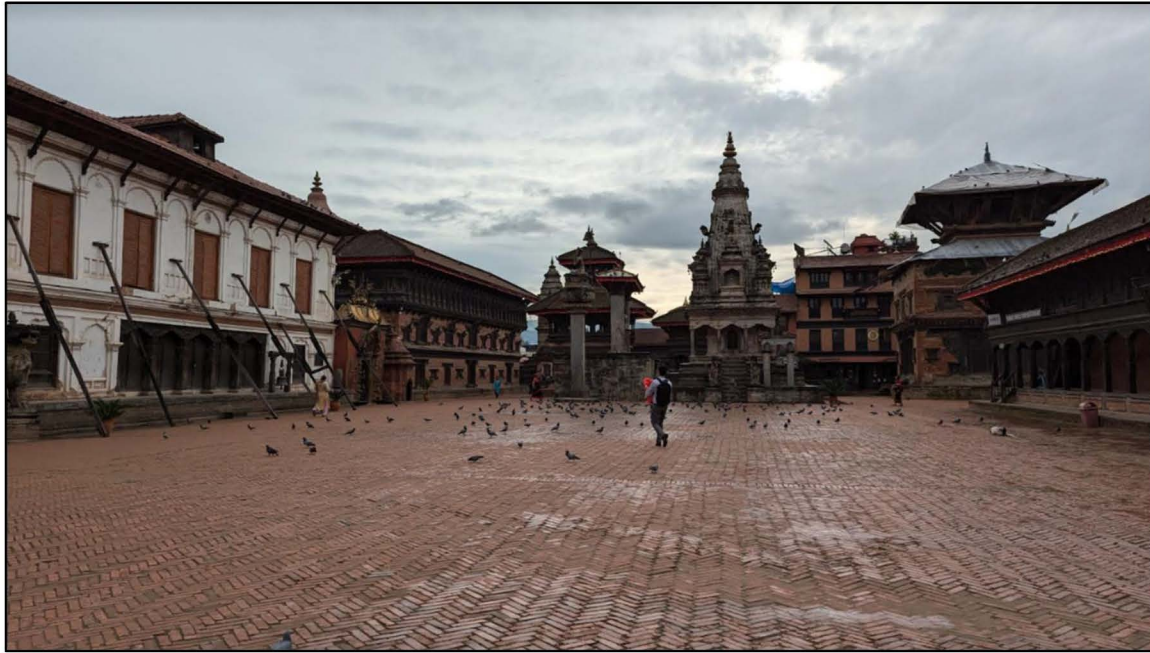
Today, I find that descriptions of the Kathmandu Valley World Heritage Sites are so incomplete unless you bring in these jatras - like the one pictured above, which happens once a year, and the president has to witness it. It's the tradition. But I do not wish to confine the notion of ICH in grand celebrations. The ICH that makes a city alive are present on everyday basis, which I intend to show you briefly in the next few slides.



Spaces being used for public feasts, and ceremonial occasions. This particular image helps us understand how the local communities' regular use of the space inscribed as world heritage has to be understood from their community practices.



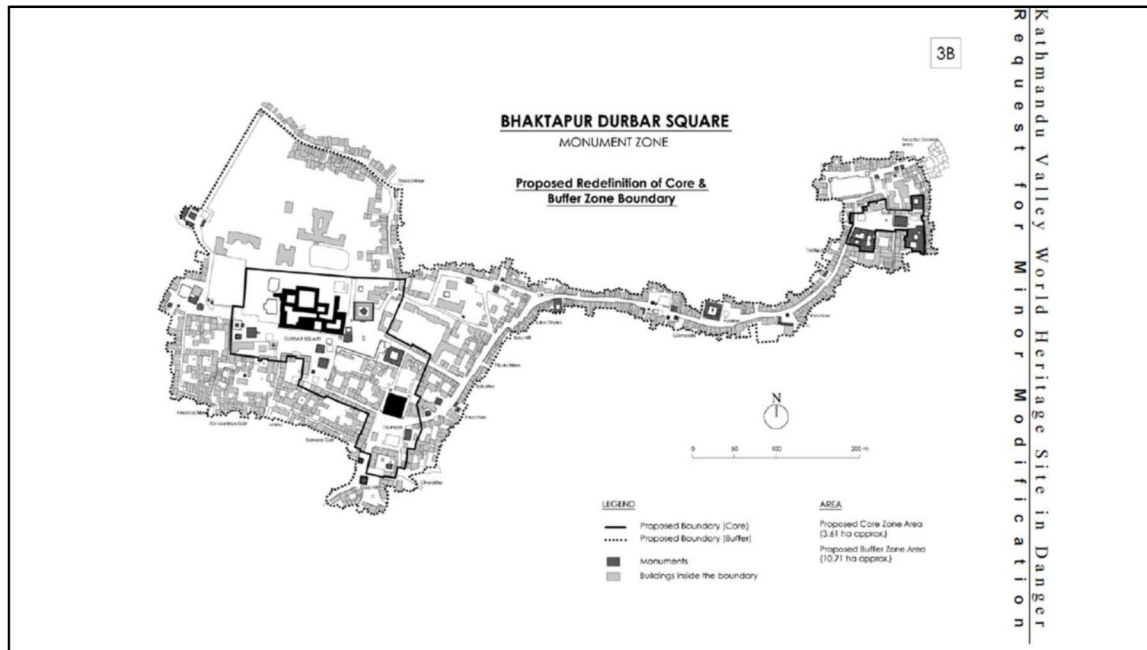
This one from the Kathmandu Durbar square is about a mask dance performance that has to happen within the royal courtyard, and this is just one use of this space across the calendar year. Why we do not recognise this as integral part of our understanding of this monument? MONuments are not just bricks and mortar, they are about these activities and practices for which these spaces are created in the first place. If Nepal would inscribe these carefully selected and curated ICH elements as part of their first set of inscriptions under the 2003 convention, I think we would better compliment the World Heritage inscription.



Similarly, this is Bhaktapur Palace Square. It is not a bunch of historic buildings and temples clustered around an open space, there is a logic to it, which can be understood when we look into the history, but also in everyday practice the communities would pursue here. For example the white building on the left is part of the palace, which houses an art museum today.



The Art museum is one thing, but I wish to draw your attention to a few people here in this picture, taken in the early morning of September - just two weeks back when I was there. This reminds us that the core area of world heritage inscription here actually have a living dimension like people worshipping the idol in front the palace or inside a damaged temple which is yet not fully restored.



Let me also show you what happens in the same early morning hours in the buffer zone of this world heritage site by taking a walk around Bhaktapur.

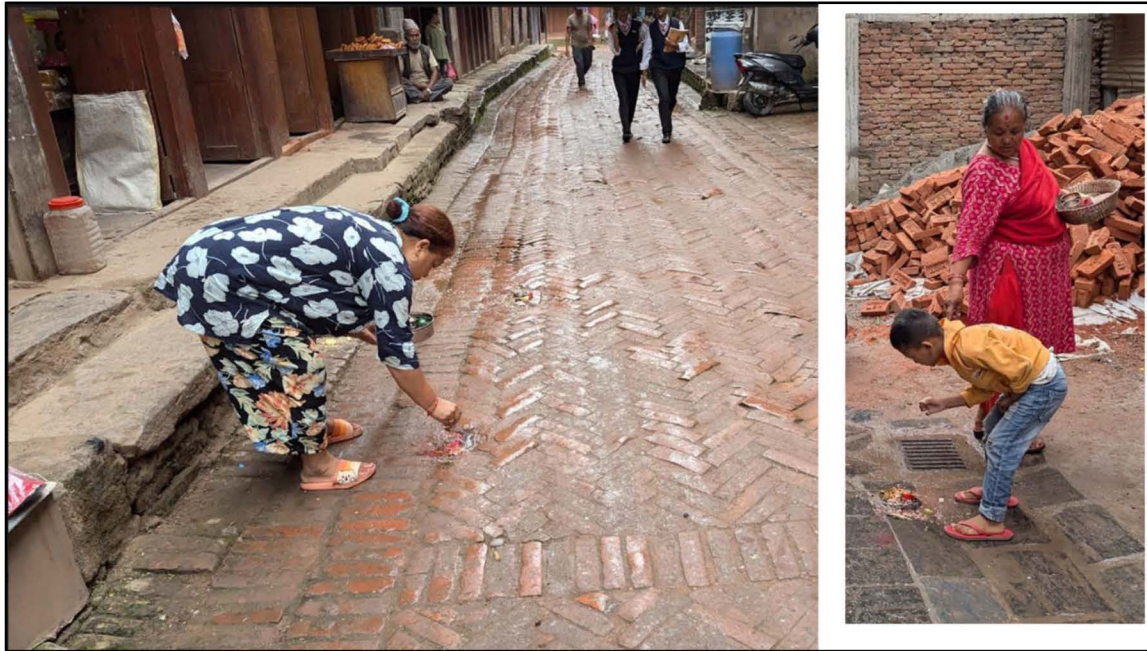
Bhaktapur – a well conserved, seemingly cohesive community based heritage management model

On 25 September 2024, I went for an early morning walk in and around the Bhaktapur Protected Monument Zone, a component of the KVVHS – inscribed in 1979.

I have to recognise that most of my walk was just outside of the buffer zone of the world heritage nomination, but the city and life seemed more vibrant outside of the buffer zone in the early morning hours.



However, the early morning activities were not anchored around monumental buildings but the streets and open spaces as well as small and big shrines, water bodies and so on. Of course, the monumental were also part of the everyday life as long as it had certain rituals or symbolism calling for an everyday engagement. Towards the conclusion of my walk, I would come across community spaces where groups of people would have gathered to perform music or just formal or casual conversations.



These practices are not at one place but across the core, buffer and outside of the world heritage boundaries. What is also inspiring is what you see on the picture on the right - how the idea of transmission of ICH take place intuitively without any explicit framework.



Mundane looking structures receive the highest attention - like this worshipped stone, which has received not only the flower and vermilion but also some local sweets.



It is also difficult to distinguish between the god's house and people's house - people seem to be living in what apparently looks like a temple, and a temple is where it seems like a residential house. These blurring of the boundaries is what we learn from such contexts, but unfortunately our instruments have put us rigidly into heritage boundaries.



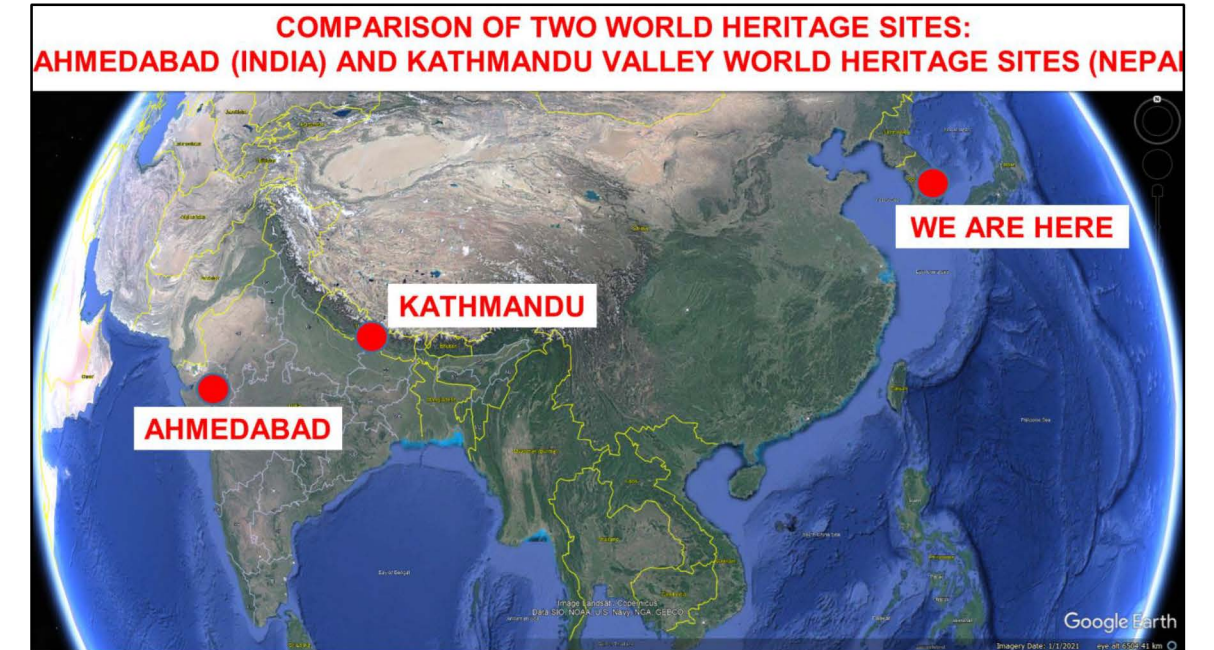
Similarly, the vibrant tourist spaces of the day are often the everyday markets in the early morning hours. So, if you think of people's perceptions, this is how they would relate to our unsubscribe heritage - they are just part of their everyday lives, more than any inscription or tourist attractions.



The term Durbar Square, meaning palace square still does not resonate to many elderly people for whom it is layaku – the Newari term for the palace. This reminds us of the fact that designation of world heritage – of which you can see the emblems put on the ground at some corners, in the case of Bhaktapur has not been so much of prominent meaning or proud for the local residents, except to relate them as markers of the area for which tourists come and they have to pay a good price to enter.



Safeguarding of ICH is just a part of everyday life including this morning picture where people are just naturally pursuing their roles without any hierarchy or frameworks. So much for us to learn from their perspectives and intuitive practices, yet none of them are yet to be inscribed as such nationally or internationally. But let us now think what happens when a vibrant ICH element is inscribed?

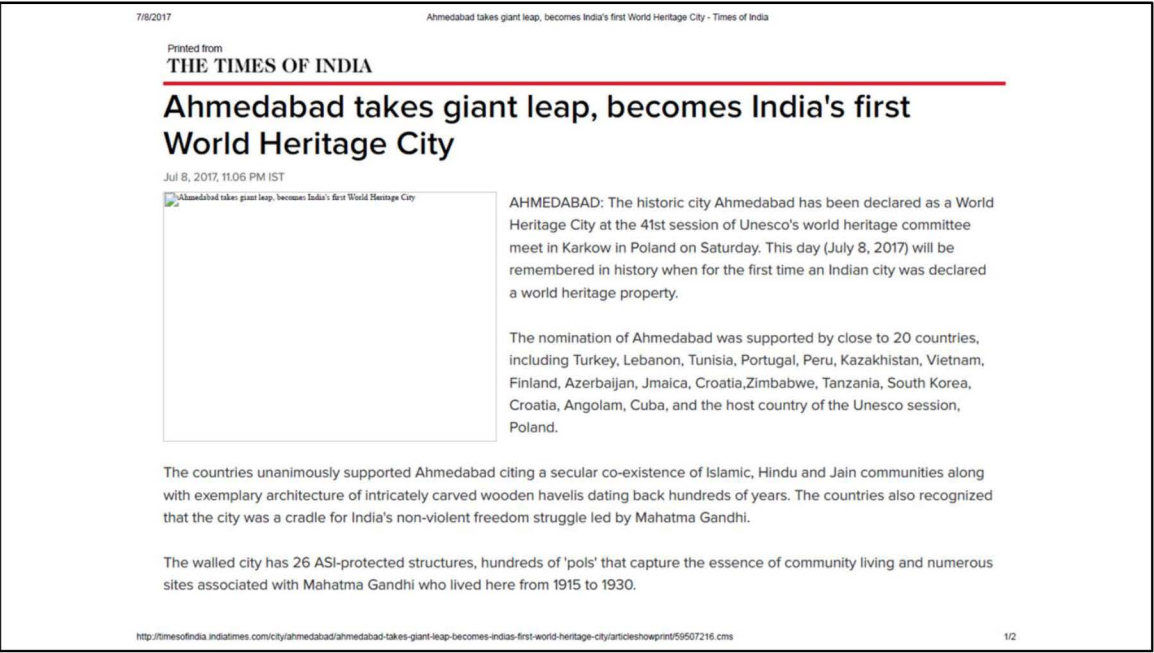


This question brings me to Ahmedabad.

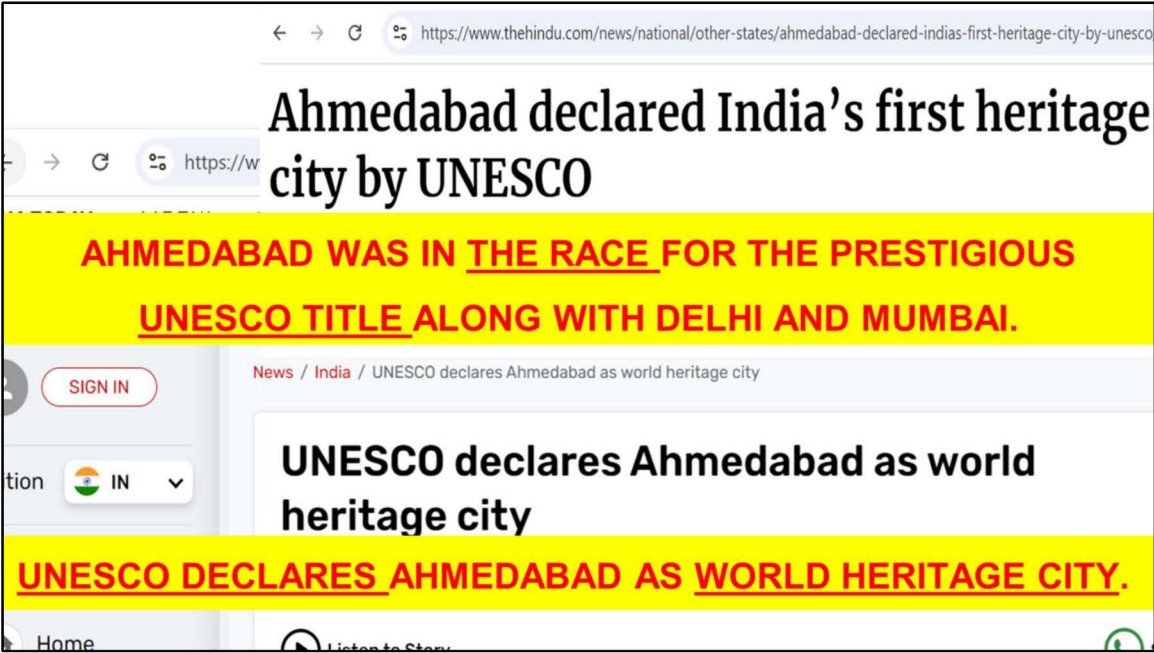


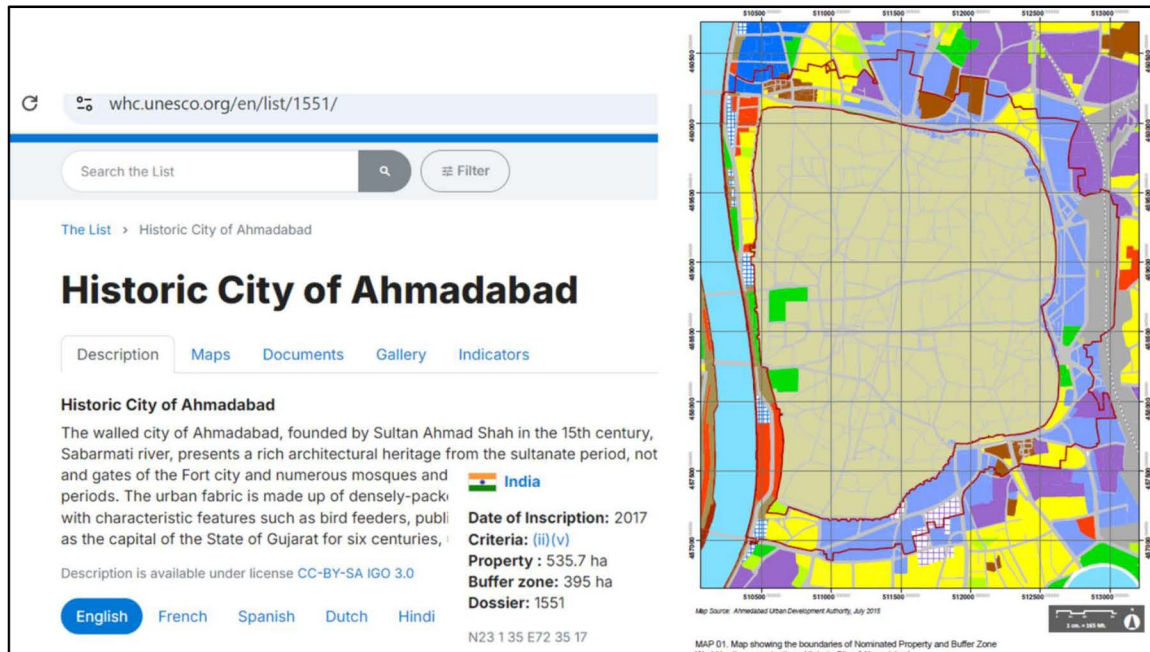
The 2017 inscription of the old city of Ahmedabad led to this kind of big welcome signboards at airport, train station and other places welcoming the visitors the 'India's First World Heritage City'. This is a proud public perception of the UNESCO inscription. However, here the technical issues can be observed - is

it the 'first World Heritage City in India'? What makes a World Heritage City? What makes it first?



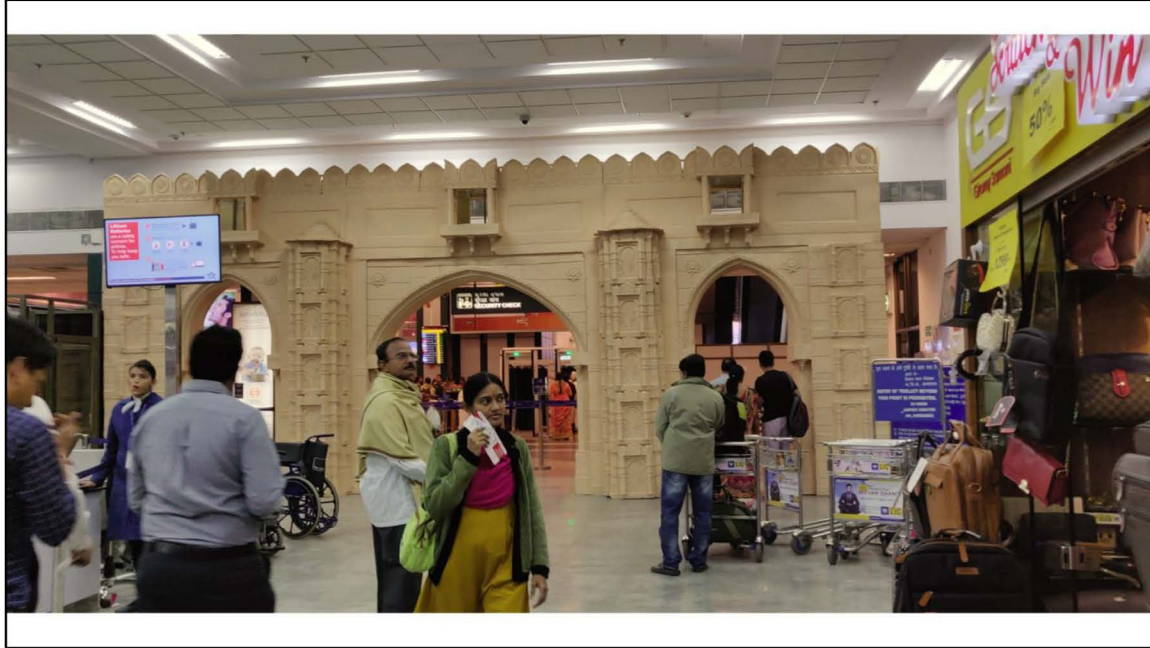
This is just a glimpse of how the inscription was reported by the newspapers in 2017.





When in July 2017 the World Heritage Committee meeting inscribed the old city of Ahmedabad into the List of World Heritage Sites, it was celebrated in Ahmedabad and across most of India, and I would say it triggered a new rush for world heritage nominations in India. The technical terms like ‘world heritage property’ or ‘world heritage site’ was rarely heard in the public and official communications, but the air was full with loud declarations of ‘India’s first World Heritage City’, ‘India’s first HERITAGE CITY’, and ‘World Heritage Tag’. Newspapers reporting cited government officials and professionals to complete their stories which essentially conveyed that ‘UNESCO picked Ahmedabad as the recipient of the honour of being THE FIRST World Heritage City. A community meeting I attended had historians and other heritage passionate presenting about this honour while a few residents questioned if this also included Sarkhej Roza which is in the outskirts of the main city but an important place for Islam. Some confidently talked that the Gandhi Ashram added so much value to it. From the audience, I attempted to clarify that there is a boundary of what is called the world heritage site as opposed to what was being discussed that the entire city was the world heritage site/city. An enthusiastic journalist later cornered me to give me a warning that it was not good to oppose the nomination of the city. I clarified that I was only providing factual information, but the journalist persisted on her own interpretation that it was for the people of Ahmedabad to decide what

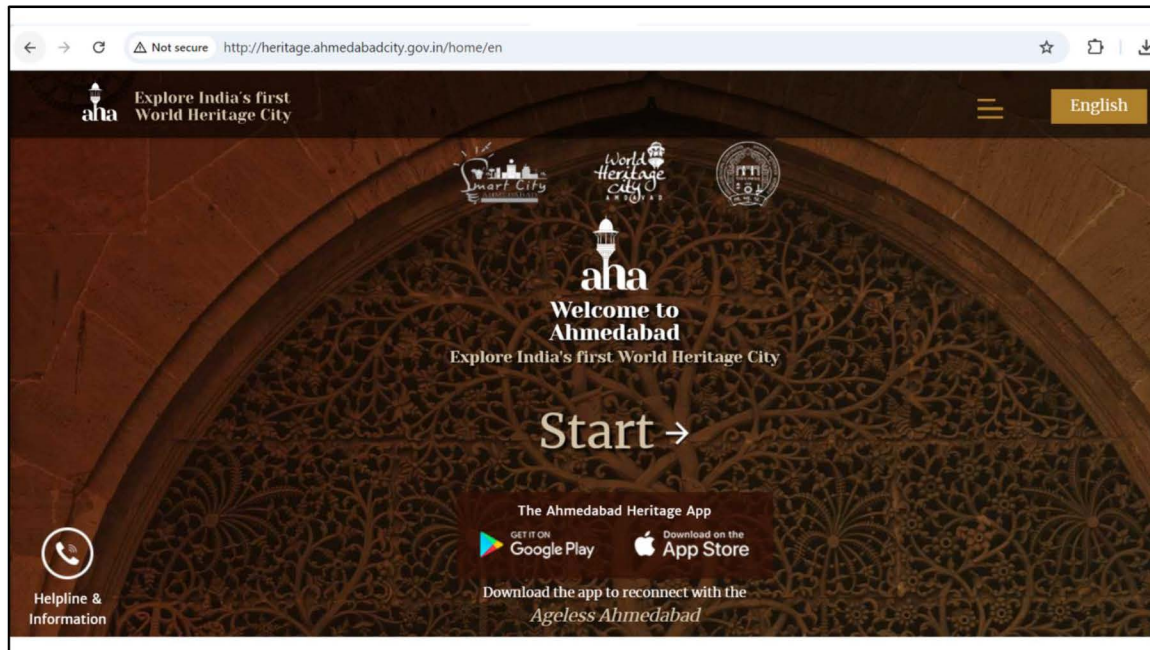
constituted their ‘world heritage city’. Yes, both of us were right in our own perspectives, but they were not necessarily merging or coming together to convey the public what is going on.



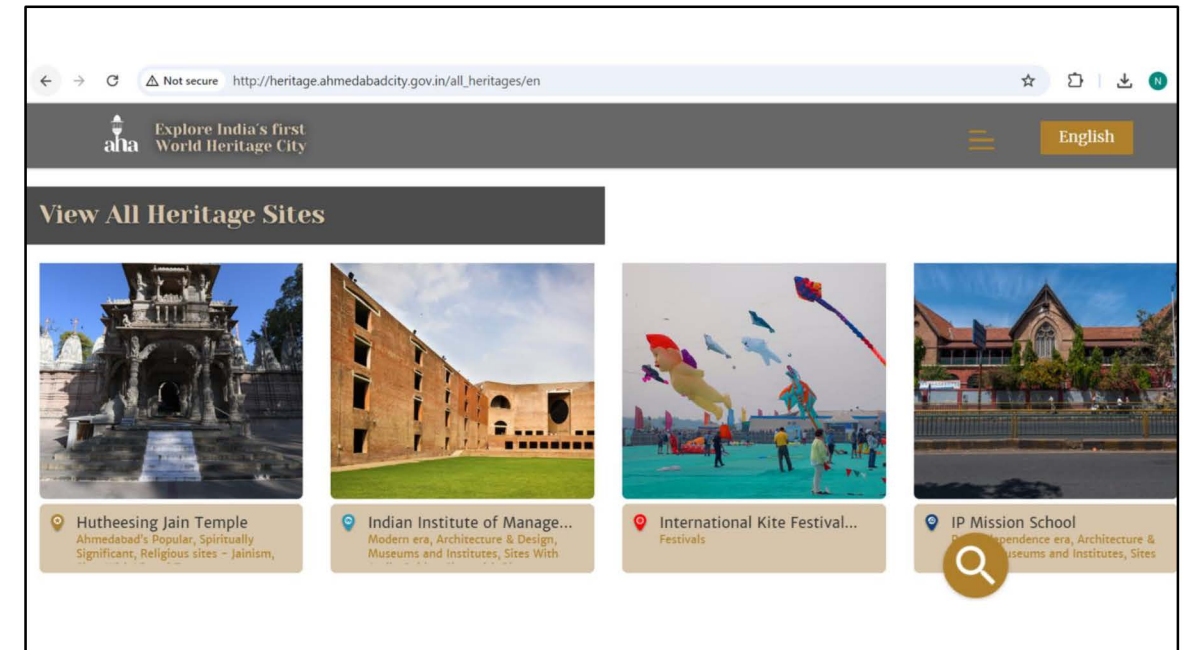
Replicas of some monuments were created across airports and train stations like this one from the Ahmedabad airport.



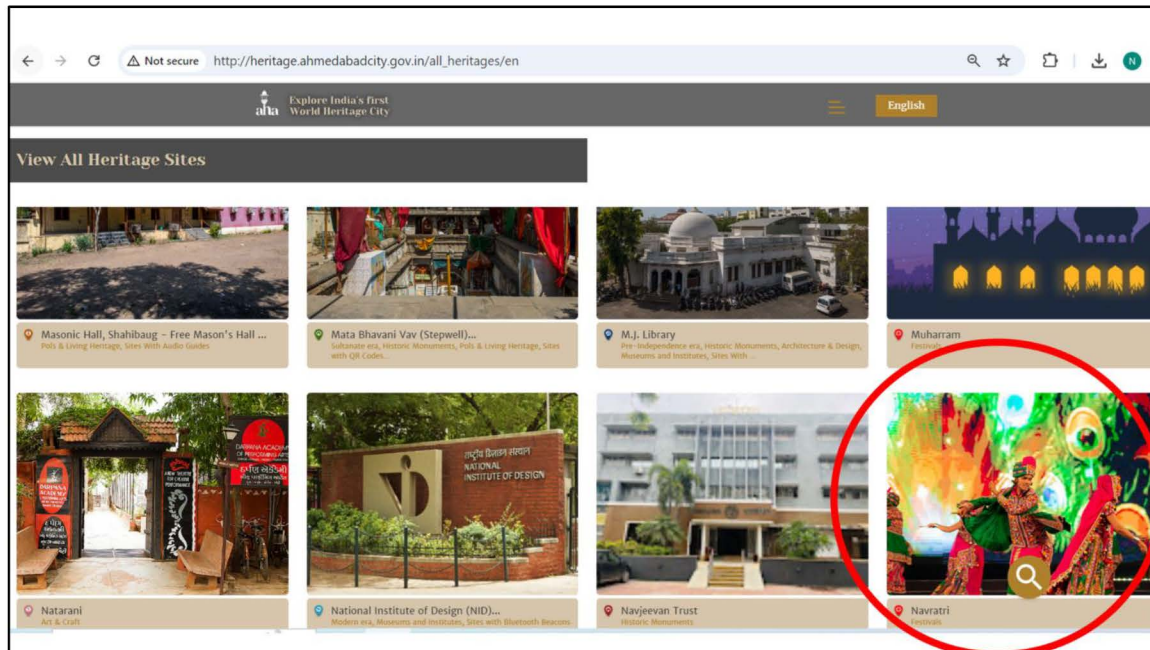
Signages like this has come up all over the city - regardless of the world heritage property boundaries - this picture is just from last month nearby my university in Ahmedabad.



This is the heritage section of the website of Ahmedabad Municipal Corporation. So the inscription has triggered a good sense of ownership, pride and joy across public, government - both at institutional and individual levels.



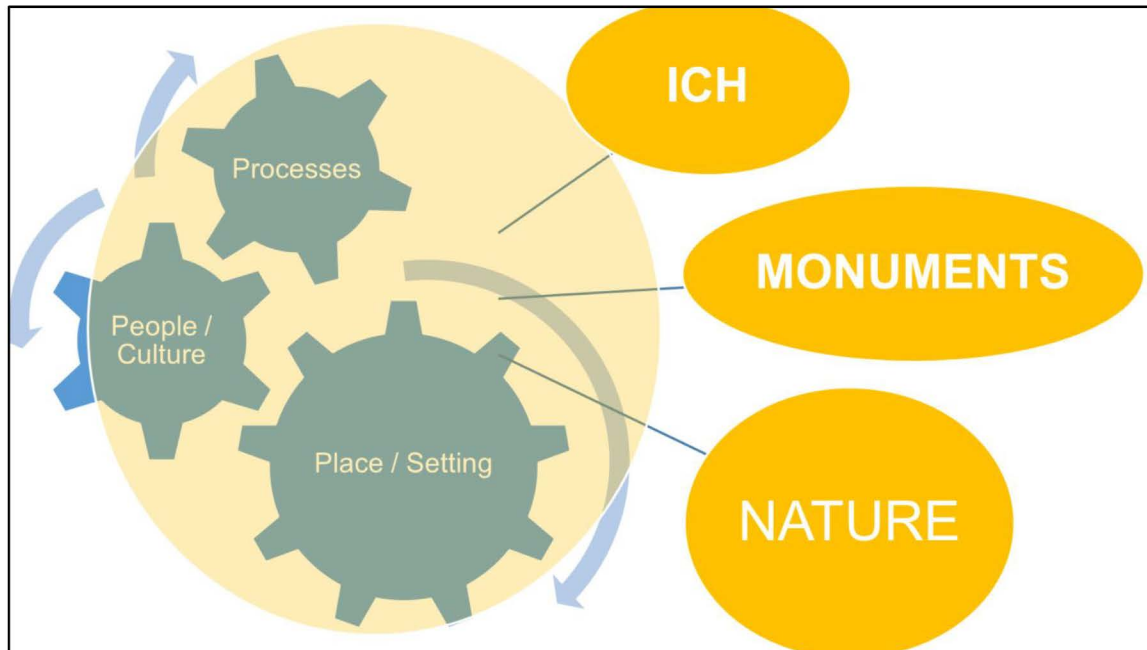
The municipal website also lists all other heritage sites including recent modern heritage, and intangible cultural heritage of all kinds.



However, coming to this page, it has not been updated to recognise the important UNESCO inscription that took place just last year - the inscription of garba in the list of representative list of ICH. This is something worth pursuing further research on public perception of heritage as well as the governmental priorities. Not just in the government website but also in public minds - the 2023 inscription of garba in the ICH list seems to be completely UNNOTICED.

The pride that was anticipated with the inscription of garba in the ICH representative list did not show up, as much as the fanfare that was given to the world heritage inscription back in 2017. This certainly is a representative nomination and it does make sense. Yet, I wonder the city and state has so many other elements of ICH that could perhaps been the focus to help millions of craftspeople and ICH practitioners than this particular festive dance. This was not the first time India has nominated an ICH element which is certainly a big celebration but not sure what safeguarding means in this case. The festival of Durga Puja from other side of the country was nominated the previous year, raising similar questions as to what was the intent behind such inscriptions. Is it just a promotional campaign, in which case both of these festivals did not need any promotional campaign at all. In fact, they are the verge of having to depromote or control the crowds which actually they do in their

own way - excellent event management practices we get to see. So, to me, these inscriptions also beg the question of the perceptions - among the public and the state party, and between the professionals and site managers as well as bearers of ICH.



The observations that I shared so far, provide us some reflections to think about, which I have listed in the slide. Apparently we have broken down a holistic system into bits and pieces of scientific processes as I try to reflect in this digram.

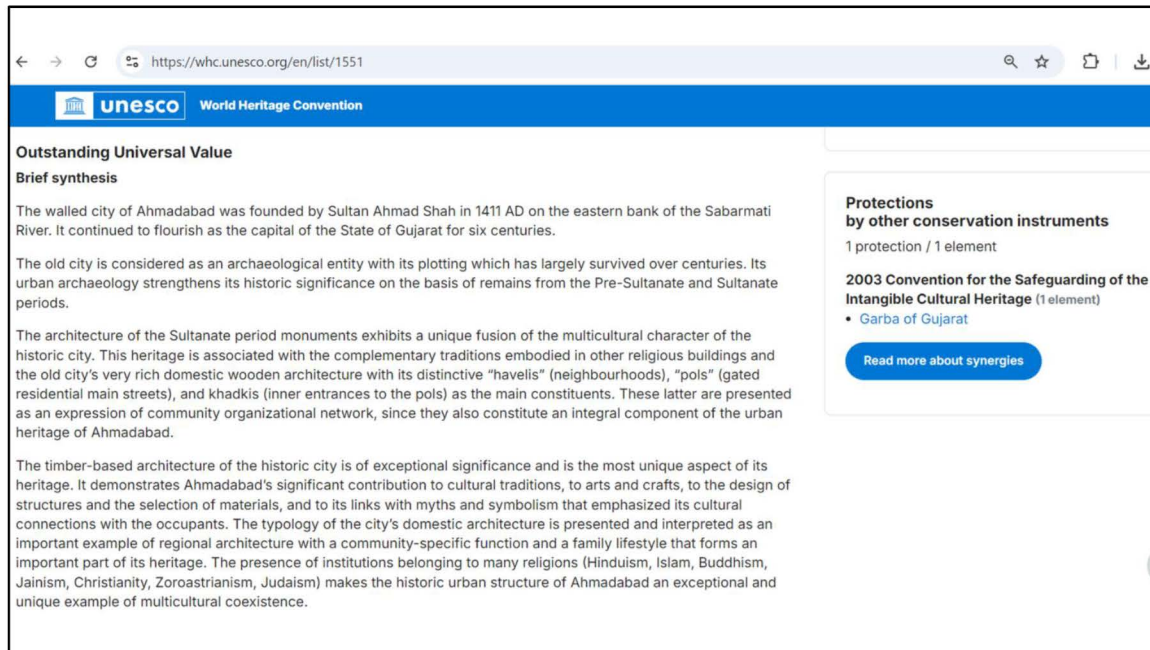
What if we had treated these inscriptions to be complementary to each other? Would not such interlinkages have helped promote and preserve both aspects of heritage? Wouldn't the garba recognition have helped the old city of Ahmedabad to revitalize its pol spaces and other public spaces, or to instill a sense of pride in their heritage city? Or, better instead of garba, perhaps a dying metal craft or textile craft could have been a better candidate for the ICH inscription so that the inscription itself would serve the purpose of safeguarding? Doesn't that indicate a severe misperception of the inscription process itself?

Would the management plan of Kathmandu valley benefit and ensure greater participation of local communities if the great processional festivals were treated as part of the management and appreciation of the living heritage of Kathmandu valley?

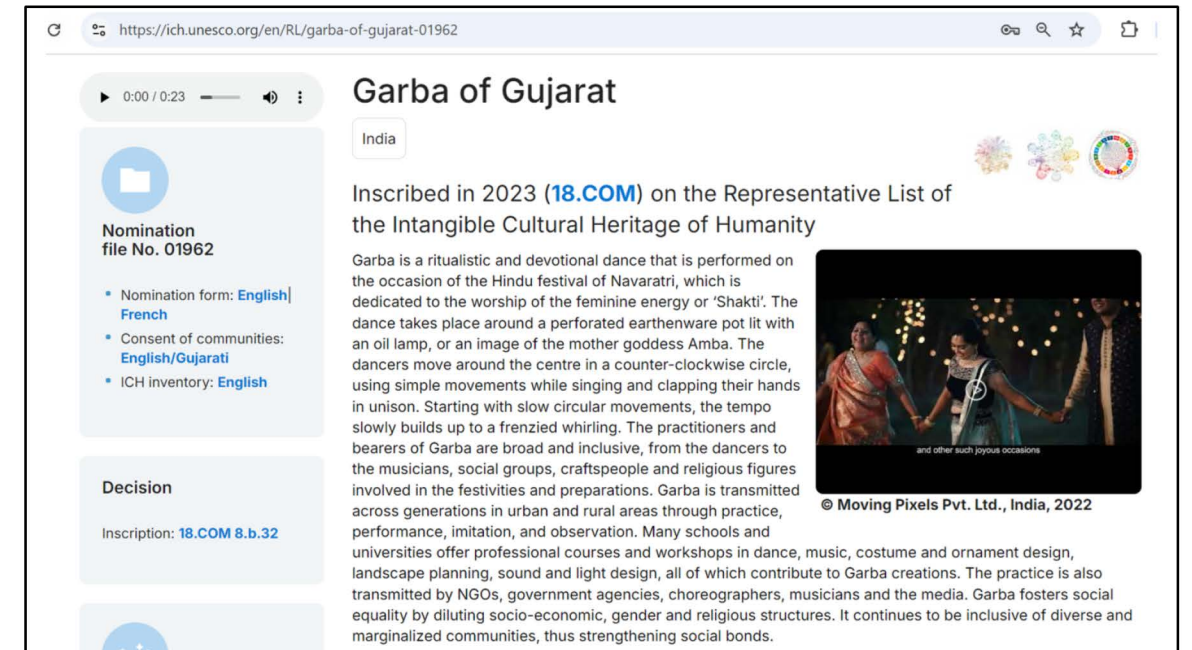
In the twenty five years of contemplation about these local and global issues, I

have come to realise that we should be able to work with all inscriptional instruments that have been created, in a strategic manner to achieve the objectives of broader level of heritage management. This is what I teach in this new programme that we started in Ahmedabad nine years ago. As I am engaged in hopefully starting similar processes in Nepal, I aspire to teach about heritage but not separated as tangible/intangible and natural/cultural, but just heritage. Yes, just heritage – no property or resource kind of thinking, no conservation or development segregation, but just the idea and practice of heritage with fluid boundaries between the instruments, the processes and the dichotomies.

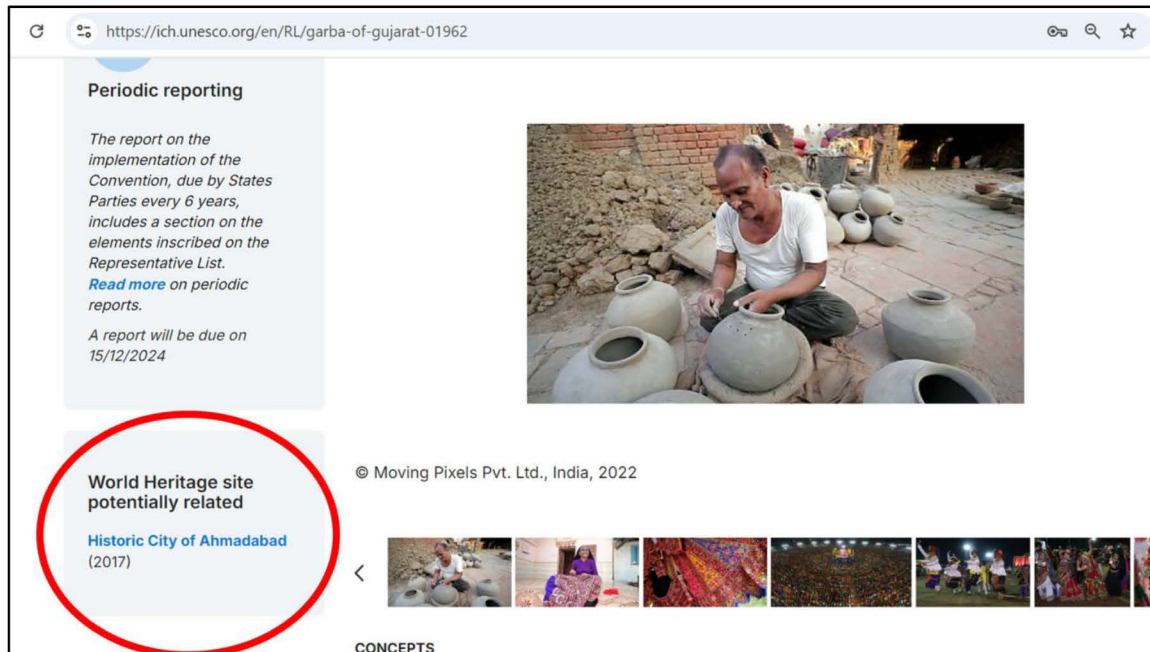
But I am happy to see that I am not the only one. Many colleagues argue for it, and more importantly UNESCO itself has begun the journey towards the same direction – integrated or interconnection systems/framework.



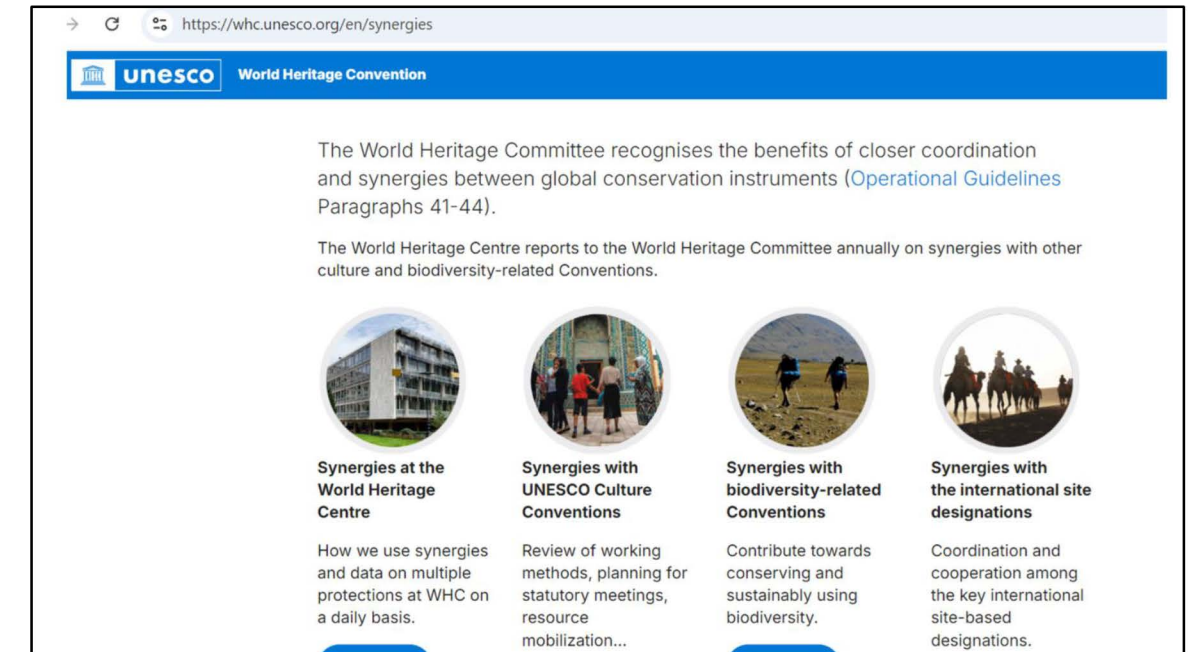
But after all these observations, I am happy to observe that there are some efforts towards some kind of integration. Let me begin from the UNESCO itself. Referring to the UNESCO website, I note that there has been indications and encouragement towards working across the instruments. One example of how UNESCO has started doing this, can be seen in the pages of World Heritage Lists, where any related inscriptions in the 2003 conventions has been cross-listed. To me, this is a welcome step.



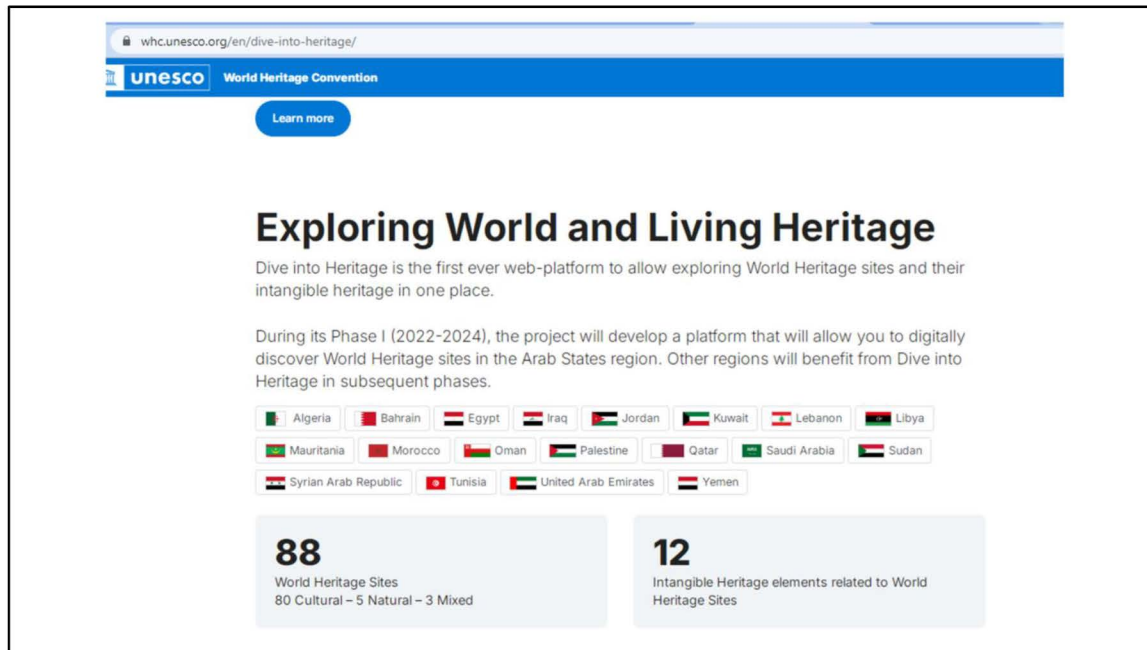
Same here, you will notice the list of ICH inscriptions cross-referencing the world heritage nominations.



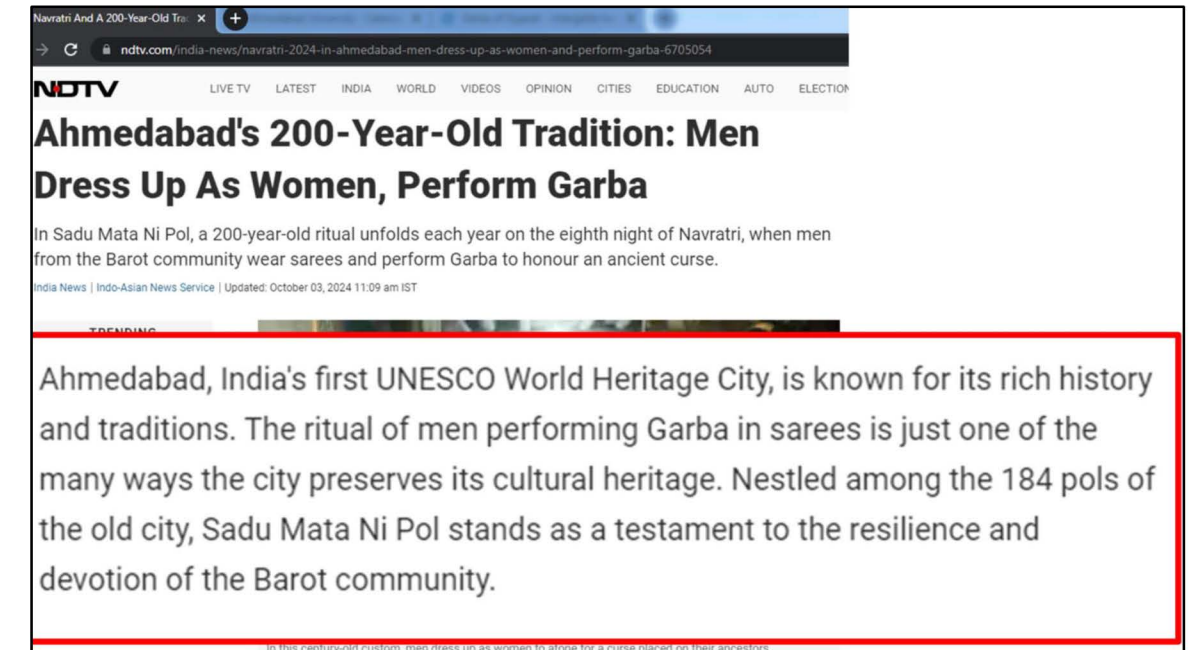
Here you see the ICH inscription page acknowledging the potentially related world heritage property



Similarly, it is heartening to see that the World Heritage Committee has formally recognised the benefits of closer coordination and synergies between global instruments, and that already some reporting mechanism is put in place to keep an update on the synergies of the World Heritage Convention with other culture and biodiversity-related conventions.



For the public awareness, web platforms like the “Dive into Heritage’ seems to have begun to highlight the interlinkages of the World Heritage Sites with Intangible Cultural Heritage elements – by cross-referencing the two inscription systems. It is a good start, but it obviously has a long way to go.



To conclude with specific references from the cities in focus here, I bring in a recent news story about the garba performance in the old city of Ahmedabad – a UNESCO inscribed ICH element being reported as a rich tradition within the world heritage property. What is interesting is while the reporter does not miss out to remind the reader that the pols of Ahmedabad are part of the UNESCO inscription as World Heritage, he or she misses out on mentioning that the performance that is being reported is also a UNESCO inscribed ICH element. In reality, this is how the two instruments have been treated so differently from each other, even though they are so much intertwined with each other.

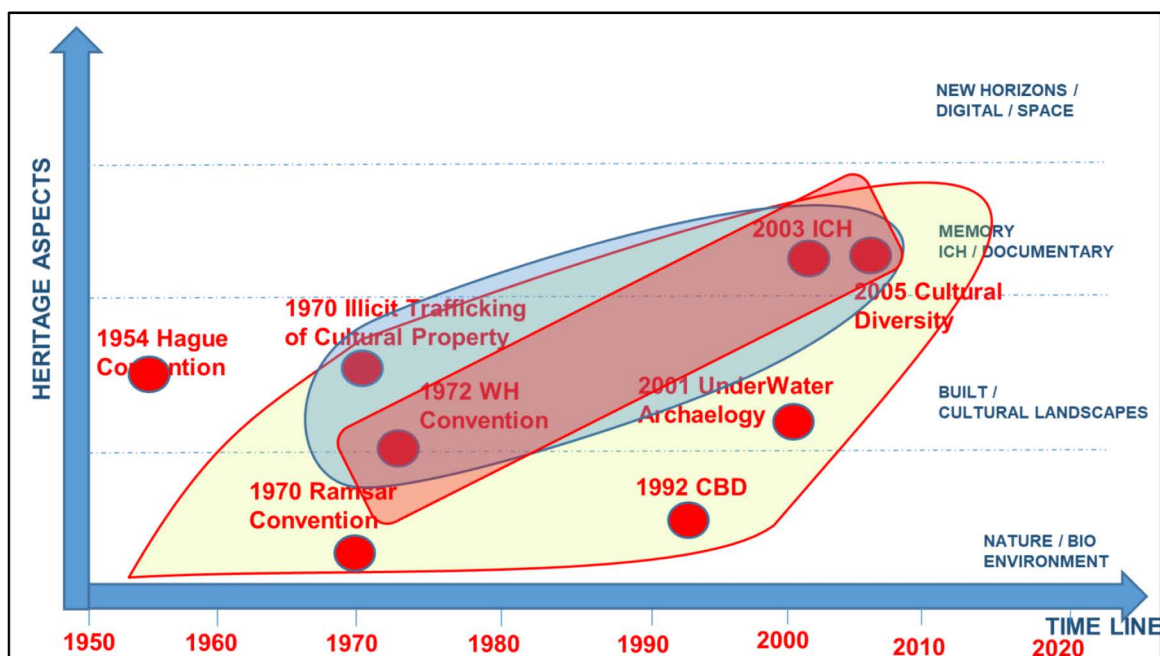


Picture courtesy: Ratopati Online News Portal:
<https://www.ratopati.com/story/452117/phoolpati-brought-to-hanumandhoka-durbars-dashain-house-photos>
News and festival date: 10 October 2024

Similarly, in Nepal – during the 15 days celebration of Dashain – the equivalent of the context for garba in Ahmedabad, the world heritage site component in the Hanumandhoka Durbar Square in the Kathmandu Valley, has so many rituals and processions that are integral part of the world heritage site itself. In this picture, what you see is a set of sacred flowers and fruits and grains being brought from Gorkha Palace in Western Nepal to the Hanumandhoka Palace in Kathmandu, and is being received with a parade of Nepal Army but also with a band of priests and politicians amidst a public celebrations. This officially marks the peak of the Dashain celebrations on the 7th day, and this is followed by every household in a similar manner. Today, the last day of the festival, there will be another ritual in this same palace as well as in every household to ceremonially dispose all these scared stuff to mark the closing of the festival. So, world heritage inscription and possible ICH inscriptions are not isolated elements, but very intertwined practices, spaces and built and unbuilt but all LIVING heritage.

COMPARING DIVERSE STATUS AND PERCEPTIONS	
AHMEDABAD (INDIA)	KATHMANDU (NEPAL)
LOCAL DRIVE FOR THE WORLD HERITAGE INSCRIPTION	UNESCO INSCRIPTION AS A GIFT?
PERCEPTION OF THE WH INSCRIPTION AS A TROPHY HARD WON	PERCEPTION OF THE INSCRIPTION AS SOMETHING IMPOSED ON THEM, AT TIMES FEEL LIKE 'NOT WANTED'
PERCEPTION THAT THE ENTIRE CITY IS 'WORLD HERITAGE PROPERTY'	'WH' IS NOT SO MUCH IN PUBLIC PERCEPTION EXCEPT THOSE WHO LIVE WITHIN THE BOUNDARIES
EXCITED COMMUNITY, HIGH HOPES WITH THE 'TAG' BUT DIFFERENT REALITY	NO EXPLICIT EXCITEMENT, NO HOPES RAISED AS SUCH, BUT PRACTICAL CONCERNS
OUT-MIGRATION FROM CORE CITY ALARMING	CORE POPULATION STILL LIVING IN THEIR HOMES
COMPLEX CHALLENGES DUE TO THE SIZE AND NATURE OF THE PROPERTY	COMPLEXITIES REDUCED BY CAREFULLY REVISITING THE BOUNDARIES
ICH INSCRIPTION NOT AS MUCH CELEBRATED AS THE WH INSCRIPTION, PEOPLE LARGELY UNAWARE OF IT	NO ICH INSCRIPTION SO FAR

I try to summarise here the key points from diverse perceptions and perspectives that we explored in the two cities – in relation to the UNESCO inscriptions.



Now, to conclude my presentation, let me present to you a brief snapshot in time and concepts of how some of the global instruments that may relate to our interest for this conference, stand. This graph – probably not the best representation, but none the less, positions various instruments of listing and recognition and protection of natural or cultural heritage in various thematic and temporal scales.

My key argument here is what stops a member state or for that matter UNESCO or the UN system itself to encourage relating these instruments to each other? For example – what if place based instruments are clustered and interlinked to each other? Of if you wish to only focus on cultural heritage related instruments, what if we interlinke them or put them in one package? Or at the least – following what earlier slides from UNESCO’s recent interlinkages have shown, why not at least the 1972 and 2003 convention work hand in hand? They have so much to compliment, and the benefit will be ours – the member state’s, the community’s and our own cities.

CALL FOR AN INTEGRATED APPROACH: POST- CONVENTION FRAMEWORK

- Encourage state parties to INTRLINK multiple cultural conventions
- Encourage rewriting of the nominations to elaborate values or criteria with possible cross-referencing to related inscriptions.
- Inscription is NOT the only way to preserve heritage, so the interlinkages need not wait for inscription, and
- Pursue heritage in a holistic manner rather than piecemeal manner, from our discourse to practice, to recognition including the UNESCO inscriptions,
- Perhaps high time for an umbrella framework to interlink the inscriptions?

Moreover, many individual professionals have already begun to work with both 1972 and 2003 conventions. Hence, it would not be a new and far fetched argument to say that we should work together with multiple conventions, and inscribe heritage in interconnected ways and plan for an integrated management systems. But this requires our state machineries and professional expertise to be able to perceive heritage in integrated ways, so that the different conventions could be used simultaneously. How is the key question for us to ponder, and we wish to conclude this presentation by sharing some thoughts on how such an integration can happen:

Encourage state parties to ratify all cultural conventions in a package if they have not already done so.

Encourage rewriting of the nominations to elaborate values or criteria with possible cross-referencing to what has been already articulated in related conventions and nominated sites or elements.

Require the state of conservation reports and management plans or safeguarding plans to acknowledge and cross-reference mechanisms under the other convention, and systems adopted therein, and

Have a long term goal and action plan to integrate the official heritage systems to

align to a holistic perception of heritage that in most cases the communities would already have historically and traditionally.

Use the above spirit and capacity building and education of professionals and institutions working in diverse sectors of heritage, so as to create synergies across them in order to achieve efficient heritage management for sustainable development.

More importantly, the state parties or communities or any stakeholder need NOT think that inscribing a heritage in one of the UNESCO conventions is the only way to recognize and protect them. Heritage may be recognized, promoted and protected without having to nominate in any of these lists. Neither all heritage can be nominated into these global inscription systems, nor can the mere inscription ensure its protection or promotion. The onus of the convention and heritage management lies with the communities and the local management systems, and NOT necessarily with UNESCO inscriptions alone.

THANK YOU.

Public Perceptions of UNESCO Inscribed Heritages: A Call for Integrated Framework

THANK YOU!!!

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NEPAL

* Professor, Centre for Heritage Management, Ahmedabad University, India

** Researcher / Mentor: Contextual Learning Lab (<https://contextuallearninglab.org/>)



Inscribed Heritage Conference

Topic Session II : Heritage Policy

Synergization of 1972 and 2003 Conventions: Perspective from a
World Heritage Site Manager

Ming Chee Ang with Siew Jing Ting

- General Manager of George Town World Heritage Incorporated



ANDONG CITY

United Nations Educational, Scientific and Cultural Organization

Regional Committee for Asia-Pacific (MOWCAP)

United Nations Educational, Scientific and Cultural Organization

Melaka & George Town Historic Cities of the Straits of Malacca

GEORGE TOWN WORLD HERITAGE INCORPORATED

International Conference for UNESCO Inscribed Heritage, Hahoe Folk Village in Andong

16-18 October 2024 | Andong, Republic of Korea

Synergization of 1972 and 2003 Conventions: Perspective from a World Heritage Site Manager

Dr. ANG Ming Chee & Ms TING Siew Jing

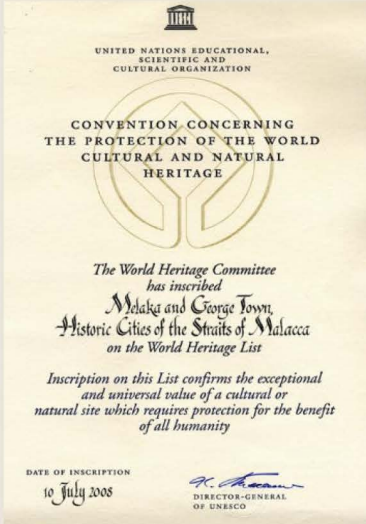


George Town World Heritage Incorporated, Malaysia

17 October 2024


George Town Heritage City as UNESCO World Heritage Site

“Melaka And George Town: Historic Cities of The Straits of Malacca”

7 July 2008


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Contents


- George Town Historic City as UNESCO World Heritage Site
- GTWHI as the Site Manager
- Synergizing the 1972 and 2003 Conventions
- Holistic management strategies
 - Community-based projects
 - Heritage in life and livelihood
- Global Movement by the Site Managers
 - George Town Declaration
 - World Heritage Site Managers Global Network
- Way Forward

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Statements of OUV: Criterion II

Melaka and George Town represent exceptional examples of **multi-cultural trading towns** in East and Southeast Asia, forged from the mercantile and exchanges of Malay, Chinese, and Indian cultures and three successive European colonial powers for almost 500 years, each with its **imprints on the architecture and urban form, technology and monumental art**. Both towns show **different stages of development** and the **successive changes** over a long span of time and are thus complementary.



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Statements of OUV: Criterion III

Melaka and George Town are **living testimony** to the multi-cultural heritage and tradition of Asia, and European colonial influences. This **multi-cultural tangible and intangible heritage** is expressed in the great variety of religious buildings of different faiths, ethnic quarters, the many languages, worship and religious festivals, dances, costumes, art and music, food, and daily life.

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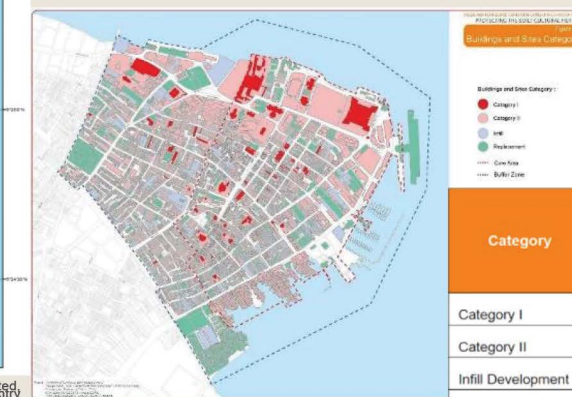


Map of George Town Heritage City

Property 112 Ha. (43%)
Buffer 150 Ha. (57%)
Land Area 262 Ha.



Map published by George Town World Heritage Incorporated
Malaysia, 2022. Base map provided by the town and Geodetic
System Centre, Malaysia.



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Statements of OUV: Criterion IV

Melaka and George Town reflect a mixture of influences which have created a **unique architecture, culture and townscape** without parallel anywhere in East and South Asia. In particular, they demonstrate an exceptional **range of shophouses and townhouses**. These buildings show many different types and stages of development of the building type, some originating in the Dutch or Portuguese periods.

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World Heritage System under the 1972 Convention

State Parties
193
(as of 31 Jan 2017)

Site Managers

World Heritage Centre



Advisory Bodies



GENERAL
ASSEMBLY
of States Parties
to the World Heritage
Convention

WORLD HERITAGE
COMMITTEE
representatives from 21 of the States
Parties to the Convention elected by
their General Assembly.

Civil Society

The Operational Guidelines

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George Town World Heritage Incorporated (GTWHI)

- Site Manager for George Town Heritage City.
- Owned by the State Government of Penang.
- Manage, safeguard and promote the UNESCO World Heritage Site.
- Office located within World Heritage Site.
- 40 positions.
- About 60 projects annually.



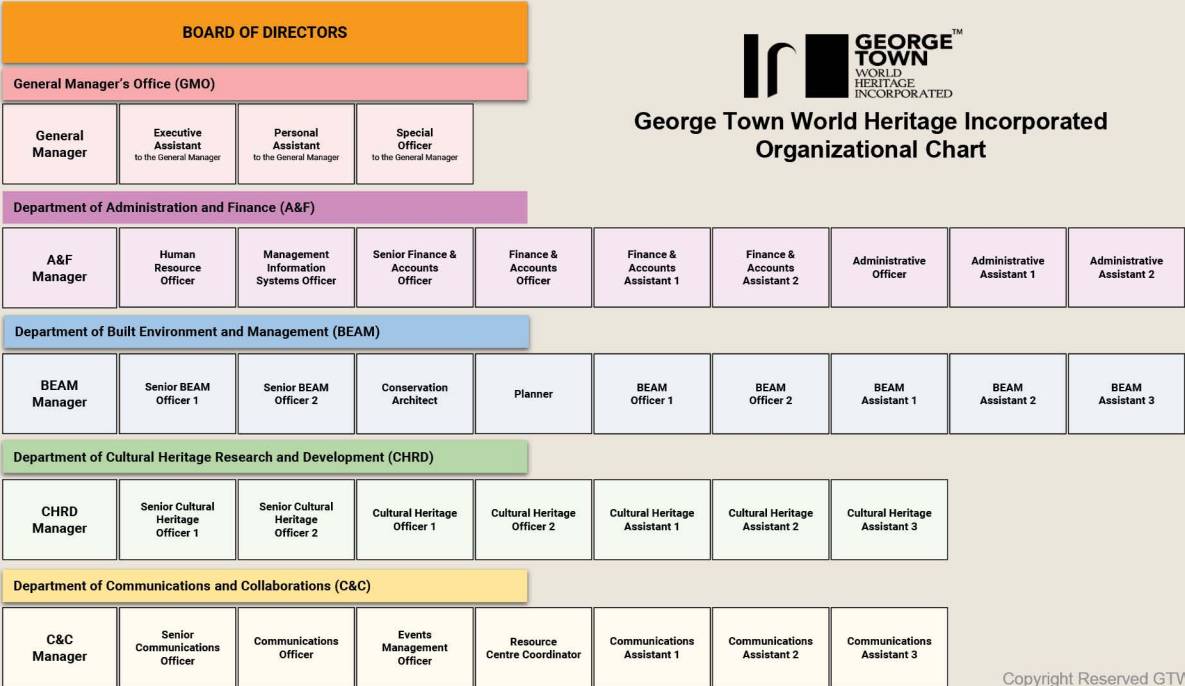
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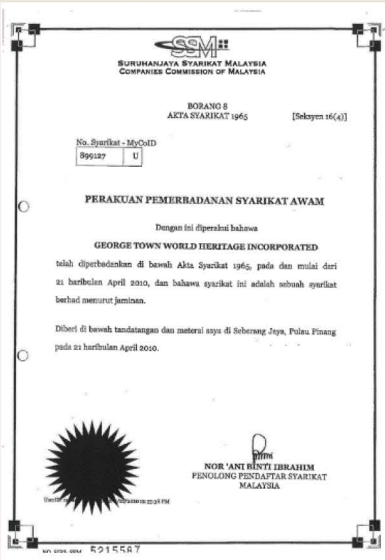


George Town World Heritage Incorporated Organizational Chart



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- 21 April 2010
- Company Limited by Guarantee, Companies Act 1965



BOARD OF DIRECTORS

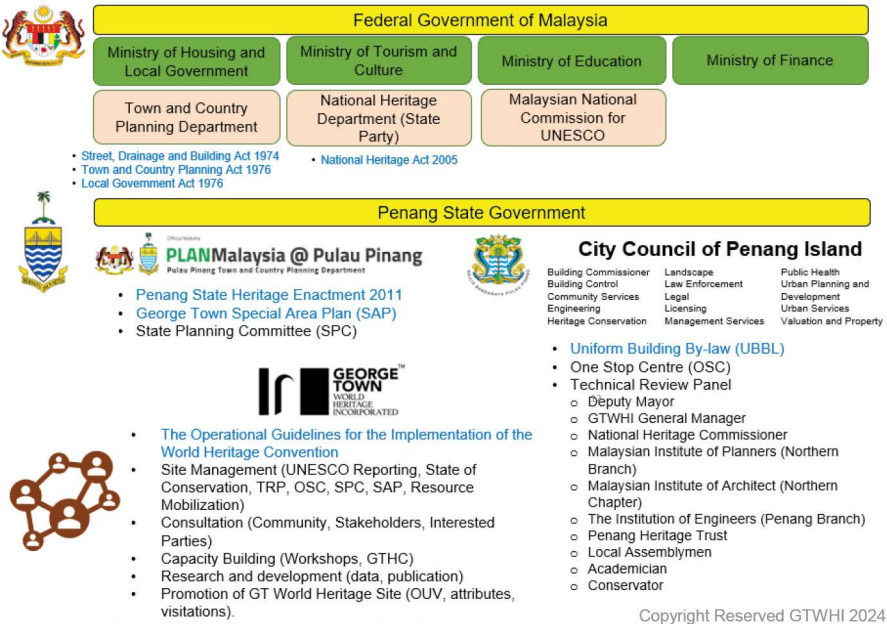
George Town World Heritage Incorporated is governed by a Board of Directors chaired by the Chief Minister of Penang. Meetings are held with the board every quarter of the year to provide updates and obtain approval for decisions on the management of the George Town UNESCO World Heritage Site.



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World Heritage Site Management in Malaysia



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Holistic Management Strategies



1. **Build trust** and invite collaboration
2. **Listen** to the underlying issues
3. **Respect** that heritage is part of life and livelihood of local community
4. **Speak** in a language that human can understand
5. **Share** a common cause → the shared identity + for the future generation

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CONSERVATION MANAGEMENT PLAN (CMP)

George Town Historic Cities of the Straits of Malacca Special Area Plan

Buildings to be conserved shall be retained, restored or preserved in accordance with the George Town Special Area Plan.

Gazetted on 1 September 2016
 *The SAP is currently being revised.

Available HERE!

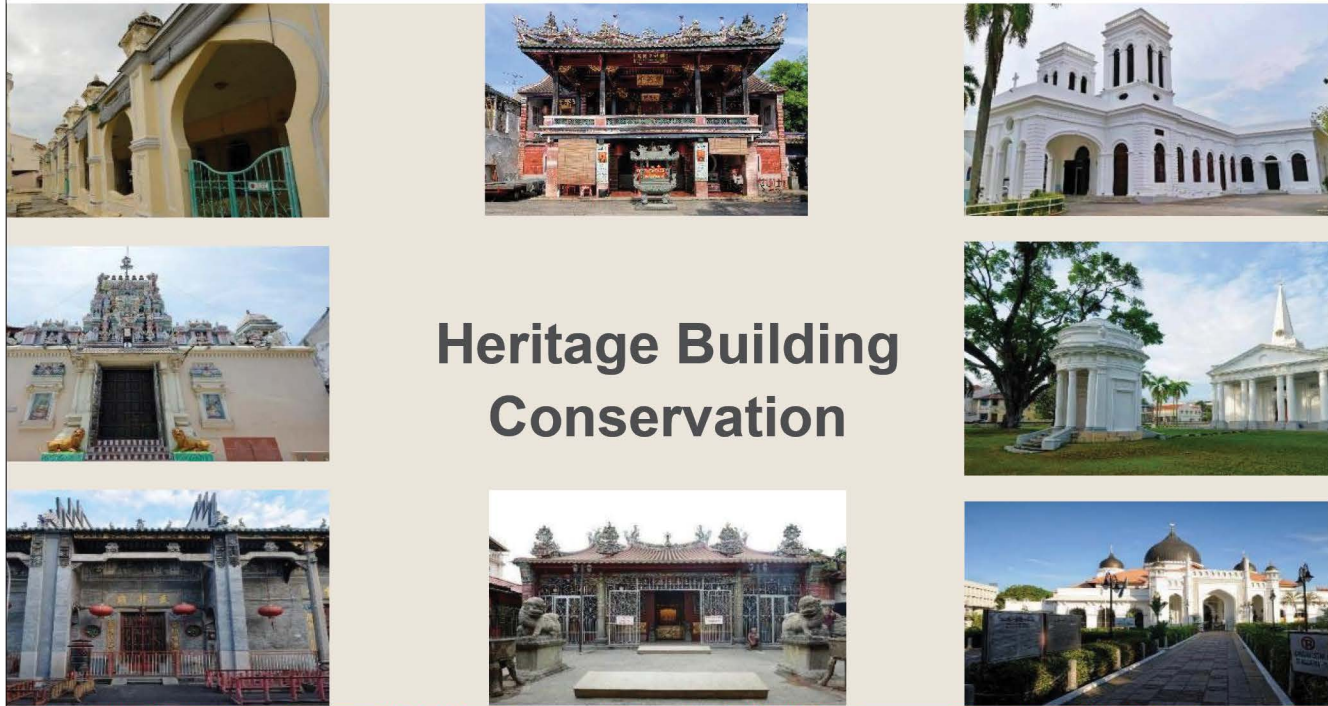


(https://gtwhi.com.my/wp-content/uploads/2023/05/Special-Area-Plan_WHSGT_20160109.pdf)

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Heritage Building Conservation



	LIME	CLAY	Early "Penang" Style	"Southern Chinese" Eclectic Style	Early "Straits" Eclectic Style	Late "Straits" Eclectic Style	Art Deco Style	Early Modernism Style	TIMBER	STONE
	Kapur 石灰 / 石灰	Tanjah 土瓦	1790s-1850s	1840s-1900s	1890s-1910s	1910s-1940s	1930s-1950s	1950s-1970s		
Description			Physical Appearance - 1 storey - simple facade - colour in fashion: light indigo blue, ochre, white	Physical Appearance - 1-2 storey - decorative facade - colour in fashion: light indigo blue, ochre, white	Physical Appearance - 2-3 storey - decorative facade - colour in fashion: light indigo blue, ochre, white	Physical Appearance - 2-3 storey - decorative facade - colour in fashion: light indigo blue, ochre, white, light green	Physical Appearance - 2-3 storey - decorative facade - colour in fashion: grey of Shanghai plaster walls	Physical Appearance - 2-3 storey - simple and clean facade designs - colour in fashion: white		
Building Materials			- Timber - Clay bricks - Lime	- Timber - Clay bricks - Lime	- Timber - Clay bricks - Lime	- Timber - Clay bricks - Lime	- Timber - Clay bricks - reinforced concrete - glass	- clay bricks - reinforced concrete - glass		
Shophouse Typology			1790s	1840s	1890s	1910s	1930s	1950s		
Timeline			Early "Penang" Style (1790s-1850s)	"Southern Chinese" Eclectic Style (1840s-1900s)	Early "Straits" Eclectic Style (1890s-1910)	Late "Straits" Eclectic Style (1910s-1940s)	Art Deco Style (1930s-1950s)	Early Modernism Style (1950s-1970s)		

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BULETIN MUTIARA

Historic moment as George Town, Melaka Unesco World Heritage Sites receive RM25 million funding each

乔治市世遗区古迹建筑 可申请最多20万维修奖掖

【檳城8日讯】乔治市世遗区古迹建筑维修奖掖计划已开放申请。第一类古迹建筑单位可申请最多20万令吉，每个第二类古迹建筑单位的申请上限是5万令吉。

乔治市世遗区古迹建筑维修奖掖计划已开放申请。第一类古迹建筑单位可申请最多20万令吉，每个第二类古迹建筑单位的申请上限是5万令吉。

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Empowering the Youth and Next Generations

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Heritage in Life of Local Community

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Global Movement by the Site Managers

United Nations Educational, Scientific and Cultural Organization

Malaka & George Town Historic Cities of the Straits of Malacca

GEORGE TOWN WORLD HERITAGE INCORPORATED

We Are Site Managers International Symposium
George Town, Penang, Malaysia
1-5 March 2024

SITE MANAGERS

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We Are Site Managers
International Symposium
George Town, Penang, Malaysia
1-5 March 2024

1-5 March 2024

5	days	130	participants	28	properties
20	sessions	37	countries	2	tentative
48	speakers	35	partners	27	cultural
15	moderators			3	natural

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George Town Declaration

- Currently available in 11 languages
 - English (main document)
 - Arabic
 - Bahasa Indonesia
 - Bahasa Malaysia
 - Chinese (Simplified, China)
 - Chinese (Simplified, Malaysia)
 - Czech
 - French
 - Japanese
 - Sindhi
 - Spanish
 - Translate it into your local language (please acknowledge who translated it, and who to contact for rectification) → send a copy to secretariat@gtwhi.com.my
 - Please attach the English version as the main reference
 - Please invite adoption from your stakeholders
- Scan Here!**



(<https://gtwhi.com.my/we-are-site-managers-international-symposium/>)

Scan Here!



(<https://gtwhi.com.my/we-are-site-managers-international-symposium/>)

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We Are Site Managers
International Symposium
1-5 March 2024 @ George Town, Penang, Ma

1-5 March 2024 @ George Town, Penang, Malaysia



SPEAKERS AND MODERATORS



Photo credit: GTWH



We Are Site Managers International Symposium
1-5 March 2024 @ George Town, Penang, Malaysia

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World Heritage Site Managers Global Network

- Site Managers Database (PIC, properties, contacts)
- Collective action by the Site Managers for the Site Managers
- Sharing of information
- Current phase → on voluntary basis
- National → Regional → Global
- Potentially grow into a more formal entity
- GTWHI as secretariat for the Network

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Way Forward

Join the Site Managers' Global Movement

Safeguard Heritage for the Future Generation

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GEORGETOWN

WORLD HERITAGE INCORPORATED

United Nations Educational, Scientific and Cultural Organization

United Nations

Malacca & George Town

Historic Cities of the Straits of Malacca

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Historic Cities of the Straits of Malacca

GEORGETOWN

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Thank you Terima Kasih 謝謝 நன்றி

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Inscribed Heritage Conference

Topic Session II : Heritage Policy

Documentary Heritage Treasures and Overview from Africa

Misako Ito

- UNESCO Africa Regional Advisor for Communication and Information

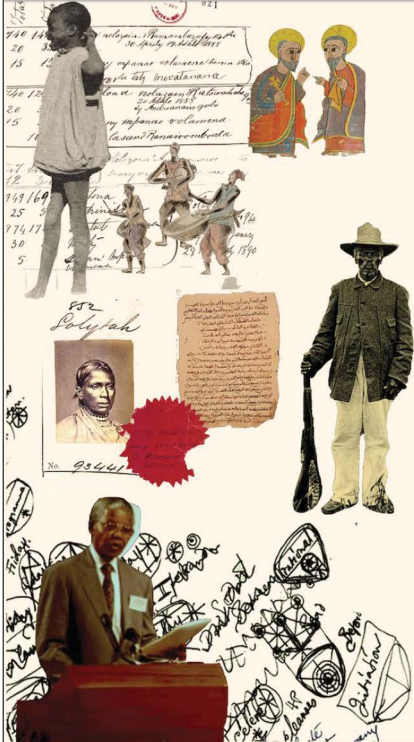



Memory of the World

Documentary Heritage Treasures of Africa

International Conference for UNESCO Inscribed Heritage: Hahoe Folk Village in Andong

16-18 October 2024, Andong, Republic of Korea






The International MoW Register

- ▶ The **Memory of the World International Register** began in 1997. New inscriptions are added every two years, are listed on the UNESCO website.
- ▶ The Memory of the World (MoW) Register lists documentary heritage which has been endorsed as corresponding to the selection criteria of **world significance and outstanding universal value**.

Inscription on the Register publicly affirms the:

- **significance** of the documentary heritage
- makes it better **known**
- allows for **greater access** to it

thereby facilitating research, education, entertainment, and preservation over time.






Memory of the World – Documentary Heritage Treasures of Africa

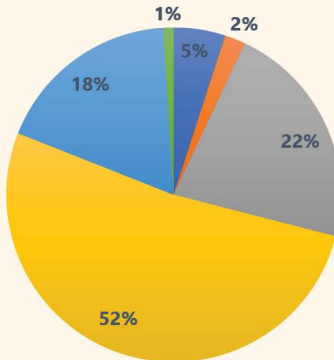


- ▶ **First regional publication** that introduces the 26 documentary heritage inscriptions from Africa on the UNESCO International Memory of the World (MoW) Register up to 2023.
- ▶ **Informative descriptions and high-quality images** bring the inscriptions to life.
- ▶ **Available** both in French and English.



Global representation of the International MoW Register


Percentage of Documentary Heritage on the International Register per Region



Region	Percentage
Africa	1%
Arab States	5%
Asia and the Pacific	22%
Europe and North America	52%
Latin America and the Caribbean	18%

Africa accounts for only 5% of the 494 world's documentary heritage inscriptions.

Only **19 countries** in Africa have established National Memory of the World Committees



Overview of the Publication

09 FOREWORD Toufik Jaber Assistant Director General for Communication and Information, UNESCO	17 ETHIOPIA Treasures from National Archives and Library Organizations	33 MAURITIUS The Archival Collections on the Slave Trade and Slavery Records in Mauritius (1721-1897)	45 SENEGAL Collection of Old Postcards from French West Africa	53 SOUTH AFRICA Liberation Struggle Living Archive Collection	Joint Inscriptions	67 AFRICA Christopher Okigbo Collection	
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The publication covers documentary heritage from 14 countries out of 48 countries in Africa

Records of the French Occupation of Mauritius

National Archives Department of Mauritius

Records of the French Occupation of Mauritius

MAURITIUS
YEAR OF INSCRIPTION: 1997
IMAGE COPYRIGHT: NATIONAL ARCHIVES DEPARTMENT OF MAURITIUS

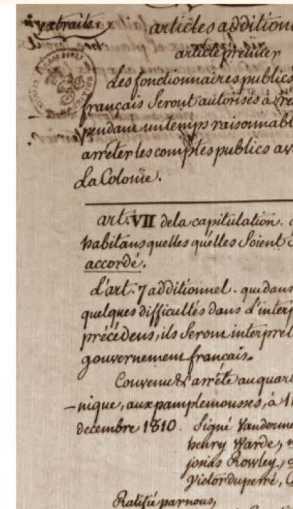
FRENCH occupation in Mauritius began in 1721, when the French East India Company took over the island—abandoned by the Dutch after several unsuccessful attempts at colonization—and renamed it Île de France. African slaves were brought to the island, where the French established sugarcane as the main cash crop. During French colonial rule, slaves accounted for more than 80 per cent of the island's population, largely brought over from Madagascar and the western and south-eastern coasts of Africa. Later, Anglo-French warfare at the beginning of the nineteenth century led to British capture and subsequently sovereignty of the island.

the documents also shed light on matters relating to the slave trade, such as the treatment of slaves, statistics relating to the population of slaves and marriage between them, and events leading up to eventual abolition in 1835.

THREAT
The National Archives Department is not purpose-built and lacks environmental controls for document preservation. Fluctuating temperature and humidity levels speed up material deterioration. Preventive conservation management efforts have been undertaken.


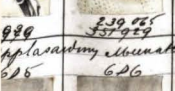

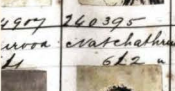

REPOSITORY
The documents are held at the National Archives Department.

ACCESS
The documents are accessible to users for consultation at the Archives. Digitization of the oldest and most damaged documents is underway and will soon be accessible online. The documents are in French.



Records of Indentured Immigration

National Archives Department of Mauritius, Mahatma Gandhi Institute

DOCUMENTARY HERITAGE TREASURES OF AFRICA

Records of Indentured Immigration

MAURITIUS
YEAR OF INSCRIPTION: 2015
IMAGE COPYRIGHT: NATIONAL ARCHIVES DEPARTMENT OF MAURITIUS, MAHATMA GANDHI INSTITUTE

In 1834, the British Government selected the island of Mauritius to be the first site for what is called as the "Great Experiment", which aimed to determine the viability of a new system of "free" labour to replace slavery. Close to half a million people from India, China, Madagascar, Southeast Asia and other parts of Africa were moved to the colony as indentured labourers. When the experiment yielded positive results, it was replicated by other colonies around the world. These diasporic flows would result in significant social, political and cultural transformations of communities around the globe.

ABOUT THE DOCUMENTS
While most of the Records of Indentured Immigration originate from Mauritius, a few are from England, India and other British colonies. They document the establishment and management of Aspinwall Ghats, the first immigration depot outside India for the processing of immigrants. Built in 1849, the

buildings of Aspinwall Ghats are a symbolic site of memory for millions of descendants whose families left their countries of origin to work in foreign lands. It is also inscribed in the UNESCO register for World Cultural Heritage.

On November 2 every year, Mauritius commemorates the arrival of indentured labourers with a public holiday. Citizens assemble in the Aspinwall Ghats to perform prayers and pay homage to their indentured ancestors. The contents of the commemoration are based on information contained within the Records of Indentured Immigration, which provides the historical information necessary for present-day Mauritians to understand and trace their origins.

ROYAL COMMISSION OF ENQUIRY INTO THE CONDITION OF THE INDIAN IMMIGRANTS

Old Immigrant's Ticket

THREAT
The documents are under threat of deterioration due to the age, acidity and quality of the paper, as well as other biological factors like mould.

REPOSITORY
The records on Indentured Immigration covering the period 1834 to the 1930s are housed at three institutions: The National Archives Department (NAD), the National Library and the Mahatma Gandhi Institute (MGI).

ACCESS
The documents are accessible to the public at both the National Archives Department and the National Library. At the Mahatma Gandhi Institute, permission is granted to research scholars who wish to consult the documents for research purposes after submission of an official letter from their respective institutions containing detailed descriptions of their research. Efforts to digitize deteriorating newspapers are underway. The documents are in English.

Royal Archives (1824-1897)

National Archives of Madagascar



DOCUMENTARY HERITAGE TREASURES OF AFRICA

Royal Archives (1824-1897)

MADAGASCAR
YEAR OF INSCRIPTION: 2009
IMAGE COPYRIGHT: NATIONAL ARCHIVES OF MADAGASCAR

THE nineteenth century was a watershed moment in Madagascar's history as the starting point for the birth of the Kingdom of Madagascar and the country's entry into the modern era. The unification of the Merina kingdom at the end of the eighteenth century meant that a single authority was exercised over the whole territory for the first time. Later, the crown would become increasingly symbolic and its prerogatives gradually taken over by the Hova order, represented by the Prime Minister who held full executive authority. Culturally, the century witnessed growing western influence through language, the spread of Christianity, education and later political control.

ABOUT THE DOCUMENTS

Madagascar's royal archives bear witness to events from 1824 to 1896, from the adoption of the Latin alphabet by King Radama I to the proclamation of France's 1896 law of Annexation. The language used in the documents is mostly Malagasy, though French, English, Italian and German are also present. They provide a glimpse into the fascinating inner world of Madagascar's



Portrait of Prime Minister Rabibisoahery (1864-1895). Digitized by the British Library Endangered Archives Programme.

The Letter Journals of Hendrik Witbooi

National Archives of Namibia

NAMIBIA
YEAR OF INSCRIPTION: 2005
IMAGE COPYRIGHT: THE NATIONAL ARCHIVES OF NAMIBIA



■ Cover of Hendrik Witbooi's letter journals.

HENDRIK WITBOOI (1835-1905), also known as Ntsebe or Gobenab, was a traditional leader in Namibia. Between 1884 and 1894, he resisted German advances aimed at gaining colonial control of Namibia by attempting to forge a united front against the conclusion of a "protection treaty". Witbooi's letter journals are a rare original written source on the politics, diplomacy, philosophy of an African leader facing the advent of European colonialism.

ABOUT THE DOCUMENTS

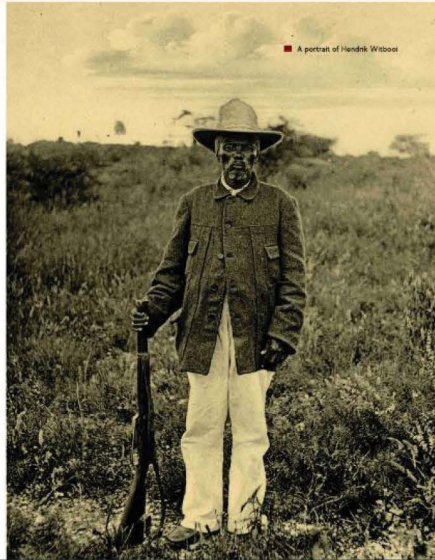
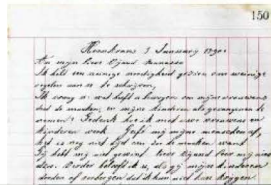
The archives consist of four (possibly more) books, in which Witbooi and his scribes entered incoming and outgoing diplomatic and administrative correspondence, treaties and proclamations. Written in Cape Dutch, lingua franca of diplomatic correspondence in 19th century Namibia, they document not only African attitudes towards the encroaching colonial powers, but also insights into the

THREAT
The documents are in good condition. However, the spine of the binding of journal 1 is slightly damaged and requires restoration. There are no identified threats to their condition.

REPOSITORY
The papers are stored at the National Archives of Namibia, Windhoek.

ACCESS
Digital copies are available to the public but access to the original papers is restricted for reasons of preservation. They are available on request for viewing only if a strong motivation is submitted. The documents are in German, though there is a partially translated English publication of the Hendrik Witbooi papers by Annemarie Heywood and Eben Mashego. A complete transcription, new scholarly translation and a critical digital edition are planned.

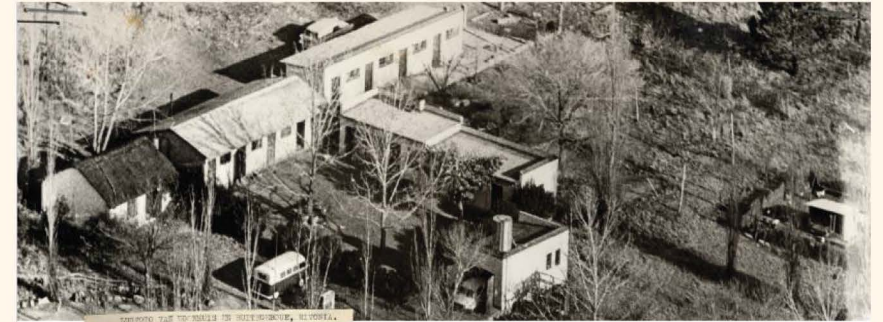
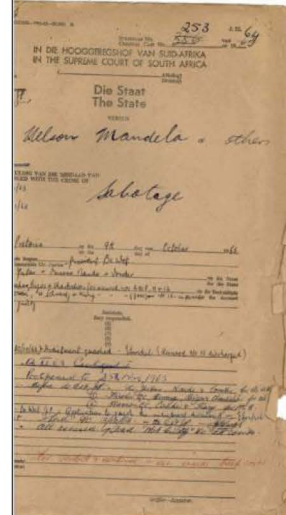
■ Documents in the books are handwritten in German.



■ A portrait of Hendrik Witbooi

Criminal Court Case No. 253/1963 (State Versus N Mandela and Others)

National Archives and Records Service of South Africa



■ Aerial view of residential house and outbuildings, Rivonia.

Criminal Court Case No. 253/1963 (State Versus N Mandela and Others)

SOUTH AFRICA
YEAR OF INSCRIPTION: 2007
IMAGE COPYRIGHT: NATIONAL ARCHIVES AND RECORDS SERVICE OF SOUTH AFRICA

"I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and achieve. But if needs be, it is an ideal for which I am prepared to die."

■ NELSON MANDELA, at the Rivonia Trial of 1963.

William Ponty School Collection of Papers

Institut Fondamental d'Afrique Noire Cheikh Anta Diop

William Ponty School Collection of Papers



■ 'Musical Instruments', by Male Baba.

SENEGAL
YEAR OF INSCRIPTION: 2015
IMAGE COPYRIGHT: INSTITUT FONDAMENTAL D'AFRIQUE NOIRE CHEIKH ANTA DIOP (JEAN CHA A. DIOP)

In 1903, a Teacher Training College was created in Saint Louis, Senegal, to train school teachers for French West Africa. The school, attached to the General Government, was called William Ponty School. In 1933, it became an African education centre. During the summer holidays, students, teacher trainees, doctors and administrative officers were tasked with conducting practice field surveys and preparing documentaries on the history, folklore and traditions of Africa.

These research works were presented in their final year of study in the form of dissertations. In assigning this "holiday homework", the William Ponty School hoped to enhance students' skills through research, drafting, and the selection of useful information. This method of engaging students in their socio-cultural environment constituted an important stepping stone in the long chain of teaching innovations introduced into the education system of the colonial era.



■ 'The Animals of the Bush around Bobo Dioulassa', by Diallo Tiemko

Archives of the Dutch East India Company

Western Cape Archives and Records Service



■ Estate accounts of the former slave Angela van Bengalen.

Archives of the Dutch East India Company

SOUTH AFRICA, THE NETHERLANDS, INDIA, INDONESIA AND SRI LANKA
YEAR OF INSCRIPTION: 2003
IMAGE COPYRIGHT: WESTERN CAPE ARCHIVES AND RECORDS SERVICE

The Dutch East India Company, or Vereenigde Oostindische Compagnie (VOC), was founded in 1602 and liquidated in 1795. It was the largest of the early modern European trading companies operating in Asia. Under its mandate, it possessed the authority to conduct trade, erect fortifications, appoint governors, keep a standing army, and conclude treaties in its name in the trade zone between South Africa and Southeast Asia. The VOC's presence in and around Southeast Asia resulted not only in warehouses packed with spices, textiles, porcelain and silk, but also in shiploads of documents. Most of the papers found in VOC archives were produced by locally stationed company officials, but much was also produced by the people with whom they interacted: kings and noblemen, traders and middlemen, shippers and harbour masters.

About 25 million pages of VOC records have survived in repositories in Jakarta, Colombo, Chennai, Cape Town, and The Hague. Data on the political, economic, cultural, religious, and social circumstances over broad areas of Asia and Africa in the seventeenth and eighteenth centuries circulated between hundreds of VOC officials around the world. Some notable examples include descriptions of various peoples of southern Africa like the Khoikhoi and San, information on the Arabian seas, the slave trade of Mozambique, as well as the only major surviving record of early Taiwan, which describes in detail the original Austronesian society and the early Chinese settlements of the seventeenth century.



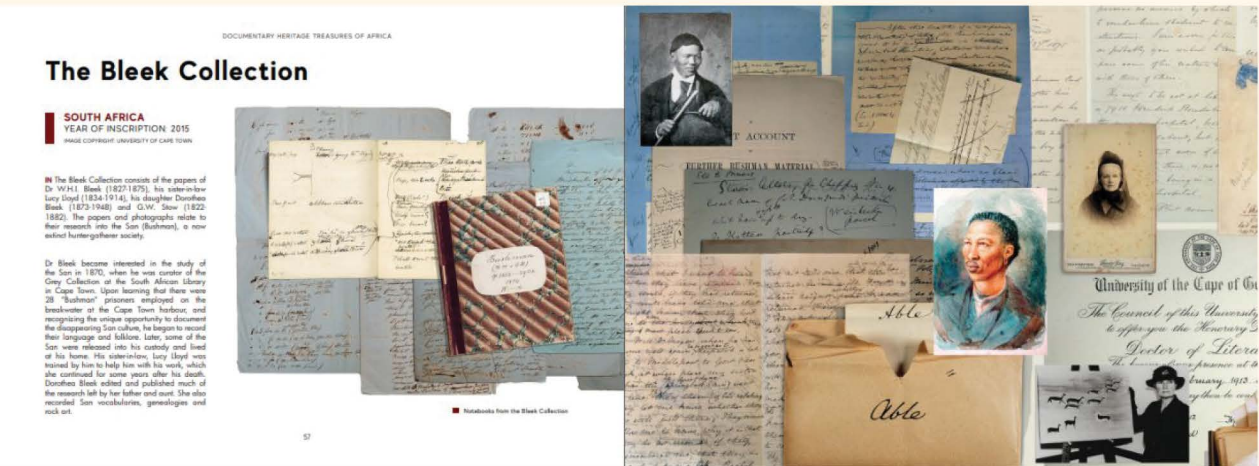
Inspirational historical women figures

- ▶ **Women are to often forgotten** despite their fundamental role in making history.
- ▶ The publication presents the **story of three women** which moved the lines defining traditional gender roles:
 - **Lucy Loyd and Dorethea Bleek** in “The bleek collection” from South Africa
 - **Nehanda** in “Nehanda and Kaguvi mediums’ judgement dockets (April 1897)” from Zimbabwe

Nehanda and Kaguvi mediums’ judgement dockets (April 1897) National Archives of Zimbabwe



The Bleek Collection University of Cape town



Custodians of the documentary heritage and contributors to the publication

CONTRIBUTORS & CREDITS

ANGOLA Arquivo Nacional de Angola BELGIUM Christophe Okigbo Foundation BENIN Directorate of the National Archives BRAZIL Arquivo Nacional BURKINA FASO ATD Quart Monde Burkina Faso GHANA Public Records and Archives Ministry of Arts and Culture National Archives Department GUAYANA Walter Rodney Archives ETHIOPIA National Archives and Library Organization of Ethiopia FRANCE The Joseph Wresinski Memory and Research Center INDIA Tamil Nadu Archives INDONESIA Arsip Nasional Republik Indonesia	MADAGASCAR Department of National Archives MALI Ahmed Baba Institute of Higher Learning and Islamic Research in Timbuktu Mamma HADARA Library Savoungende et Valorisation des Manuscrits pour la Defense de la Culture MAURITIUS Aparavasi Chat Trust Fund Centre Pire Laval Mahatma Gandhi Institute Ministry of Arts and Culture National Archives Department National Library NAMIBIA National Archives of Namibia NETHERLANDS National Archief NETHERLANDS ANTILLES Archivo Nashonal NIGERIA Waziri Junaidi History and Culture Bureau PORTUGAL Arquivo Historico Ultramarino Instituto de Investigacao Cientifica Tropical SENEGAL Archives du Senegal Teachers of Senegal Institut Fondamental d'Afrique Noire Cheikh Anta DIOP SOUTH AFRICA Craig Matthew (Data Productions) Centre for Humanities Research at the University of Western Cape Digital Imaging South Africa at the University of KwaZulu Natal National Archives and Records Service of South Africa South African Library University of Cape Town Western Cape Archives and Records Service SRI LANKA Department of National Archives of Sri Lanka SURINAME National Archief Suriname	UNITED KINGDOM British Library National Archives UNITED REPUBLIC OF TANZANIA Tanzania National Archives Zanzibar National Archives UNITED STATES OF AMERICA Albany County Hall of Records Municipal Archives New York New York State Archives
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UNESCO Nairobi was created in 1965 to serve as a regional hub for [Science, Technology and Innovation \(STI\)](#) in Sub-Saharan Africa. Since UNESCO reformed the field network in 2011, the office covers are: Comoros, Djibouti, Ethiopia, Eritrea, Kenya, Madagascar, Mauritius, Rwanda, Seychelles, Tanzania, Somalia, South Sudan and Uganda.

In addition, UNESCO Nairobi host and coordinate the [Intergovernmental Oceanographic Commission \(IOC\)](#), the [Intergovernmental Council of the International Hydrological Programme \(IHP\)](#) and [The Programme on Man and the Biosphere \(MAB\)](#) to enhance its capacity to deliver intellectual and humanist response to globalization and emergencies, and with the extraction and transfer of knowledge needed to influence sustainable development of a member state's legal, policy and implementation frameworks.

More about usCheck out our action themes

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Inscribed Heritage Conference


Topic Session II : Heritage Policy

Archive, repertoire and 'save as'...

Beyond path dependencies in framing heritage policies and
practices in the 21st century

Marc Jacobs

- Professor of University of Antwerp, Belgium



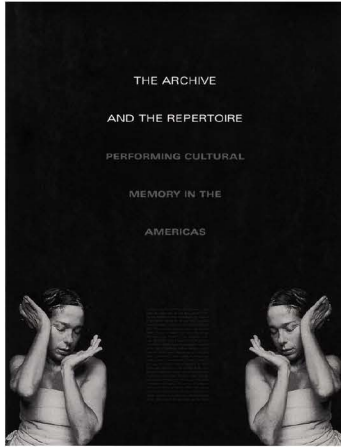

Archive, repertoire and ‘save as’...

Beyond path dependenc(i)e(s) in framing heritage policies and practices in the 21st century

Marc Jacobs
University Antwerp
Vrije Universiteit Brussel, UNESCO Chair on critical heritage studies and the safeguarding of intangible heritage

1

A memorable model (Diana Taylor)

Diana Taylor, "Save As..."

PDF of Diana Taylor's Imagining America 2010 keynote address:
Diana Taylor, "Save As... Knowledge and Transmission in the Age of Digital Technologies"
<https://www.youtube.com/watch?v=xGurF1Rfj0U>

3

Three approaches / contributions

A memorable model
(D. Taylor)

Lessons from designing an encompassing academic heritage master's programme in the 2020s

The MOW/2015 Recommendation in the Mondiacult 2022 Declaration: forgotten?

2

"Archival" memory exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs, all those items supposedly resistant to change. Archive, from the Greek, etymologically refers to "a public building," "a place where records are kept." From arkhe, it also means a beginning, the first place, the government (...) the archival, from the beginning, sustains power (...) archival memory succeeds in separating the source of "knowledge" from the knower-in time and/or space-leads (...) What changes over time is the value, relevance, or meaning of the archive, how the items it contains get interpreted, even embodied."



"The repertoire, on the other hand, enacts embodied memory: performances, gestures, orality, movement, dance, singing-in short, all those acts usually thought of as ephemeral, nonreproducible knowledge. Repertoire, etymologically "a treasury, an inventory," also allows for individual agency (...) The repertoire requires **presence**: people participate in the production and reproduction of knowledge by "being there," being a part of the transmission. As opposed to the supposedly stable objects in the archive, the actions that are the repertoire do not remain the same"

save as...(Diana Taylor on "digital")

4

PLACES/THINGS



EMBODIED



SAVE AS...

5

Redesigned and updated programme

From the academic year 2022-2023 onwards, the two year master in heritage studies at the University of Antwerp is thoroughly redesigned and updated.

The combination of the quotes below from recent European policy texts can give a first impression of where we are heading and what we are doing.

Quotes from the preamble of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 2005:

- 'Recognizing the need to put people and human values at the center of an enlarged and cross-disciplinary concept of cultural heritage ...'
- 'Emphasizing the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society ...'
- 'Convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage ...'
- 'Convinced of the soundness of the principle of heritage policies and educational initiatives which treat all cultural heritages equitably ...'



<https://www.uantwerpen.be/en/study/programmes/all-programmes/master-heritage-studies/>

7

Three approaches / contributions

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Mondiacult 2022
Declaration: forgotten?

6

Quote from the Council of the European Union, 2014:

- 'Cultural heritage consists of the resources inherited from the past in all forms and aspects - tangible, intangible and digital (born digital and digitized), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. It originates from the interaction between people and places through time and it is constantly evolving. These resources are of great value to society from a cultural, environmental, social and economic point of view and thus their sustainable management constitutes a strategic choice for the 21st century.' (Council of the European Union, 2014)

When considering and further developing these contemporary insights, **it is easy to understand why and how the programme is changed.** In the first master year a general introduction to the broad heritage paradigm is offered. In the second year (from 2023-2024 onwards) students can obtain the **degree of master in science in heritage studies** and they are able to opt for the **following majors**:

1. Nature and Landscapes
2. Built Heritage
3. Archaeological Heritage
4. Museum Studies
5. Archives
6. (Heritage) Libraries
7. Safeguarding intangible heritage and ethnology
8. Digital heritage
9. Heritage and Policy
10. Conservation-restoration of complex objects



8

Model Path Part 1

60 ECTS-credits

Heritage Paradigm and Frames 15 ECTS-credits	Heritage Domains 18 ECTS-credits
Heritage: Global and European Frames 3 ECTS-credits 1E SEM Lecturer(s): Marc Jacobs	Built Heritage 3 ECTS-credits 1E SEM Lecturer(s): Yonca Erkan
Heritage: Genealogies and Precursors 3 ECTS-credits 1E SEM Lecturer(s): Marc Jacobs	Heritage: Landscapes 3 ECTS-credits 1E SEM Lecturer(s): Niels Dabaut
Heritage: Policy and Legal Aspects 3 ECTS-credits 2E SEM Lecturer(s): Gregory Vercauteren	Museums, Archives and Libraries: Collections and Memory Institutions 6 ECTS-credits 1E SEM Lecturer(s): Ulrike Müller
Heritage: Critical Studies 3 ECTS-credits 2E SEM Lecturer(s): Marc Jacobs	Intangible Heritage 3 ECTS-credits 1E SEM Lecturer(s): Sophie Elpers
Heritage: Climate and Sustainability 3 ECTS-credits 2E SEM Lecturer(s): Tim De Kock	Digital Heritage 3 ECTS-credits 1E SEM Lecturer(s): Piraye Hacigüzzeller

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2005 Convention on Protection and Promotion of the Diversity of Cultural Expressions

2003 Convention on Safeguarding of the Intangible Cultural Heritage

2001 Convention on Protection of the Underwater Cultural Heritage

1972 Convention Protection of the World Cultural and Natural Heritage

1970 Convention on Fighting Against the Illicit Trafficking of Cultural Property

1954 Convention on Protection of Cultural Property in the Event of Armed Conflict (1st Protocol and 2nd Protocol)

"Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form" (UNESCO, 2015)

"Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society" (UNESCO, 2015)

Eighteenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

Registration Preliminary list of participants Accreditation of NGOs Review of NGOs Calendar of events

Meetings

18th session of the Intergovernmental Committee

04/12/2023 - 09/12/2023

Kasane (Botswana)

Practical

The eighteenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will take place at the Wild View Resort in **Kasane, Republic of Botswana from Monday 4 to Saturday 9 December 2023**. An opening ceremony is scheduled on Sunday 3 December 2023. The session will be chaired by H.E. Mr Mustaq Moorad, Ambassador and Permanent Delegate of the Republic of Botswana to UNESCO.

An information and exchange meeting was held at UNESCO Headquarters, Paris, on 2 October 2023 to present the working methods of the Committee as well as practical information concerning this

The drummer, Florah Olebeng Letsholo, with the Council of Elderly Women
© Sylvester Rampete and Bakgatla ba Kgafela, Botswana, 2015

Item 7.c of the provisional agenda:
Update on the regional cycles of the Convention's periodic reporting and proposal for related amendments to the Operational Directives

Summary

This document presents an overview of the implementation status of the first cycle of periodic reporting in different regions, while proposing ways forward to align the mechanism with other Conventions and Recommendations in the field of culture, in line with the proposal of the Office of International Standards and Legal Affairs, and the MONDIACULT 2022 Declaration

Decision required: paragraph 27

1. This change would require: (a) transitional measures for the first edition of the Global Report on Cultural Policies in 2025; (b) adjustments to support the second edition of the Global Report on Cultural Policies in 2029 and thereafter; and (c) reflection on a timeline for amending the Operational Directives.

MONDIACULT-2022/CPD/6
Original: English/French

UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (28-30 September 2022, Mexico City)

Final Declaration

We, the Ministers of Culture of the Member States of UNESCO, met at the UNESCO World Conference on Cultural Policies and Sustainable Development - MONDIACULT 2022 in Mexico City, from 28 to 30 September 2022, 40 years after the historic 1982 MONDIACULT Conference and 24 years after the 1998 Stockholm Conference – both convened by UNESCO – to share our vision of the future of cultural policies and to reaffirm the commitment of the international community in the face of the urgent and complex contemporary challenges in our multicultural societies, and to this end we adopt the present Declaration, which integrates our common priorities and outlines a forward-looking agenda that fully harnesses the transformative impact of culture for the sustainable development.

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unesco.org/en/mondiacult2022

Explore UNESCO

La cultura como bien público global

La cultura como bien público global

14

What is missing? Why? ...


6. Acknowledging the evolution of the broad spectrum of UNESCO's standard-setting architecture of Declarations, Recommendations and International Conventions over the past decades, which have progressively broadened the scope of culture and provided a comprehensive framework for the protection, safeguarding and promotion of culture in all its dimensions, including, in particular, the Declaration of the Principles of International Cultural Cooperation (1966), the UNESCO Universal Declaration on Cultural Diversity (2001) and the UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage (2003); the Recommendation concerning the Status of the Artist (1980), the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989), the Recommendation concerning Historic Urban Landscapes (2011) and the Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society (2015); the Universal Copyright Convention (1952), the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954) and its two Protocols (1954 and 1999), the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), the Convention concerning the Protection of the World Cultural and Natural Heritage (1972), the Convention on the Protection of the Underwater Cultural Heritage (2001), the Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005);

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7. Welcoming favourably the growing shift towards enhanced transversality of culture in public policies, enabling *inter alia* inclusive and participatory cultural policies, involving a multiplicity of actors – governments, local authorities, civil society organizations, intergovernmental organizations (IGOs), private sector and communities - including women, youth, children, indigenous peoples, persons with disabilities and vulnerable groups, thus expanding the voices of diverse segments of society and taking full advantage of their potential and creative capacities and all resources available to them, to act at social, economic and environmental levels, within the broader framework of cultural policies, as well as the commitments set out in the present Declaration;

17



15. We stress the importance of integrating cultural heritage and creativity into international discussions on climate change, given its multidimensional impact on the safeguarding of all forms of cultural heritage and expressions and acknowledging the role of culture for climate action, notably through traditional and indigenous knowledge systems; we therefore encourage UNESCO to develop operational guidelines on the subject, in the framework of the UNESCO conventions and recommendations in the field of culture, including the UNESCO 1972, 2001, 2003 and 2005 Conventions and the UNESCO 2011 and 2015 Recommendations, in synergy with relevant international organizations, frameworks and mechanisms, such as the United Nations Framework Convention on Climate Change (UNFCCC), the Convention on Biological Diversity (CBD), the World Meteorological Organisation (WMO), the United Nations Agriculture Organisation (FAO), the United Nations Environment Programme (UNEP), the Intergovernmental Panel on Climate Change (IPCC), as well as the Flexible Mechanism for addressing the impacts of climate change on cultural and natural heritage (2020), with the aim of assisting Member States in the development of their policies and strategies to address extreme climate impacts affecting the entire cultural sector, which encompasses cultural heritage, including underwater and natural heritage, cultural and creative industries, and livelihoods; as well as with a view to deepen the dialogue with Member States on reducing the carbon footprint of the cultural sector;

19



8. Underlining the structural impact of the digital transformation on societies and the cultural sector in particular, which affects the cultural industries, and access to cultural goods and services, while opening up prospects for broadening access to culture for all, enhancing the knowledge, documentation, conservation, safeguarding, promotion and management of heritage, and stimulating creativity and innovation; as well as expressing our concerns about the challenges it poses, increasing risks such as the reinforced global imbalance of flows of cultural goods and services, and the impoverishment of cultural and linguistic diversity online, linked to artificial intelligence systems and the insufficient regulation of algorithms, unequal access to culture, the unfair remuneration of artists, cultural professionals and practitioners, as well as deepened inequalities in the global exchange of cultural goods and services, in particular due to the unequal concentration of global cultural platforms;

18




We, the Ministers of Culture, meeting in Mexico at a critical juncture for the world at large, we commit to a reinforced multilateralism, that recognises culture as a global public good with an intrinsic value to enable and drive sustainable development and we take the full measure of our responsibility, by requesting that UNESCO work towards the joint implementation of the following strategic directions, building on its global and specialized mandate on culture, and its normative instruments and programmes, as follows:

19. We call on the UN Secretary General to firmly anchor culture as a global public good, and to integrate it as a specific goal in its own right in the development agenda beyond 2030 and, to this end, we ask the Director-General of UNESCO to launch a broad consultation involving Member States, civil society, academia and the private sector on the multidimensional impact of culture in our societies as a global public good, and to strengthen advocacy for the inclusion of culture in the United Nations Future Summit, scheduled in 2024, echoing UNESCO's founding mandate to "build peace in the minds of men and women" through social justice and human dignity;

20. To support the positioning of culture as a global public good, advance the implementation of the *Our Common Agenda* report and the *Declaration on the commemoration of the seventy-fifth anniversary of the United Nations* adopted by the UN General Assembly, and inform future cultural and public policies and strategies, as well UNESCO's programmatic action, we underline the need to coordinate, strengthen and develop instruments and mechanisms for the integrated analysis, monitoring and measurement of culture and its impact on sustainable development, and call upon the Director-General of UNESCO to develop conceptual studies on the impact of culture in all its dimensions, together with relevant data, and produce a comprehensive Global Report on Cultural Policies on a quadrennial basis, building on information, data and existing indicators provided by its Member States, notably in the framework of the periodic reports of the Organization's complete set of normative instruments in the field of culture, as well as related programmes and statistical and indicator frameworks at its disposal;

20



21. We consider meeting at the ministerial level to measure progress, impacts, and opportunities in the field of culture to be highly important and to this end, we call on UNESCO to consider convening, from 2025 onwards, a World Forum on Cultural Policies, every four years, within the appropriate existing procedures and mechanisms, with the aim of addressing priority areas for cultural policy in a constructive and inclusive dialogue of all actors concerned, to strengthen multilateral action, collaboration and solidarity between countries and to contribute to the strategic lines of work for UNESCO within the framework of its Governing Bodies and building on the findings of the Global Report on Cultural Policies;


22. Finally, we request that the Director-General of UNESCO develop a plan with concrete actions and timeframe to accelerate the implementation of the provisions of the present Declaration in the framework of the Medium-Term Strategy of the Organization

21



Beyond path dependenc(i)e(s)
in framing heritage policies
and practices in the 21st
century


23



POLICY AREA 7: CULTURE

94. Member States are encouraged to incorporate AI systems, where appropriate, in the preservation, enrichment, understanding, promotion, management and accessibility of tangible, documentary and intangible cultural heritage, including endangered languages as well as indigenous languages and knowledges, for example by introducing or updating educational programmes related to the application of AI systems in these areas, where appropriate, and by ensuring a participatory approach, targeted at institutions and the public.

95. Member States are encouraged to examine and address the cultural impact of AI systems, especially natural language processing (NLP) applications such as automated translation and voice assistants, on the nuances of human language and expression. Such assessments should provide input for the design and implementation of strategies that maximize the benefits from these systems by bridging cultural gaps and increasing human understanding, as well as addressing the negative implications such as the reduction of use, which could lead to the disappearance of endangered



Recommendation on
**the Ethics
of Artificial
Intelligence**
Adopted on 23 November 2021

“94. Member States are encouraged to incorporate AI systems, where appropriate, in the preservation, enrichment, understanding, promotion, management and accessibility of tangible, documentary and intangible cultural heritage,(...) by ensuring a participatory approach, targeted at institutions and the public.”

“100. Member States should encourage museums, galleries, libraries and archives at the national level to use AI systems to highlight their collections and enhance their libraries, databases and knowledge base, while also providing access to their users.”

22



Inscribed Heritage Conference

Topic Session II : Heritage Policy

The Climate Crisis and Cultural Heritage in the Anthropocene

Park, Buhm Soon

- Professor of KAIST Graduate School of Science and Technology Policy

A FILM BY JENNIFER BAICHWAL, NICHOLAS DE PENCIER AND EDWARD BURTYNSKY

ANTHROPOCENE

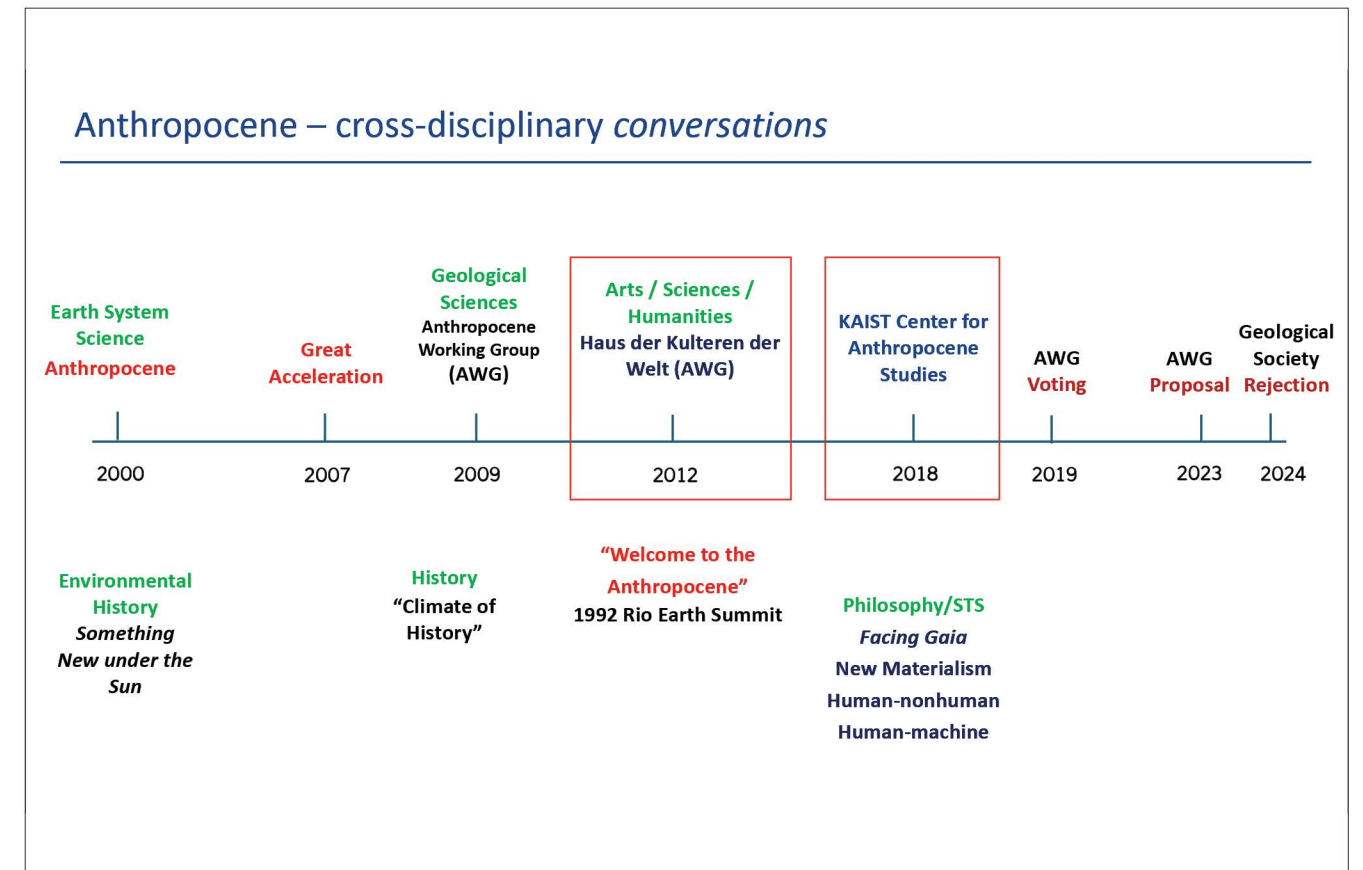
THE HUMAN EPOCH

NARRATED BY ALICIA VIKANDER

The Climate Crisis as a Crisis of Culture in the Anthropocene

Buhm Soon Park (박범순)
 Professor, Graduate School of Science and Technology Policy
 Director, Center for Anthropocene Studies
 Korea Advanced Institute of Science and Technology

UNESCO Inscribed Heritage Conference::
 Hahoe Folk Village in Andong
 Oct. 24, 2024



Anthropocene (인류세, 人類世)

"[noun. 2000~] The epoch of geological time during which **human activity** is considered to be the **dominant influence on the environment, climate, and ecology of the earth**, a formal chrono-stratigraphic unit with a base which has been tentatively defined as **the mid-twentieth century**."

-- Oxford English Dictionary

"The "Anthropocene" is **not the same** as "climate change," "global warming," "environmental problems," "pollutions," or a host of other terms that refer to changes on our planet. Instead, at its core, the Anthropocene is a **geological concept**. It integrates all these and many other phenomena and places them within the context of deep planetary time to **indicate Earth's recent, abrupt transformation**."

-- J. A. Thomas, M. Williams, J. Zalasiewicz,
The Anthropocene: A Multidisciplinary Approach (Polity, 2020)

Critical Heritage Studies x Anthropocene

- Future fossils for the Anthropocene?
- Seeing the present from the future, or seeing the present for the future
- What is 'heritage' in post-humanity?
 - Critical engagement with the past

창작특집

인류세

人類世

2019. 6. 17 ~ 19 밤 9시 50분



... when readers and museum-goers turn to **the art and literature** of our time, will they not look, first and most urgently, for **traces and portents of the altered world** of their inheritance?

And when they fail to find them, what should they ... do other than to conclude that ours was a time when most forms of art and literature were drawn into the **modes of concealment** ...?

Quite possibly, then, this era ... will come to be known as the time of **the Great Derangement**.

- Amitav Ghosh, 2016, p. 11.

Modes of responses (1) – preserving 'natural' heritage



- **UK's Frozen Art** (since 2004)
 - Biobank of the genetic material of engendered species
 - Private consortium: Zoological Society of London + Natural History Museum + Univ. of Nottingham



- **Norway's Seed Vault** (since 2008)
 - Svalbard Global Seed Vault
 - Biobank for the world's crop diversity
 - Public-Private Partnership

The Anthropocene presents a challenge not only to the arts and humanities, but also to our commonsense understandings and beyond that to **contemporary culture** in general.

... Indeed, this is perhaps the most important question ever to confront *culture* in the broadest sense – for let us make no mistake: **the climate crisis is also a crisis of culture, and thus of the imagination**.

Ibid., p. 9.

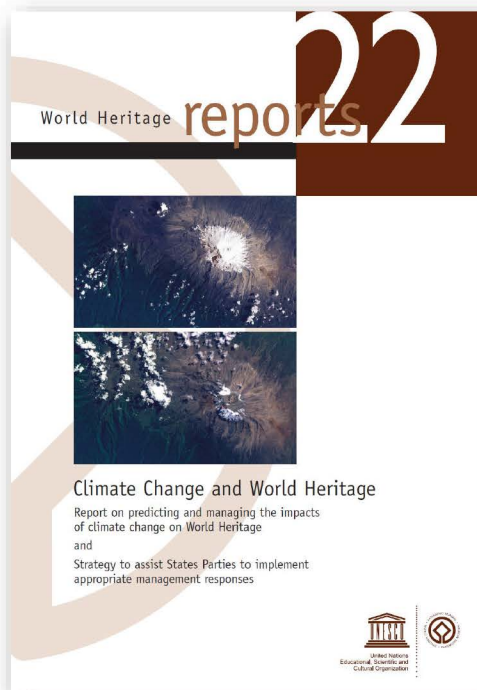


World Heritage Convention

Natural World Heritage

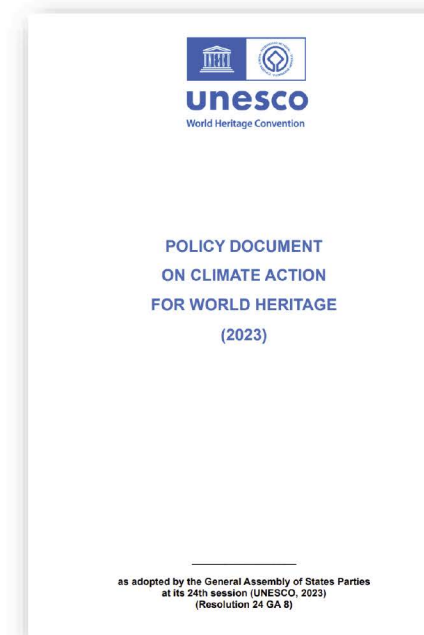
Nature's most precious gifts to humanity

The World Heritage Convention is one of the most successful international instruments to **protect** the most extraordinary natural places on the planet



2007

*In this scenario [made by IPCC],
the conservation of World Heritage
natural sites may be jeopardized.*



2023

Cultural heritage . . . can convey traditional knowledge that builds **resilience** for change to come and leads us to a more sustainable future.

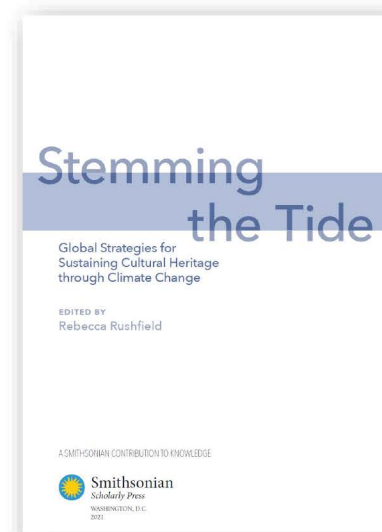
World Heritage properties serve as **climate change observatories** to gather and share information on applied and tested monitoring, mitigation and adaptation practices.

Modes of responses (2) – preserving ‘cultural’ heritage

“Climate change is the civil rights issue of the 21st century. It is inextricably linked to racial justice, migration, and fair housing. It touches on economic development and opportunity.”

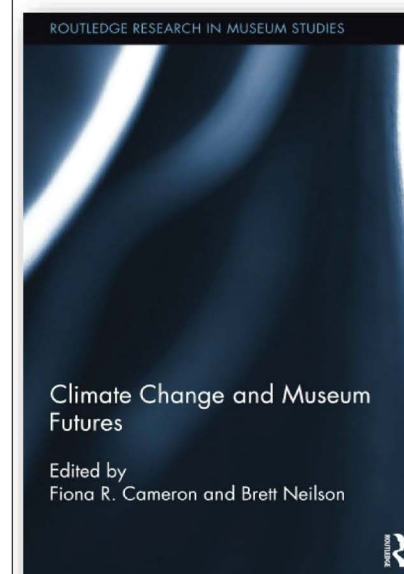
“History teaches us that we can build change even in the face of odds that seem overwhelming. . . . Even as we pursue cutting-edge research, institute new operational practices, and retool our educational capacities, we also have **a sacred duty to give hope.** We must remind people that there is a way forward; that we can use the **lessons of resilience** to inspire action and resist fatalism.”

- Lonnie G. Bunch III,
Secretary of the Smithsonian Institution

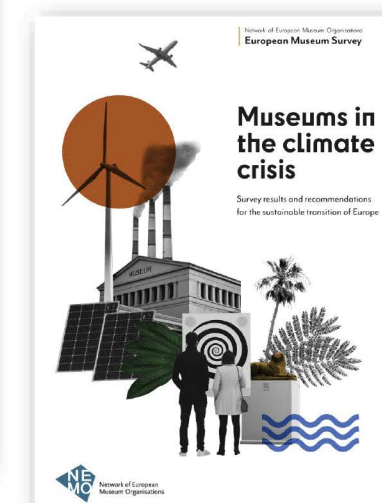


Smithsonian Institution's Conference (2020)

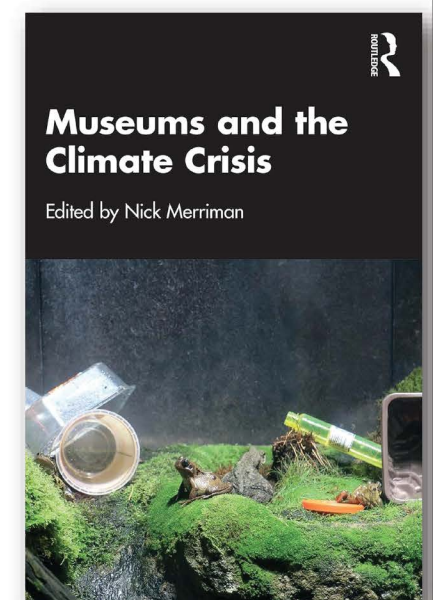
(2014)



2022



2024



The Guardian (2023. 11. 6)

UK museums agree to collective action to tackle the climate crisis

UK Museum Cop held at Tate Modern says the sector has a 'responsibility to speak out about climate and biodiversity crisis'



The Guardian (2024. 9. 28)

Three Just Stop Oil activists charged after soup thrown at Van Gogh paintings

Incident at London's National Gallery came just hours after other members of group jailed over similar protest



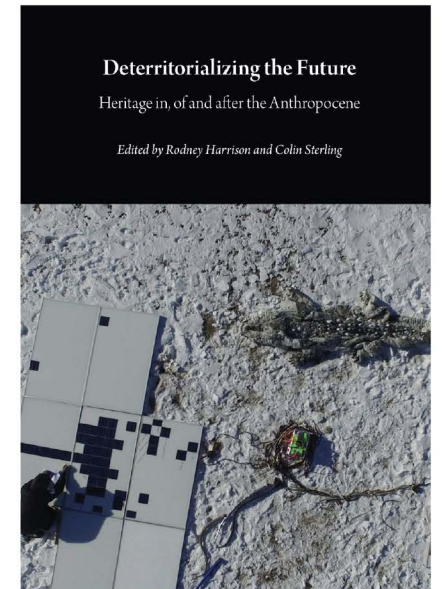
Modes of responses (3) – more-than-human heritage

Questions:

- ... is a **posthuman** philosophy of **heritage** even possible?
- memories and archives beyond **the human**, which is only **fossil-to-come**?
- What life forms and object do we **inherit with**?

Suggestions:

- To think differently about **the temporalities and territories of heritage**
- To conceive heritage, not as a tool to evoke **origin myths** (i.e., continuity and nostalgia, thus creating global tourism), but to imagine **equitable futures** (by examining the **socio-material effects** of territorializing practices, including colonization and globalization)



Rodney Harrison and Colin Sterling eds. (2020)

Seoul 2019



Busan 2021



Gwangju 2022



Seoul 2022



Daegu 2024

Critical Heritage Studies x Anthropocene

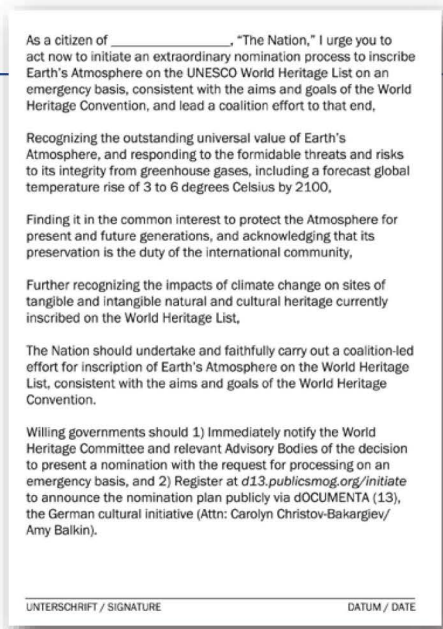
The Anthropocene requires us to ...

1. Consider **more than climate action**
 - to foster collective planetary rethinking
2. Think **with heritage**
 - to examine marginalized, alternative, experimental ways of inhabiting the Earth
3. Recognize that heritage should **not be reduced to a human construct**
 - to appreciate the entangled nature of all heritage processes

Thinking the unthinkable (1) - atmosphere

- Proposing Earth’s atmosphere as UNESCO World Heritage site
 - “Outstanding universal value of Earth’s atmosphere” in the hope of finding a “common interest” for the international community in protecting and preserving atmosphere for “present and future generations.”

H. David and E. Turpin, *Art in the Anthropocene* (2025), p. 342



Earth’s Atmosphere as UNESCO World Heritage Preserve, Postcard, 2012.

74th International Astronautical Congress (IAC), Baku, Azerbaijan, 2-6 October 2023.
Copyright ©2023 by the Space Generation Advisory Council. All rights reserved.

Earth’s orbits as a UNESCO World Heritage Site

Selene Cannelli ^{*.a}, Frank de Veld ^{*.b}, Mahima Gehlot ^{*.c}, Taylor K. Nugent ^{*.d}, Kathiravan Thangavel ^{*.e}



2023



PUBLIC SMOG OFFSETS TOMORROW TODAY, Billboard, Isenbeck, Douala, Cameroon, 2009; photo by Benoît Mangin.

H. David and E. Turpin, *Art in the Anthropocene* (2025), p. 342

Thinking the unthinkable (2) – conflict sites as UNESCO World Heritage?



The latest attempt: “S. Korea launches project to jointly inscribe DMZ on UNESCO heritage list with North” (*Yeonhap News*, 2019. 7. 12)

Conclusion

- **Rethinking humanity and planetarity in the Anthropocene**
 - We are **living on Earth profoundly transformed** since the mid-20th century, with or without its formal geological recognition.
 - This situation is **caused by human activities**
- **Rethinking heritage**
 - Breaking down the nature – culture binary
 - Entangled heritage
 - Tools to understand the Anthropocene
 - Heritage for habitability and peace





Inscribed Heritage Conference

Topic Session II : Heritage Policy

UNESCO Cultural Conventions:
the case of the 1972 and 2003 Conventions

Ahmed Skounti
- Professor of National Institute of
Archaeology and Heritage Sciences, Morocco

Essaouira, Morocco: a triple international recognition

Ahmed Skounti, National Institute of Archaeology and Heritage Sciences (INSAP), Morocco

International Conference for UNESCO Inscribed Heritage: Hahoe Folk Village in Andong 16 - 18 October, 2024 Andong International Convention Center (ADCO), Andong, Republic of Korea

Essaouira

- ▶ Essaouira is a Moroccan city located on the Atlantic coast.
- ▶ The site of Essaouira bears archaeological evidence up to the 7th century B.C.
- ▶ The town (formerly named Mogador) was built by the Alawid sultan Sidi Mohammed Ben Abdellah (1757-1790).
- ▶ The population is of 78 000 inhabitants 2014 census).
- ▶ The local economy revolves around fishing, tourism, crafts and culture.



©UNESCO World heritage centre

In this presentation

- ▶ Essaouira
- ▶ The World heritage site
- ▶ Gnaoua : intangible cultural heritage elements
- ▶ A creative city : music
- ▶ Management of the triple recognition
 - ▶ The current situation
 - ▶ Ways of strengthening coordination management

The medina of Essaouira: a World heritage site

- ▶ The Medina of Essaouira (formerly named Mogador) is an outstanding example of a fortified town of the mid-18th century, surrounded by a wall influenced by the European Vauban model of military architecture.
- ▶ It has been a major international trading seaport, linking Morocco and sub-Saharan Africa with Europe and the rest of the world.
- ▶ The town is also an example of a multicultural centre as proven by the coexistence, since its foundation, of diverse ethnic groups, such as the Amazighs, Arabs, Africans, and Europeans as well as multiconfessional (Muslim, Christian and Jewish).
- ▶ It was inscribed in the World Heritage List in 2001 on the basis of criteria (ii) and (iv).



©UNESCO World heritage centre

The World Heritage site



© Conservation de la médina d'Essaouira

Gnaoua: intangible cultural heritage



© Conservation de la médina d'Essaouira



©A3 Communication

Gnawa: an intangible cultural heritage

- ▶ Gnawa is a Sufi brotherhood music combined with lyrics with a generally religious content, invoking ancestors and spirits.
- ▶ Gnawa refers to a set of musical events, performances, fraternal practices and therapeutic rituals mixing the secular with the sacred.
- ▶ Originally practiced by groups and individuals from slave descent from the 16th century, Gnawa culture is now considered as part of Morocco's multifaceted culture and identity.
- ▶ Wearing colorful embroidered costumes, the Gnawa of Essaouira practice a therapeutic possession ritual through all-night rhythm and trance ceremonies combining ancestral African practices, Amazigh (Berber) cultural performances and Arab-Muslim influences.
- ▶ They organize in associations and participate in local, regional, national and international festivals including the yearly Festival Gnaoua of Essaouira in June.
- ▶ The Gnawa was inscribed in the Representative List of the Intangible cultural heritage of Humanity in 2019.

The creative city: music

- ▶ Essaouira boasts exceptional spaces for cultural expression, where music takes on its full meaning.
- ▶ Essaouira, a major centre for intercultural dialogue, is renowned for many cultural initiatives of both regional and international scope, serving to promote inclusion for the local communities, including the youth.
- ▶ Currently, there are twelve regular music festivals and eleven music event companies created by young people from the city's cultural industry sector.
- ▶ The role of music has its roots in a historical tradition of mixed identities reflected in numerous major events, including the Gnaoua World Music Festival and the Atlantic Andalusia Festival.
- ▶ Soon to be completed is the Mohammed VI City for Arts and Culture project, designed by Brazilian architect Oscar Niemeyer.
- ▶ A large part of the annual cultural budget is allocated to support the music industries through numerous grants, especially for hosting of international events.
- ▶ The city is also developing projects with international artists in order to provide the city's artists with opportunities for inspiration and networking.
- ▶ Essaouira is member of the Creative cities Network since 2019.

The creative city: music



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The current situation

- ▶ The main local actors responsible for the management of the triple international recognition are:
 - ▶ The Essaouira City Council (through the Local development society (SDL))
 - ▶ The Province of Essaouira
 - ▶ The Conservation of the medina of Essaouira and the Inspection of the historic monuments and sites (department of Culture)
 - ▶ L'Association Essaouira Mogador and other NGOs
- ▶ There is an effective (yet informal) coordination between the triple international recognition : World Heritage, Intangible Cultural Heritage and Creative Cities Network
- ▶ The main coordination fields are the following:
 - ▶ Some of the entities responsible for organizing or hosting cultural events have their headquarters in the World Heritage city: Bayt Dakira, Dar Souiri, SMBA ethnographic Museum
 - ▶ World Heritage monuments used as galleries (Bab Marrakech) or as Heritage Interpretation centres (Douiria of the Sultan)
 - ▶ World Heritage monuments and spaces host music activities during festivals and cultural events
 - ▶ Music instruments workshops and shops are located in the historic city

Management of the triple recognition

- ▶ The current situation
- ▶ Ways of strengthening coordination management

Cultural institutions: Sidi Mohammed Ben Abdellah Ethnographic museum



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World Heritage monuments used as Heritage Interpretation centres: La Cité heureuse and the Interpretation Centre of Essaouira



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World Heritage monuments and spaces host music activities during festivals and cultural events



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... or as galleries: Bab Marrakech Historic Gate



Ways of strengthening coordination management

- ▶ Protecting World Heritage, safeguarding Intangible Cultural Heritage and Promoting Music in the creative city of Essaouira go hand-by-hand
- ▶ Development programs and projects include the triple international recognition in their planning
- ▶ The coordination between the three inscriptions is informal and made on a case-by-case basis
- ▶ There is a need for strengthening efforts of World Heritage protection, Intangible Cultural Heritage safeguarding and music promotion.
- ▶ Concertation among the local institutional and civil society actors is needed to reflect on a formal coordination mechanism.

Thank you



Inscribed Heritage Conference

Topic Session II : Heritage Policy

The Impact of Inscribed ICH Elements
on the Local Communities in Saudi Arabia

Rehaf Gassas

- CEO of Saudi Heritage Preservation Society

The Impact of Inscribed ICH Elements on the Local Communities in Saudi Arabia

The International Conference for UNESCO Inscribed Heritage
Session Topic: Heritage Policy

Presented by: Rehaf Gassas

Cultural
Impact

Social
Impact

Economic
Impact

Environmental
Impact

ICH
Element
s
Inscribe
d in
Saudi

Majlis

Falconry

Harees

Almezmar

Khawlani
coffee
beans

Arabic
coffee

Arabic
calligraphy

Engraving
on metals

Date palm

Al-Qatt
Al-Asiri

Alardan
Alnajdiya
h

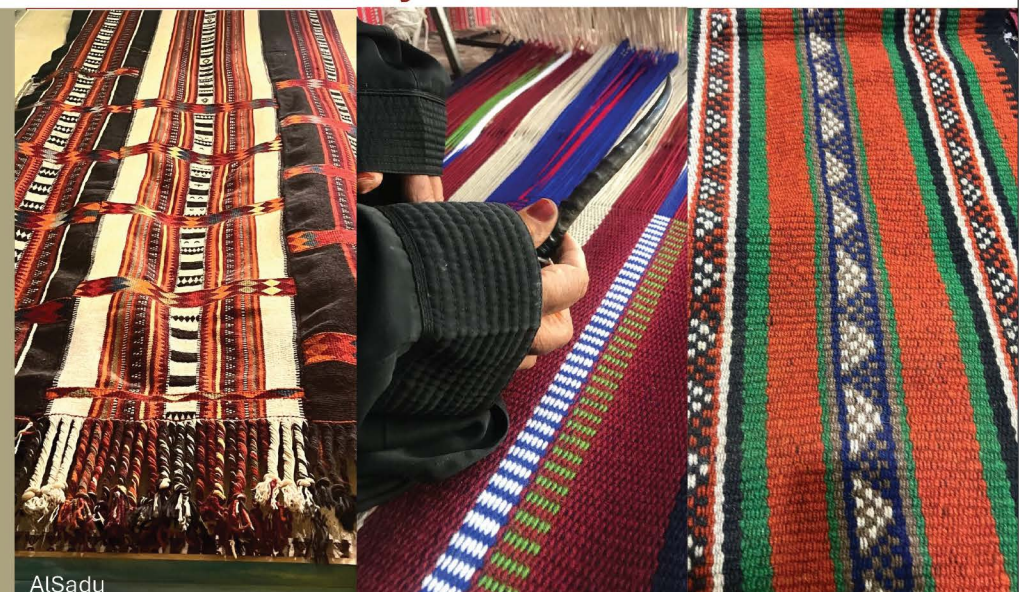
Traditional
weaving of
Al Sadu

Alheda'a

13
Elements

Safeguarding of traditional practices through cultural pride and Identity.

Cultural
Impact



Safeguarding of traditional practices through cultural pride and Identity.

Cultural
Impact



Intergenerational transmission and social cohesion

Social
Impact



Safeguarding of traditional practices through cultural pride and Identity.

Cultural
Impact



Intergenerational transmission and social cohesion

Social
Impact



Economic Opportunities , Crafts and Cultural Products

Economic
Impact



Sustainable Practices

Environmental
Impact



Economic Opportunities , Crafts and Cultural Products

Economic
Impact



Challenges & Risks

Over Commercialization and
Cultural Commodification



Imagine a world where the things we buy have no meaning

Imagine a world where we experience things with no history

Imagine a world where things around us have no feelings?

Imagine a world with no stories to tell?



Recommendations



Mitigation of Challenges & Risks

The further development of:

- Raising awareness
- Policies
- Regulations
- Guidelines



In Conclusion...

Heritage is the soul of a community. By empowering communities to protect it, we honor the past together and ignite a shared future.





Inscribed Heritage Conference

Topic Session II : Heritage Policy

UNESCO Journey for the Preservation of the Digital Heritage:
Reviving the Culture We Have Lost

Shim, Hyeseung
- Researcher of KAIST Digital Heritage Lab

UNESCO Journey for the Preservation of Digital Heritage :

Reviving the Culture We Have Lost

Hyeseung Shim

ICOMOS Korea |
Division of Cultural Heritage Convergence
in Korea University Sejong Campus |
Digital Heritage Lab, Graduate School of Culture Technology in KAIST
17 October (Thu) 2024



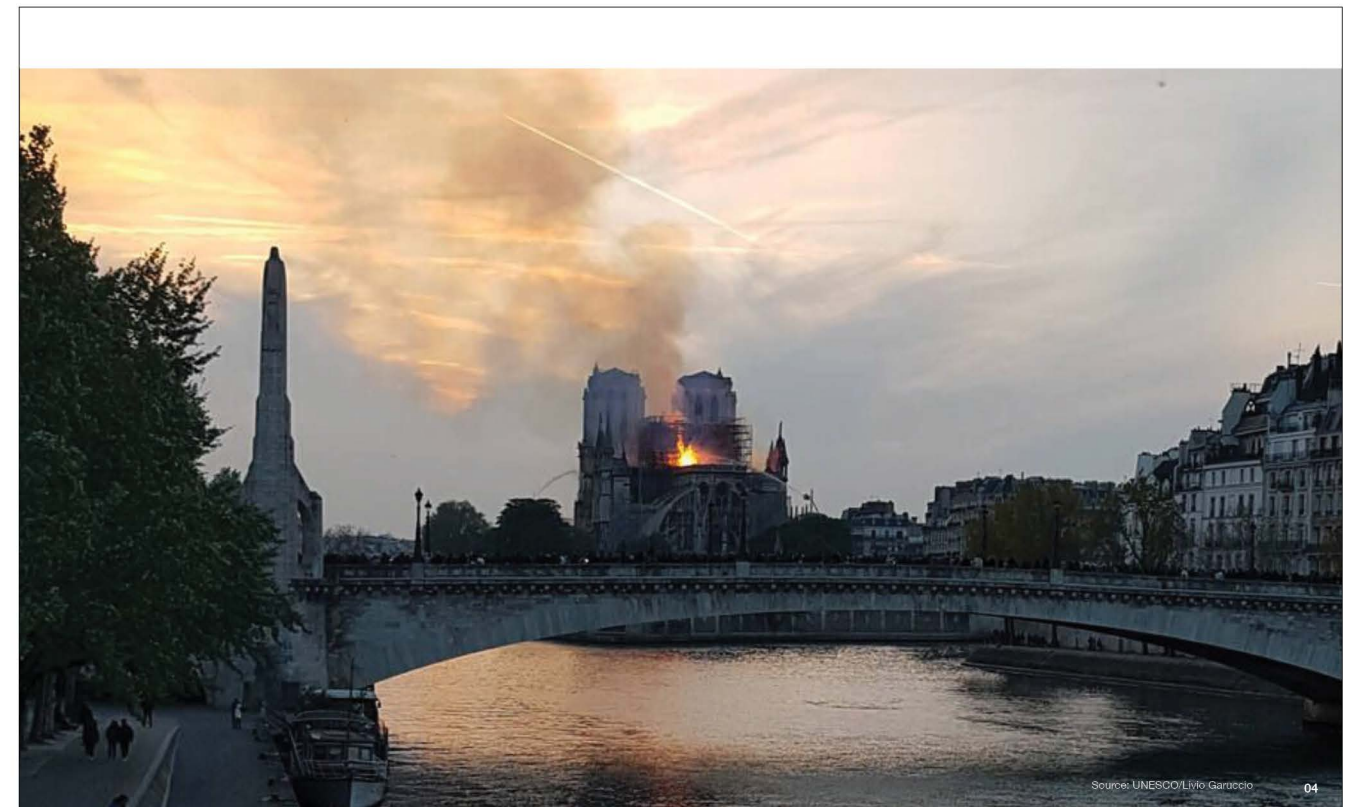
01

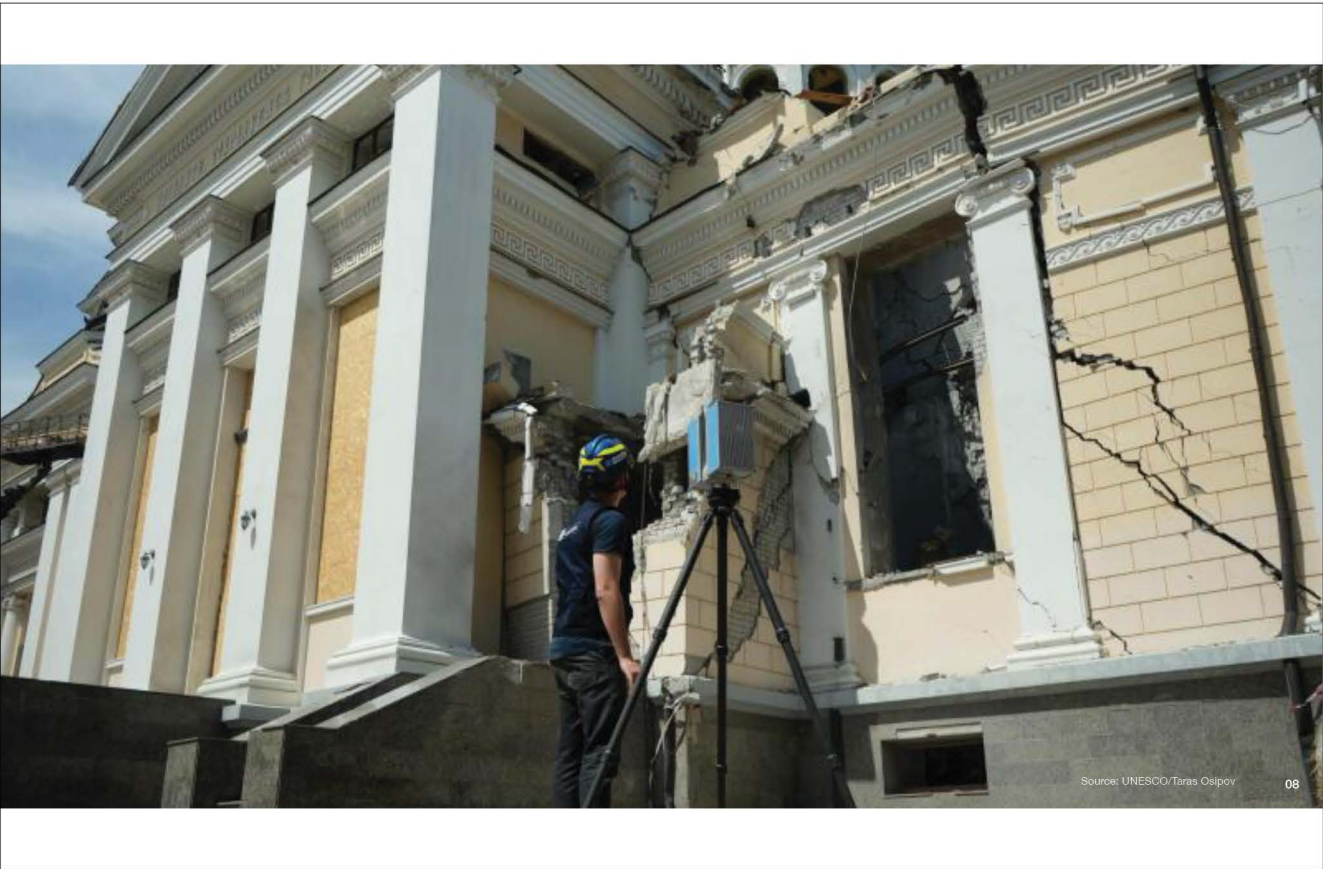
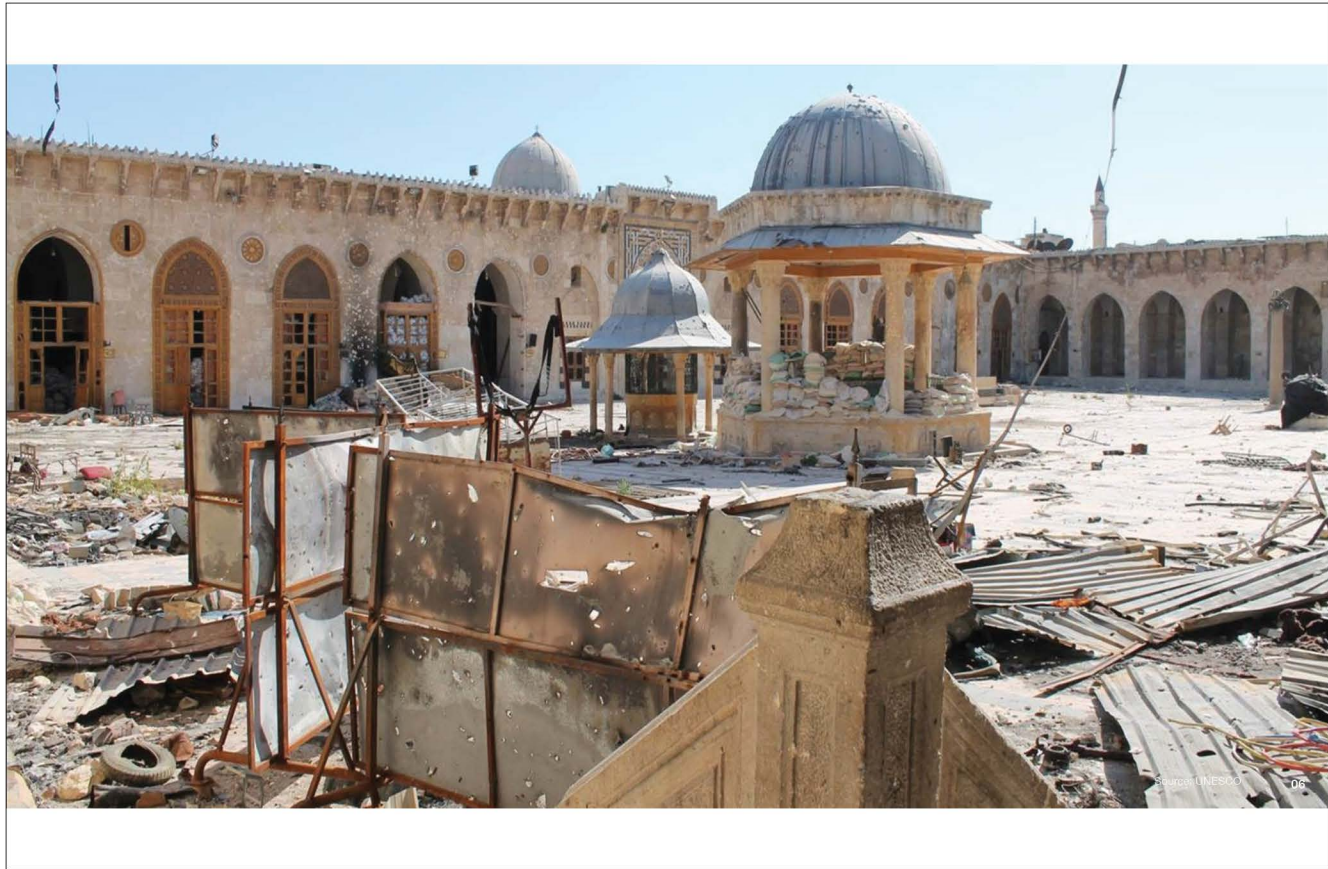
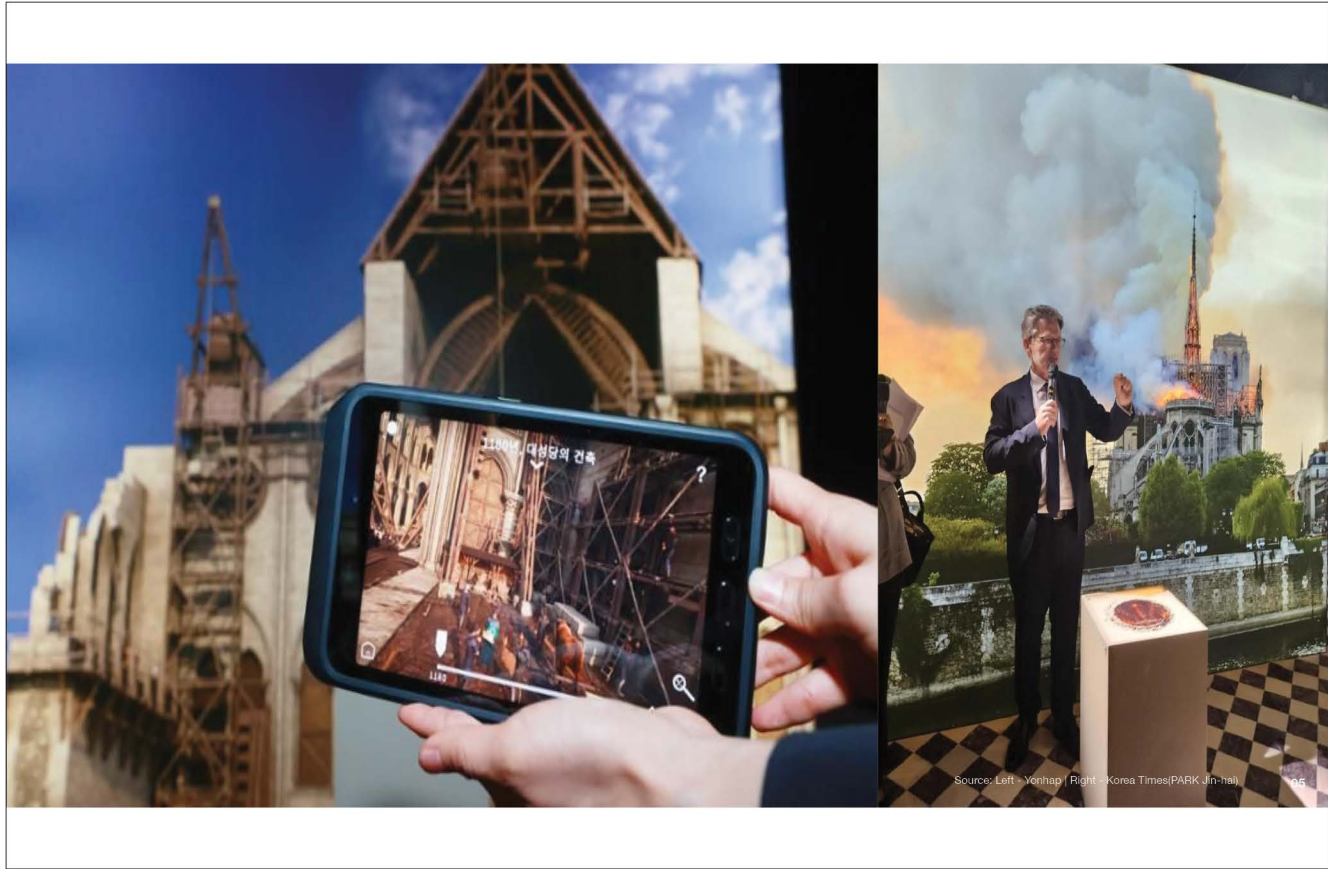
Cornerstones of UNESCO's Approach to Digital Heritage Preservation

What Role for UNESCO? UNESCO 2003 Charter and 2015
Recommendations | New Roadmap

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- 01 Cornerstones of UNESCO's Approach to Digital Heritage Preservation**
:What Role for UNESCO? UNESCO 2003 Charter and 2015 Recommendations | New Roadmap
- 02 Global Discourses on Digital Heritage Preservation in the Context of
Heritage Conservation and Management**
:Emergence and Establishment of International Declarations, Documents, and Principles
- 03 Application of Digital Heritage in Conservation and Management**
:Various Initiatives and Flagship Projects in the Implementation of the UNESCO World Heritage Convention
- 04 Emerging Challenges for the Digital Heritage Preservation**
:The Need for collective efforts to the Conservation of Cultural Heritage in Digital Environments






#01 Cornerstones of UNESCO's Approach to Digital Heritage Preservation

UNESCO Inscribed Heritage Conference
"유네스코 지정유산 정책 방향을 넘어 통합으로" 국제학술회의
2024.10.16-18, ADCO | Andong, Republic of Korea

Extended 45th session of the World Heritage Committee

To showcase the Dive into Heritage project's progress and generous support of the donor, a Dive into Heritage side event wasorganised during the Extended 45th session of the World Heritage Committee in Riyadh, Kingdom of Saudi Arabia on 12 September 2023.

A special Cocktail Event to highlight the Dive into Heritage Exhibition took place on 16 September 2023.



Source: UNESCO World Heritage Centre


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#01 Cornerstones of UNESCO's Approach to Digital Heritage Preservation

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Background: UNESCO's Constitution

UNESCO's Efforts to Preserve Information



"(...) promote the free flow of ideas by words and image (...)"

"(...) maintain, increase, and diffuse knowledge: by assuring the conservation and protection of the world's inheritance of books, works of art and monuments of history and science"

Source: UNESCO - Legal Affairs Constitution (24 July 2024)

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A constellation of living heritage elements

This interactive visual demonstrates the diversity and interconnectedness of the living heritage elements inscribed under the 2003 Convention. Navigate by concepts such as 'Dance', 'Family', or 'Rituals' to see almost 500 elements from communities in over 100 countries. Learn about this heritage and imagine where yours fits in!

Intangible Cultural Heritage

Filled circles, all of the same size

Most recently added

Click for more info

Concepts

Stroke circles of different sizes

DANCE

WOOD

More connections

Fewer connections

Tightly connected groups

Each group of more tightly connected Intangible Cultural Heritage elements and Concepts (based on primary connections) have been given a different color

Color of concepts not part of any group

Connections between elements

The lines visible by default are all the primary connections

Click a line (after an element is clicked) to be taken to the element on the other side of the line

COSTUMES

FESTIVALS

MASKS

"Primary" connection

"Secondary" connection

Country

Region

Hovering a region also highlights all ICH elements connected to their countries

Potentially related World Heritage Site

Source: UNESCO Intangible Heritage (Dive into intangible cultural heritage)


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The Emergence of New Concept

led by ECPA, OECD, UNESCO, and ISOC



Source: UNESCO Intangible Heritage (Dive into intangible cultural heritage)

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 **Concept of Digital Heritage** as a common heritage

"This digital heritage is likely to **become more important and more widespread** over time.


Increasingly, individuals, organisations and communities are **using digital technologies** to document and express **what they value and what they want to pass on** to future generations."

Source: UNESCO - Concept of Digital Heritage

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Increasingly, individuals, organisations and communities are **using digital technologies** to document and express **what they value and what they want to pass on** to future generations."

Adaptation of the digital environment

Conceptual awareness enhancement

Source: UNESCO - Concept of Digital Heritage

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Preparation of Standard-setting Instrument led by UNESCO:
Charter on the Preservation of Digital Heritage (2003)

2002			2003		
01 Preliminary Draft Charter Released	02 Second Document Prepared	03 Global Consultation	04 Evolution of Drafts	05 Revised Draft Submitted	06 Approval
A Preliminary Draft Charter (2002): comments and observation through a round of four regional experts meeting.	A Second Document (2002) setting out detailed technical guidelines (as a companion sourcebook to the Charter) prepared for UNESCO by the National Library of Australia.	Various regional meetings (2002) with a total of some 150 experts from 80 countries.	The drafts have evolved considerably through the consultation process.	A Revised Draft Charter on the Preservation of the Digital Heritage was submitted to the General Conference at its 32nd session (2003).	Approved by the UNESCO GC (2003).

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 **Charter on the Preservation of Digital Heritage** (2003)

"The digital heritage consists of unique resources of human knowledge and expression. It embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information **created digitally**, or **converted into digital form** from existing analogue resources."


Article 1 - Scope

Source: UNESCO - Legal Affairs: Charter on the Preservation of Digital Heritage

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 **Charter on the Preservation of Digital Heritage** (2003)
: Valuable basic framework in the new scientific field of the digital or new heritage

"The digital heritage consists of unique resources of human knowledge and expression. It embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information **created digitally**, or **converted into digital form** from existing analogue resources."

Digitized heritage

Article 1 - Scope


Born-digital heritage

Source: UNESCO - Legal Affairs: Charter on the Preservation of Digital Heritage

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 **Recommendation concerning the Preservation of, and access to, documentary heritage including in digital form** (2015) : To supplement the 2003 UNESCO Charter

"Taking into account the **rapid evolution of technology**, and the challenge of establishing **models and processes for preserving digital heritage objects** including complex ones, such as multi-media works, interactive hypermedia, online dialogues and dynamic data objects from complex systems, mobile content and future emerging formats."

Reflection of current changes

Preamble


Openness & synergies with other conventions and entities

Source: UNESCO - Legal Affairs: The 2015 Recommendation (the 38th Session of UNESCO GC)

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Preamble

Source: UNESCO - Legal Affairs: The 2015 Recommendation (the 38th Session of UNESCO GC)

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 **Recommendation concerning the Preservation of, and access to, documentary heritage including in digital form** (2015) : To supplement the 2003 UNESCO Charter

I. UNESCO Conventions and Recommendations

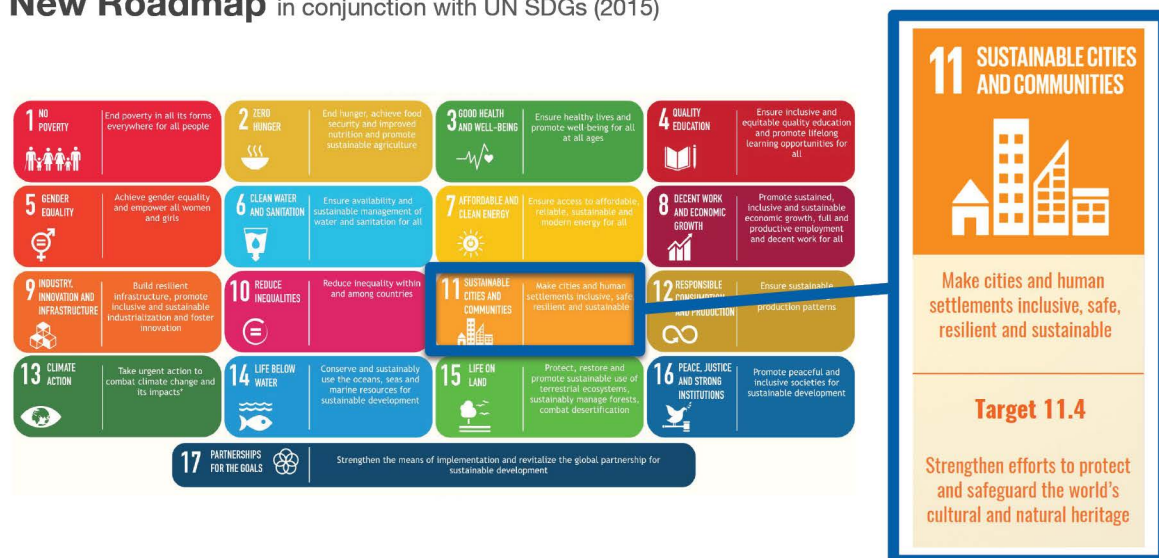
Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954);
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970);
Convention for the Protection of the World Cultural and Natural Heritage (1972);
Convention for the Safeguarding of the Intangible Cultural Heritage (2003);
Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005);
Recommendation for the Safeguarding and Preservation of Moving Images (1980);
Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace (2003);
Charter on the Preservation of Digital Heritage (2003).

Appendix

Source: UNESCO - Legal Affairs: The 2015 Recommendation (the 38th Session of UNESCO GC)

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New Roadmap in conjunction with UN SDGs (2015)



Source: UN SDG

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02

Preservation in the Context of Heritage Conservation and Management

Emergence and Establishment of International Declarations, Documents, and Principles

New Roadmap in conjunction with UN SDGs for the implementation of UNESCO's C/5

: Use of digital technologies for the promotion, safeguarding and transmission of heritage

- CLT.1 Member States capacities **strengthened to identify, protect and manage tangible heritage** in particular through the effective implementation of the 1972 Convention and
- CLT.4 Member States and communities capacities **strengthened to identify, safeguard and promote living heritage** in particular through the effective implementation of the 2003 Convention.

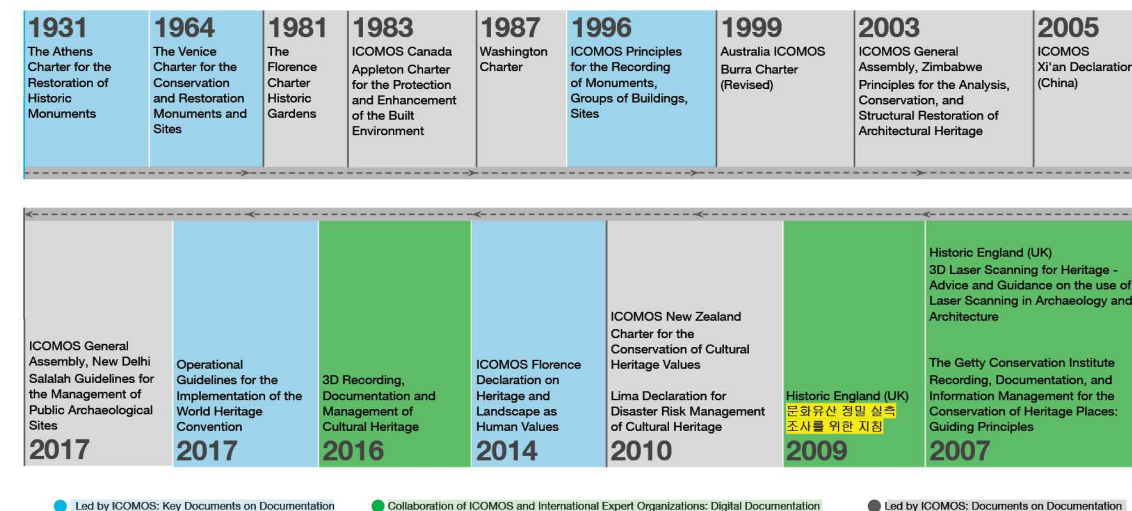


Source: UN SDG | UNESCO 42C/5 (2024-2025)

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Global Discourses in light of UNESCO's Framework for the Preservation of Digital Heritage

: Development of the relevant declarations, guidelines, and principles led by UNESCO, EU, and others



● Led by ICOMOS: Key Documents on Documentation ● Collaboration of ICOMOS and International Expert Organizations: Digital Documentation ● Led by ICOMOS: Documents on Documentation

Table (timeline) created by HYESEUNG SHIM

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#02 Global Discourses on Digital Heritage Preservation in the Context of Heritage Conservation and Management

UNESCO Inscribed Heritage Conference
"유네스코 지정유산 정책 범주를 넘어 통합으로" 국제학술회의
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European
Commission

“**Digitisation** contributes to **conservation and preservation of cultural and heritage and scientific resources**; it creates new educational opportunities; it can be used to encourage tourism; and it provides way of improving access by the citizen to their patrimony (...)”

DigiCULT (Technological Challenges for Digital Heritage) 2004

Source: DigiCULT (<https://www.digicult.info/pages/info.php>)

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The Seville Principles (2011)

International Principles of Virtual Archaeology

“The principles discussed below aim to **increase the conditions of applicability of the London Charter in order to improve its implementation specifically in the field of archaeological heritage**, including industrial archaeological heritage (...).”

Preamble

Source: London Charter (<https://londoncharter.org/introduction.html>)

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The London Charter (2009)

For the Computer-based Visualization of Cultural Heritage

“(...) considers the London Charter to be **one of its most important achievements**. The Network believes that this document and the related activity is **a much needed milestone as far as the use of 3D visualization in archaeological interpretation, presentation and reconstruction is concerned.**”

Preamble and Objectives

Source: London Charter (<https://londoncharter.org/introduction.html>)

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EU Recommendations (2011)

Digitisation and Online Accessibility of Cultural Material and Digital Preservation

“The principles discussed below aim to **increase the conditions of applicability of the London Charter in order to improve its implementation specifically in the field of archaeological heritage**, including industrial archaeological heritage (...).”

Preamble

Source: London Charter (<https://londoncharter.org/introduction.html>)

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UNESCO PERSIST Guidelines (2016)

For the Selection of Digital
Heritage for Long-term
Preservation

“The long-term preservation of digital heritage is perhaps **the most daunting challenge facing heritage institutions today**. Developing and implementing **selection criteria and collecting policies is the first step** to ensuring that vital heritage material is preserved for the benefit of current and future generations.” **Conclusion**

Source: London Charter (<https://londoncharter.org/introduction.html>)

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Our World Heritage Initiative (2021)

Transformational Impacts of
Information Technology

“Within the theme of Transformational Impacts of Information Technology, we aim to establish a robust network of organizations and professionals, and **together put forth policy recommendations to the World Heritage Committee**. Striving to not only inspire discourse but also action, we are exploring **how we can use technology to monitor our World Heritage Sites and to present multiple narratives through various tools of interpretation**.” **Introduction**

Source: Our World Heritage Initiative (<https://www.ourworldheritage.org/>)

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EU Basic Principles and Tips (2019)

For 3D Digitisation of Tangible
Cultural Heritage and Other
Custodians of Cultural Heritage

“to contribute to the **development of guidelines on 3D cultural heritage assets**. (...) contains **10 basic principles and a number of tips** for each of them geared toward cultural heritage professionals, institutions and regional authorities in charge of Europe's precious cultural heritage.” **Report**

Source: Shaping Europe's Digital Future (<https://digital-strategy.ec.europa.eu/en/library/basic-principles-and-tips-3d-digitisation-cultural-heritage>)

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Global Discourses in light of UNESCO's Framework for the Preservation of Digital Heritage : Development of the declarations, guidelines, and principles for digital documents led by ICOMOS and beyond

- 2003**
 - UNESCO Charter on the Preservation of Digital Heritage
- 2009**
 - The London Charter for the Computer-based Visualisation of Cultural Heritage
- 2011**
 - The Seville Principles International principles of Virtual Archaeology
 - EU Recommendations on the digitisation and online accessibility of cultural material and digital preservation
- 2012**
 - UNESCO/UBC Vancouver Declaration The Memory of the World in the Digital Age: Digitisation and Preservation
- 2016**
 - UNESCO/PERSIST Guidelines for the Selection of Digital Heritage for long-term preservation
- 2019**
 - EU Basic Principles and Tips for 3D Digitisation of Tangible Cultural Heritage and other custodians of Cultural Heritage
- 2021**
 - Our World Heritage Initiative Transformational Impacts of Information Technology

● Led by UNESCO
● European Union, Regional and Sub-regional Initiatives at the International Level
● Civil Society/Community-led (Formation of International Movements and Discourses)
Table (timeline) created by HYESEUNG SHIM

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#02 Global Discourses on Digital Heritage Preservation in the Context of Heritage Conservation and Management

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Before 2000s

Guidances for heritage documentation in conservation and management

The Athens Charter for the Restoration of Historic Monuments (1931)

VI. Techniques of Conservation
“(...) official records which shall contain all documents relating to its historic monuments (...)”

The Venice Charter for Conservation and Restoration Monuments and Sites (1964)

Article 10
“Where traditional techniques prove inadequate, (...) by use of any modern techniques for conservation and construction (...)”

The ICOMOS Principles for the Recording of Monuments, Groups of Buildings, Sites (1996)

Planning for Recording
“(...) Recording methodologies should, wherever possible, use non- intrusive techniques, and should not cause damage to the object being recorded(...)”

Source: ICOMOS

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#02 Global Discourses on Digital Heritage Preservation in the Context of Heritage Conservation and Management

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RecoDIM Initiative

(2002~2007)

Recording, Documentation and Information Management for the Conservation of Heritage Places
(Guiding principles and examples)

“(...) an international 5-year (2002-07) partnership (or goodwill alliance) between international heritage conservation organizations working together **to bridge the gaps that currently exist between the information users** (conservation specialists of all trades, project managers, planners etc.) and **the information providers** (photographers, heritage recorders, photogrammetrists, surveyors, etc.).” Abstract

Source: ICOMOS CIPA 2005 International Symposium (R.Letellier - What is RecoDIM?)

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ICOMOS Florence Declaration

(2014)

on Heritage and Landscape as Human Values

“(...) Priority should be **given to user-friendly and low-cost technologies to ensure the adoption of tools** that can be used for cultural heritage documentation, conservation and monitoring, as part of a virtuous circle.(...)”

5.3 Facilitate Collaborative Standardization and simplification of procedures and tools

Source: ICOMOS

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ICOMOS Guidance

(2017)

Post Trauma Recovery and Reconstruction for World Heritage Cultural Property

“(...) **Comparatively simple technologies/techniques such as recording by mobile phones or tablets, crowd sourcing of images, and the use of drones and robots for 3D documentation have established their value in disaster settings**, as has the use of sonic and thermographic characterisations of damage, internal dispositions and historic layerings. ” 1.2 First/Early Response

Source: ICOMOS

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03

Application of Digital Heritage in Conservation and Management

Various Initiatives and Flagship Projects in the Implementation of the UNESCO World Heritage Convention

#03 Application of Digital Heritage in Conservation and Management

UNESCO Incribed Heritage Conference
"유네스코 지정유산 정책 범주를 넘어 통합으로" 국제학술회의
2024.10.16-18, ADCO | Andong, Republic of Korea

Conservation and Monitoring: World Heritage Online Map - Digital Monitoring Tools

Source: UNESCO World Heritage Centre

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#03 Application of Digital Heritage in Conservation and Management

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"유네스코 지정유산 정책 범주를 넘어 통합으로" 국제학술회의
2024.10.16-18, ADCO | Andong, Republic of Korea

Interrelated: Overall Strategic Frameworks

Source: The first two images - UNESCO | The third image - Author

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#03 Application of Digital Heritage in Conservation and Management

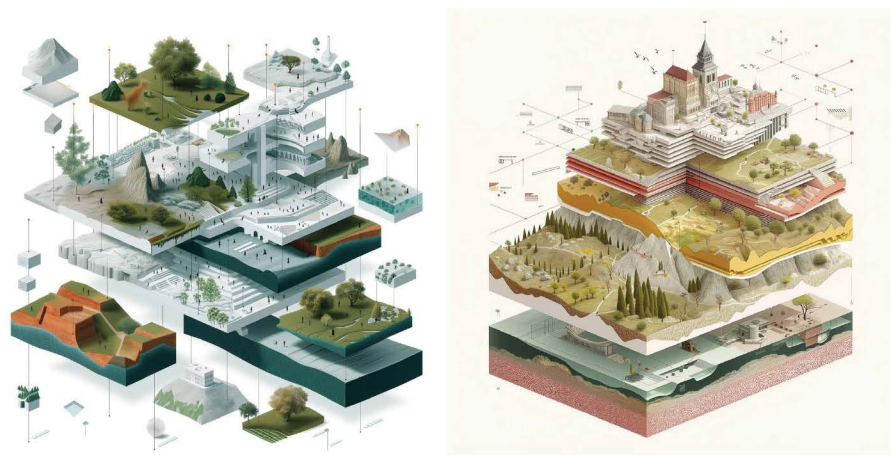
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2024.10.16-18, ADCO | Andong, Republic of Korea

Conservation and Monitoring: Dive into HERITAGE - Digital Documentation Initiative

Source: UNESCO World Heritage Centre

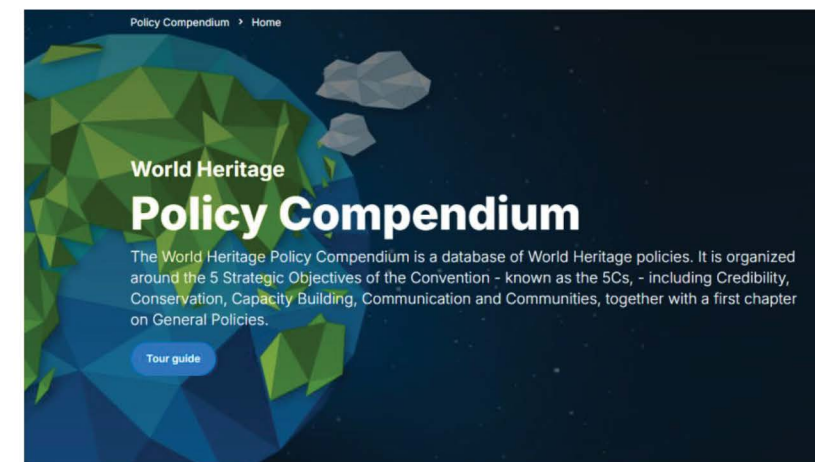
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Management and Dissemination: UNESCO Urban Heritage Atlas - Digital Tools for Managing Urban Heritage



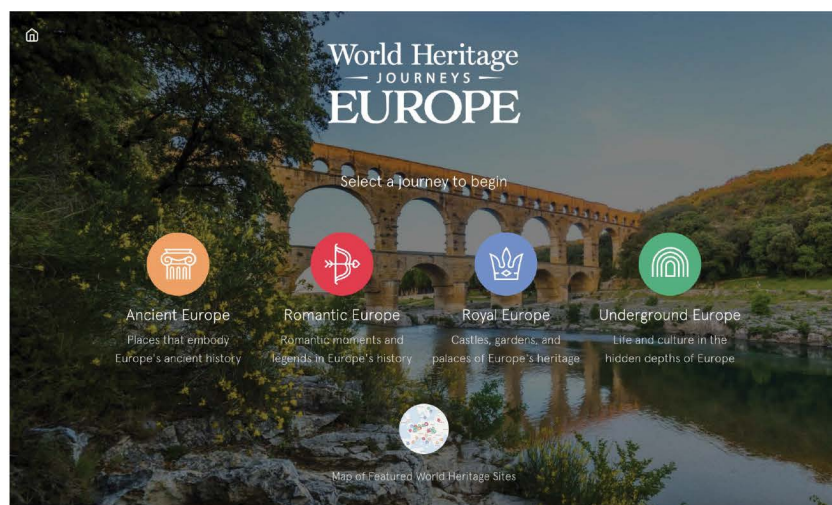
Source: UNESCO World Heritage Centre 41

Conservation and Management: World Heritage Policy Compendium



Source: UNESCO World Heritage Centre 43

Conservation and Dissemination: World Heritage Journey



Source: UNESCO World Heritage Centre 42

04 Emerging Challenges for the Digital Heritage Preservation

The Need for collective efforts to the Conservation of Cultural Heritage in Digital Environments

Thank you for your attention.

Contact:
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hyeseungshim16@gmail.com





Inscribed Heritage Conference

Topic Session III: Case Studies

Treasure of UNESCO Inscribed Heritage : Andong Hahoe Village

Lee, Sangho

- Senior Researcher of Korea Studies Institute

UNESCO Heritage Treasure, Hahoe Village

- The significance of inscriptions across three UNESCO heritage categories

Lee Sang-ho, The Korean Studies Institute
October 17, 2024

Hahoe, Korea's Traditional Village



Hahoe: A Village Where History and Water Flow

- A clansmen village of the Pungsan Ryu family, created by a pristine natural environment
 - A village of the same surname maintained for over 500 years
 - Economically based on a wide fertile plain shaped by a meander, where people, history, and culture are concentrated, creating a traditional village
 - Independent culture developed due to waterways and significant ridges, preserving unique culture and folklore
- Traditional Village of Korea (People, History, Culture)
 - People: Community centered around the Pungsan Ryu family - notable figures include Ryu Jong-hye, Ryu Jung-yeong of Ibam, Ryu Un-yong of Gyeomam, and Ryu Seong-ryong of Seoae
 - History: A 600-year-old zelkova tree (Samshindang) and its historic significance
 - Culture: Life and records, and both intangible and tangible heritage (2 National Treasures, 5 Treasures, 1 National Intangible Cultural Heritage, 10 National Folklore Cultural Properties, 1 Historic Site, etc.)

Hahoe, Korea's Traditional Village

Korea's Traditional Village Hahoe, and its Heritage

Hahoe, Korea's Traditional Village




Hahoe: Korea's Heritage Recognized by the World

- UNESCO World Heritage Inscription
 - 2010: Traditional Villages of Korea, Hahoe and Yangdong
 - 2019: Korean Seowon (including Byeongsan Seowon)
- UNESCO Memory of the World Register
 - 2015: Confucian Printing Woodblocks (2,644 blocks from Hahoe Village inscribed)
 - 2016: **Pyeon-a** - **Hanging Wooden Plaques in Korea** (20 plaques from Hahoe Village inscribed)
 - 2022: Naebang-gasa - **Song of Inner Chamber** (20 pieces held by Hahoe Village inscribed)
- UNESCO Intangible Cultural Heritage of Humanity
 - 2022: Korean Mask Dance Drama (including Hahoe Byeolsingut Talnori)

[All three categories of UNESCO-designated heritage inscribed! What does this signify?](#)



UNESCO's Efforts in World Cultural Preservation: Tangible, Intangible, and Documentary Heritage



UNESCO's Cultural Sector Projects: Conservation Efforts for Human-Made Heritage (Memory and Transmission)

▪ World Heritage: Cultural, Natural, and Mixed Heritage

- Cultural heritage includes monuments and historic sites such as Hwaseong Fortress, Hahoe Village, the Gaya Tumuli, etc.

- Natural heritage includes 16 types such as Jeju Volcanic Island and Lava Tubes and the Korean Tidal Flats.

▪ Intangible Cultural Heritage: Knowledge and skills, performing arts, cultural expressions, etc.

- Includes 22 types such as Jongmyo Jerye and Jongmyo Jeryeak, Pansori, Nongak, Jeju Haenyeo (women divers) culture, etc.

▪ Memory of the World: The world's memory / Records in all media, including paper

- Includes 18 types such as Hunminjeongeum Haerye and the Annals of the Joseon Dynasty.

Hahoe, Korea's Traditional Village

Hahoe, World Cultural Heritage

UNESCO's Efforts in World Cultural Preservation: Tangible, Intangible, and Documentary Heritage

Categories of UNESCO Designated Heritage

Category	World Heritage	Intangible Heritage	Documentary Heritage
Basis	Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)	Convention for the Safeguarding of the Intangible Cultural Heritage (2003)	General Guidelines for the Protection of Documentary Heritage (1995)
Start Year	1975	2006	1992
Designated Objects	Cultural, Natural, Mixed Heritage	Intangible expressions, skills, etc.	Records and information, information media
Project Field	Culture	Culture	Information and Communication
Attributes	Convention Activities	General -> Convention Activities	General Activities

Hahoe, UNESCO World Cultural Heritage

Criteria for Inscription – Cultural Heritage

Category	Criteria	Examples
World Heritage	1 Must represent a masterpiece of human creative genius.	Sydney Opera House, Australia
	2 Reflects significant interchange of human values, over time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design.	Church of the Ascension in Kolomenskoye, Russia
	3 Must be an outstanding or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared.	Historic City of Ayutthaya, Thailand
	4 Must be an outstanding example of a type of building, architectural or technological ensemble, or landscape which illustrates a significant stage in human history.	Jongmyo Shrine, Korea
	5 Should be an outstanding example of traditional human settlement, land-use, or sea-use, which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.	Old Town of Ghadames, Libya.
	6 Must be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should preferably be used in conjunction with other criteria).	Hiroshima Peace Memorial (Genbaku Dome), Japan.
* All cultural heritage requires authenticity (original value maintained in material, technique, etc.).		

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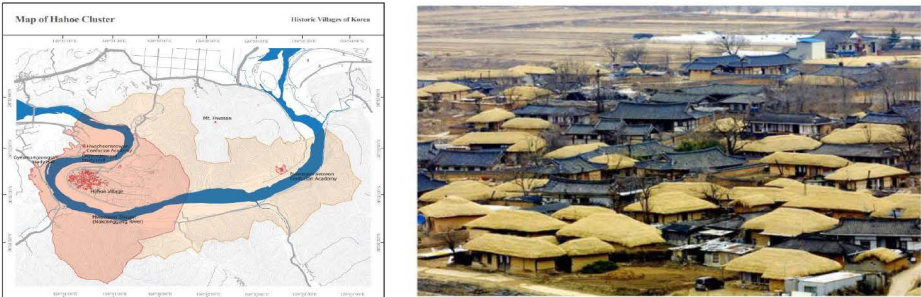
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Criteria for Inscription of Hahoe Village: OUV



- Meets both Criteria III and IV simultaneously
- Criterion III: Represents a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared.
- Criterion IV: Is an outstanding example of a type of building, architectural or technological ensemble, or landscape which illustrates a significant stage in human history.

Criteria for Inscription of Hahoe Village: OUV



- Criterion IV: Is an outstanding example of a type of building, architectural or technological ensemble, or landscape which illustrates a significant stage in human history.
- Application to Hahoe Village: An excellent example of a structure and architectural landscape that showcases a significant stage in human history.
- Significance: The excellent landscape harmoniously integrated with nature and its Confucian architectural structures exhibit the historical development and artistic value of Joseon Dynasty architecture.
- This recognition not only underscores the characteristic harmony with nature of 'Hahoe' but also certifies the significance and artistic value of various architectural structures within Hahoe.

Criteria for Inscription of Hahoe Village: OUV



- Criterion III: Represents a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared.
- Application to Hahoe Village: A prime example demonstrating the authenticity and integrity of a clan village.
- Evidence includes historical documents, Confucian rituals, village beliefs, and folk games, which illuminate the noble and village cultures.
- Hahoe and Yangdong Villages were recognized as the most complete examples for understanding the clan-based community cultures, which were common in the early formations of human communities.
- Particular emphasis is placed on the intangible aspects such as records, rituals, and folk games that continue to be transmitted as a specific culture.

The Village of Hahoe as a Center of Intangible Cultural Heritage

The Village of Hahoe as a Center of Intangible Cultural Heritage

Criteria for Inscription on the Representative List of the Intangible Cultural Heritage

Criterion 1	The heritage must conform to the definition of intangible cultural heritage as outlined in Article 2 of the Intangible Heritage Convention.
Criterion 2	Inscription on the Representative List should enhance the visibility and awareness of the heritage’s significance, contribute to intercultural dialogue, and reflect global cultural diversity while demonstrating human creativity.
Criterion 3	Appropriate measures for the protection of the nominated heritage must be in place.
Criterion 4	The related communities, groups, and individuals must freely give their prior and informed consent, and participate as broadly as possible in the nomination process.
Criterion 5	The nominated heritage must be included in the intangible cultural heritage inventory of the submitting state.

The Village of Hahoe as a Center of Intangible Cultural Heritage


Reasons for the Inscription of Korean Mask Dance Drama (Talchum)



- Mask dances (Talchum) serve as a medium of intangible heritage that includes oral traditions and expressions involving language, performing arts, social practices, rituals and festive events, and traditional craftsmanship skills.
- Reasons for Inscription (from the decision text): Talchum, as a comprehensive art form encompassing dance, song, and drama, humorously portrays characters from everyday life, advocating for universal equality and critiquing the contradictions of the class system. Besides its social critique function, it also strengthens local identity by incorporating regional dialects and folk songs.

The Village of Hahoe as a Center of Intangible Cultural Heritage

Hahoe Byeolsingut Talnori



- On November 30, 2022, at the 17th Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held in Rabat, Morocco, "Korean Mask Dance Drama" was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity.
- "Korean Mask Dance Drama" encompasses 18 mask dances, including 13 national intangible cultural heritages and 5 provincial cultural heritages, among which 'Hahoe Byeolsingut Talnori' is included.

The Village of Hahoe as a Center of Intangible Cultural Heritage

Hahoe Byeolsingut Talnori



- Hahoe Byeolsingut Talnori criticizes the various social hierarchies within Hahoe Village through satire, emphasizing universal equality and critiquing the contradictions of the class system. This helps foster a healthy community culture.
- The mask dance, supported and preserved by the yangban (noble) class, plays a crucial role in resolving class conflicts and maintaining community cohesion, serving as a vital cultural element that has sustained the clan community for over 500 years.

Hahoe, UNESCO Memory of the World

Hahoe, UNESCO Memory of the World

Hahoe, UNESCO Memory of the World

UNESCO Memory of the World Registration Criteria

1. Authenticity and Integrity: Authenticity of the original and completeness of the documentary composition.

2. Originality and Irreplaceability: Assess whether the heritage has significantly influenced a specific era or region, and if its loss or damage would cause a serious loss to humanity.

3. World Importance: Must meet at least one of the following criteria

- Historical Importance: Political and economic development, social or spiritual movements, influential figures, major events, memory of specific places, unique phenomena or customs, life and cultural changes, historical transitions, or examples demonstrating excellence in art, culture, science, technology, sports, or life.

- Form and Style: Holds aesthetic, formal, or linguistic value, or is an important specimen in terms of form and style.

- Social, Community, or Religious Importance:** Emotional attachment of a specific community to the documentary heritage, or its contribution to the identity and social cohesion of the community at present.

陶山書堂

龍雲精舍

Hahoe, UNESCO Memory of the World

Objectives of the UNESCO Memory of the World Programme

1. To preserve the world's significant documentary heritage using the most suitable technologies available.

2. To enhance universal access to documentary heritage.

3. To raise global awareness of the existence and significance of documentary heritage.

The Memory of the World Register, initiated in 1995, was established as a means to achieve the objectives of the "Memory of the World Programme."

The inscription system for documentary heritage is not merely a recognition of a nation's cultural and historical excellence, but a project to share special memories (information, knowledge, experiences) contained within documentary heritage with the world.

- Different from national cultural heritage designation.

Hahoe, UNESCO Memory of the World

UNESCO World Documentary Heritage Including Documents from Hahoe

2015 Inscription of Confucian Printing Woodblocks (International List)

64,226 woodblocks for printing 718 books, donated by 305 families.

Recognized for demonstrating the typicality of joint publishing, where publication was decided through public discourse and books were published collectively.

A product of Confucian collective intelligence, representing humanity's efforts to transmit records.

2016 Inscription of Korean Plaques (Regional List)

550 wooden plaques that define or name a specific building or space in 2-3 characters.

By embedding humanistic values into 2-3 characters, these plaques transform specific spaces into sites for transmitting Confucian values, serving as evidence of the transmission of humanistic values.

Written by the best calligraphers of the time, these plaques are highly valued for their calligraphic aesthetic.

院書山陶

榮巷

慶岡栢松

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Hahoe, UNESCO Memory of the World

Hahoe's UNESCO Memory of the World Documents



- Confucian Printing Woodblocks
 - Out of the total 718 types and 64,226 pieces of Confucian woodblocks, Hahoe Village housed 35 types, amounting to 2,644 pieces.
 - These include personal collections such as "Gyeomam Seonsaeng Munjip", "Seoae Seonsaeng Munjip", "Suham Seonsaeng Munjip" etc., significant works like "Jingbirok" and "Chimgyeong Yogyul" etc., and Confucian classics.
 - The woodblocks serve as a foundation for remembering the village's notable figures and passing down their spirit and lives.



- Pyeon-aek: Hanging Wooden Plaques in Korea
 - Out of the 550 inscribed plaques, Hahoe Village held 20 pieces.
 - These include various plaques from seowon (Confucian academies), pavilions, and official residence names, such as "Chunghyodang", written by Heo Mok, a master of calligraphy in the "Jeonseo" style.
 - Through the transmission of Confucian ideals in just 2-3 characters, the plaques represent efforts to preserve the spirit of the village.

Key Features of Major Inscribed Heritage in Korea - Multiple Category Inscription

Comparable Case: "Dosan Seowon", included in the UNESCO World Heritage site "Seowon, Korean Neo-Confucian Academies."



Confucian Printing Woodblocks (Memory of the World (International))



Seowon of Korea (World Heritage)



Korean Hanging Plaques (Memory of the World (Regional))



Maninso (Ten Thousand People's Petitions) (Memory of the World (Regional))

UNESCO **Inscribed** Heritage of Hahoe Village

UNESCO Inscribed Heritage of Hahoe Village

Hahoe Village: A Representative Example of Multiple Category Inscription

Hahoe Village has been inscribed in all three major UNESCO categories



Confucian Printing Woodblocks (Memory of the World (International))



Hahoe Plaques (Memory of the World (Regional))




Hahoe Village (World Heritage)




Hahoe Mask Dance Drama (Intangible Cultural Heritage of Humanity)

Characteristics of Hahoe Village with Multiple Category Inscriptions


The reasons for Hahoe's inscription across different categories are interconnected, where the documentation and intangible aspects contribute to its World Heritage status.



World Heritage — Traditional Villages of Korea (Hahoe and Yangdong): Representing Korea's quintessential clan village, these locations have maintained their culture and traditions over 500 years, continuing to exhibit a vibrant community life and culture to this day.



Documentary Heritage — Confucian Printing Woodblocks and Hanging Plaques: These artifacts have sustained a scholarly community for 500 years, linking the village's spirit to Confucian culture and moral ethos, thereby crafting the recorded heritage that shapes the history and spirit of the clan village.



Intangible Cultural Heritage — Hahoe Byeolsingut Talnori: This traditional mask dance drama has played a critical role in resolving conflicts within the clan-based village and maintaining community cohesion, ensuring the cultural sustainability of the village as a living tradition.

Policy Direction

Policy Direction Based on Hahoe Village's UNESCO Inscribed Heritage

Characteristics of Hahoe Village with Multiple Category Inscriptions

The Significance of Hahoe Village in UNESCO Heritage Policy (Inscription in Three Categories)

An Example Beyond the Concept of UNESCO Heritage Policy


- The three categories classify heritage based on its form, and each category is thought to be independent (UNESCO).
- It is believed that efficient management is possible through these categories: enhancing precision and importance for each category.

Inscription in Three Categories? A New Paradigm Required in UNESCO Inscribed Heritage Policy.

- A rare example inscribed in all three categories: reasons for inscription in each category are interconnected, forming Hahoe Village.
- The direction of heritage policy for Hahoe Village itself represents the first step in UNESCO's heritage policy (how should it be approached?).


Policy Direction

Basic Direction




Value of Place Created by Records: Enhancing the Value of Cultural Heritage Through Records

- Enhancing the value of the space known as Hahoe Village through numerous stories held by documentary heritage.
- Understanding World Heritage through stories, sharing new values created by records.



Cultural Value of Hahoe Created by Intangible Elements: OUV of World Heritage Created by Intangible Elements

- Cultural strength that has maintained the same clan village for 500 years—a space not just physical but inhabited by people.
- Learning with the body and seeing with the eyes—a new type of cultural heritage, breathing life into real estate heritage.



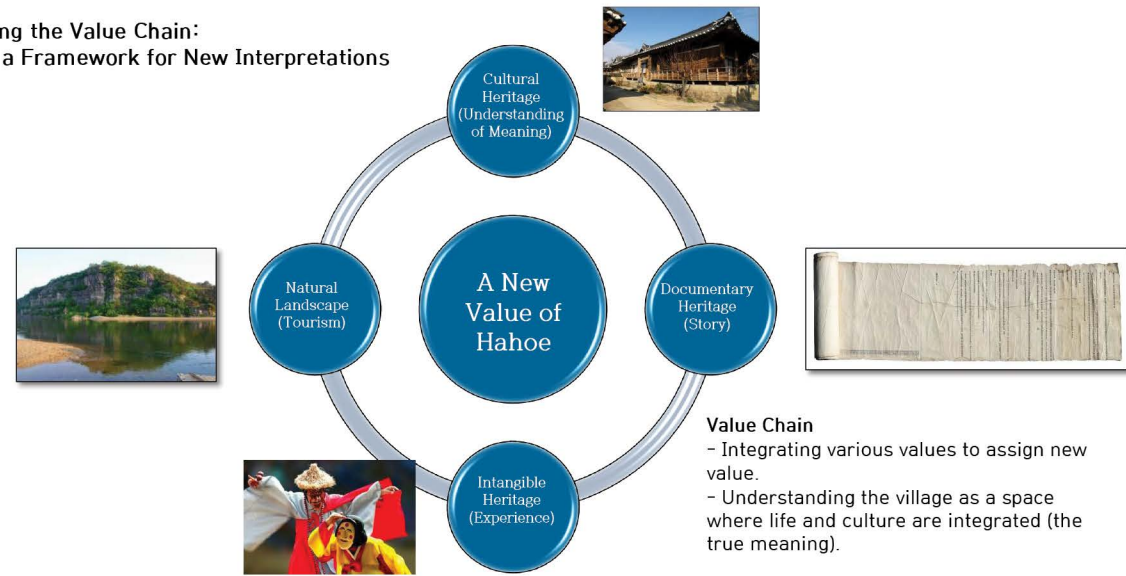
Beyond the Concept of Categorical Heritage, Hahoe as a Living Organism

- A new understanding of the uniqueness and value of Hahoe created by the three categories (space of people and life).
- New efforts needed to preserve and transmit Hahoe as a living, breathing organic entity.

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Connecting the Value Chain: Creating a Framework for New Interpretations



Core Elements of the Policy

1. Tangible, intangible, and documentary heritage must be reevaluated as living, organic entities that move together.
2. Establishment of an integrated management body to ensure that heritage policies are cohesive and meet the diverse, contemporary needs.
3. Policies centered on Hahoe Village could set new standards for UNESCO's heritage guidelines.
4. Efforts should be made to accurately unearth the values recognized worldwide and to modernize them for contemporary use through interpretation, sharing, and utilization.

Linkage and Cooperation with Thematic Heritage:



Development of Integrated Content Linked with World Heritage Policy:

- Maintaining commonality with Yangdong Village, which is jointly inscribed; linkage with Sansa, Seowon, etc. (value development and utilization).
- Storytelling and tourism linked to heritage within the globally recognized World Heritage sites.



Maintaining and Leading the Value of "Talchum" (Korean Mask Dance Drama):

- Considering various linkages with 18 types of Korean mask dances (symposiums, performances, exchange cooperation, etc.).
- Implementing the international recognition of Korean mask dances through the Byeolsingut Talnori.



Spaces that Created Documentary Heritage: Linkage with Documentary Heritage:

- Sharing the value of Confucian printing woodblocks, Korean hanging plaques, and the petitions of ten thousand people, which were created by Hahoe, with similar heritage.
- Exchange and sharing of values with institutions focused on documentary heritage such as the Korean Studies Institute (KSI).

Thank you.



Inscribed Heritage Conference

Topic Session III: Case Studies

Building of peace and international solidarity through cultural exchange: Joseon Tongsinisa documentary heritage that realizes UNESCO's values

Cho, Jungyun

- Executive Director of Cultural Affairs, Busan Cultural Foundation

부산문화재단

BUSAN CULTURAL FOUNDATION

新朝鮮通信使

UN SDGs의 문화적 실천
문화예술에 의한 평화와 연대
Cultural implementation of the UN SDGs
Peace and solidarity through culture and arts

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유네스코 문화정책 UNESCO Cultural Policy

유네스코 헌장과 문화다양성
The UNESCO Charter & cultural diversity

유네스코는 문화 다양성에 기반 '평화 증진', '상호 이해와 존중 증진', '지식 공유 및 보급', '인권 존중'에 역점
UNESCO is mainly concerned with 'promoting peace', 'promoting mutual understanding and respect', 'knowledge sharing and dissemination' and 'respect for human rights' based on cultural diversity

유네스코 정책 동향
Trends in UNESCO cultural policy

2018년 'Culture for the 2030 Agenda'를 공개하며 지속가능한 발전을 위해 5개 분야에서 문화가 국제사회에 기여할 것을 선언
In 2018, the Culture for the 2030 Agenda was released, declaring culture's contribution to the international community in five areas for sustainable development.

부산문화재단 정책 어젠다
Busan Cultural Foundation Policy Agenda

'문화를 통한 지속가능한 평화·연대·협력'이라는 유네스코 헌장의 중요한 가치를 전 세계 발신
Promoting the UNESCO Charter's overarching value of 'Sustainable Peace, Solidarity and Cooperation through Culture' to the world

문화예술에 의한 평화와 연대의 배경 Background on peace and solidarity through the arts

1 UN SDGs의 문화적 실천 Cultural realisation of UN SDGs

유엔은 2015년 17개의 지속가능발전목표(SDGs)를 채택함. 문화 분야는 직접적으로 포함되지는 않았지만, 유네스코를 중심으로 '문화의 사회적 영향력'을 강화하기 위해 문화계에서 SDGs를 적극적으로 도입하는 사례 증가
The UN adopted 17 Sustainable Development Goals (SDGs) in 2015. While the cultural sector isn't directly included, the SDGs are increasingly embraced by the cultural community, especially UNESCO, to enhance culture's social impact

2 문화의 역할과 파트너십 Role of culture and partnerships

국제 사회의 다양한 분야에서 평화와 연대를 위한 노력이 강화되는 가운데, 세계경제포럼(WEF)은 2023년 주제를 '분열된 세계에서의 협력'으로 선정
As efforts for peace and solidarity intensify across various sectors of the international community, the World Economic Forum (WEF) has chosen the theme 'Cooperation in a Disjointed World' for 2023.

3 부산문화재단 비전 2030 Busan Cultural Foundation's Vision 2030

2019년 발표된 부산문화재단의 비전 2030은 '지속가능한 도시환경 조성' 및 '아시아 해양문화 허브 구축'을 전략과제로 둬
The Busan Culture Foundation's Vision 2030, released in 2019, sets out 'Creating a sustainable urban environment' and 'Building an Asian maritime culture hub' as strategic issues.

Culture for the 2030 Agenda



사람(PEOPLE)

문화로 사람들의 삶의 질을 향상시키고, 누구도 소외되지 않는 사회를 지향
The aim is to improve people's quality of life through culture and to create a society in which no one is left behind.



세계(PLANET)

문화를 통해 환경 보호와 지속 가능한 개발 촉진
Promote environmental protection and sustainable development through culture



번영(PROSPERITY)

문화산업의 발전을 통해 경제적 번영 실현
Achieve economic prosperity through the development of cultural industries

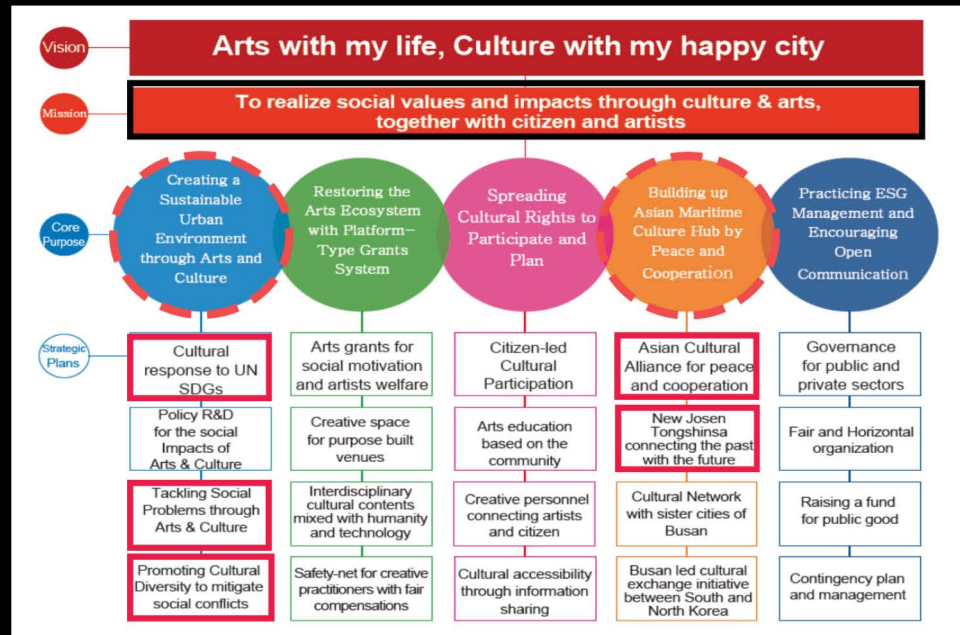


평화(PEACE)

문화 교류를 통해 국제 평화와 상호 이해 증진
Promote international peace and mutual understanding through cultural exchange.



Busan Cultural Foundation Vision 2030



부산문화재단

新朝鮮通信使、문화예술에 의한 한일 관계개선

Improving relations between Korea and Japan through culture and arts

- 조선통신사, 문화교류에 의한 평화외교 Joseon Tongshinsa, Peace Diplomacy through Cultural Exchange**
 2017년 10월 31일, 조선통신사 관련 기록물이 한일 공동으로 세계기록유산에 등재, 한일 공동 등재 첫 사례
 On 31 October 2017, documents on Joseon Tongshinsa were inscribed on UNESCO the Memory of the World jointly by Korea and Japan, the first case of joint inscription by Korea and Japan.
- 문화교류를 통한 한일관계 개선을 위한 한-일 유네스코 연석회의 UNESCO Korea-Japan conference on Improving Japan-Korea Relations through Cultural Exchange**
 2023년 5월 5일, 한일 유네스코 관계자들이 부산에 모여 조선통신사를 주제로 한일 관계 개선을 위한 문화예술의 역할에 대해 논의
 On 5 May 2023, UNESCO officials from Korea and Japan gather in Busan to discuss the role of culture and arts in improving relations between the two countries under the theme of the Joseon Tongshinsa
- 향후 전망 Looking ahead**
 청소년 교류 프로그램 확대, 다큐멘터리 및 영화 제작, 국제 학술회의 논문상 제정 등을 추진
 2025년 한일 국교정상화 60주년을 맞아 문화교류에 초점을 맞춘 협력을 추진
 To expand youth exchange programmes, produce documentaries and films, and establish paper prizes for international academic conferences. Implement the cooperation focusing on the cultural aspects of the 60th anniversary of the diplomatic relations between Japan and South Korea in 2025

부산문화재단의 비전 2030의 주요 전략

Key strategies of the Busan Cultural Foundation's Vision 2030

- 지속가능한 도시환경 구축 Building a sustainable city**
 문화를 통해 부산의 도시환경을 지속가능하게 만들고 시민의 삶의 질을 향상
 Making the urban environment of Busan sustainable through culture and improving the quality of life of its citizens
- 아시아해양문화 허브 구축 Building an Asian maritime cultural hub**
 부산의 지리적 특성 활용한 아시아 해양문화도시 중심 구축
 Busan's geographical characteristics as a centre of maritime culture in Asia
- 국제문화교류의 신모델 제시 A new model for international cultural exchange**
 조선통신사를 활용한 국제문화교류의 새로운 모델 제시
 Joseon Tongshinsa, UNESCO Memory of the World as a new model for international cultural exchange
- 문화예술에 의한 사회문제 해결 Tackling social issues through the arts**
 문화예술을 통해 사회문제에 대한 인식을 개선하고 해결책 모색
 Raising awareness of and seeking solutions to social challenges through arts and culture



2023 부산 문화 컨퍼런스 2023 Busan Culture Conference



- 기조강연 Keynote Speech**
 유네스코 ADG가 '문화교류를 통한 포용과 평화 회복'을 주제로 발표
 UNESCO ADG Ernesto Ottone Ramirez presents on 'Restoring Inclusion and Peace through Cultural Exchange'
- 주제 발표 Theme Presentation**
 유네스코 문화정책 개발국장이 '포용과 조화, 협력을 위한 유네스코 문화정책 아젠다'에 대해 발표
 Presentation by Paola Leoncini Bartoli, Director of Cultural Policy and Development, UNESCO, on the UNESCO Cultural Policy Agenda for Inclusion and Cooperation.
- 아시아태평양 문화적 다양성 Asia-Pacific cultural diversity**
 유네스코 아시아태평양 문화 총괄 펄 정, '아시아태평양의 문화적 다양성, 지역 갈등 극복을 위한 방안'을 주제로 발표
 Presentation by Feng Jin, Head of UNESCO Asia-Pacific Cultural Unit, on 'Cultural diversity in the Asia-Pacific, solutions for overcoming regional conflicts'.
- 부산의 문화적 대응과 실천 Cultural responses and practices in Busan**
 남승우 고신대 명예교수의 '평화와 연대를 위한 부산의 실천적 대응과 노력'을 주제로 발표
 Nam-Sung Woo, Professor Emeritus of Ko Shin University, on 'Busan's Practical Responses and Efforts for Peace and Solidarity'.



문화예술을 통한 평화와 협력의 부산선언
Busan Declaration on Peace and Cooperation through Culture and Arts

유네스코 문화다양성과 조선통신사 정신의 수용
Embracing UNESCO cultural diversity and the spirit of Joseon Tongshinsa

부산선언은 조선통신사의 '성신교린(誠信交隣)'의 이념을 계승, 보다 평화롭고 조화로운 세계를 위해 노력하겠다는 의지를 표명
The Busan Declaration inherits the Joseon Tongshinsa's philosophy of 'sincerity and friendship' and indicates that it will work towards a more peaceful and harmonious world.

“우리 2023년 5월 4일 한국 부산에서 개최된 부산문화회의의 참가자들은 예술과 문화를 통해 세계 평화를 증진하기 위한 확고한 결의를 자랑스럽게 선언한다.”
라는 서문으로 시작되는 부산선언문은 '문화적 다양성과 권리', '평화를 위한 예술과 문화', '지속가능한 발전을 위한 문화정책', '문화적 다양성과 포용성', '문화정책의 사회적 영향', '문화파트너십', '문화프로젝트의 연대와 협력'이라는 7개 항목 구성됨
'We, the participants of the Busan Cultural Conference in Busan, South Korea, on 4 May 2023, proudly declare our unwavering commitment to promoting world peace through art and culture.' The Busan Declaration, which begins with the foreword. The declaration consists of 'Cultural Diversity and Rights', 'Art and Culture for Peace', 'Cultural Policy for Sustainable Development', 'Cultural Diversity and Inclusiveness', 'Social Impact of Cultural Policy', 'Cultural Partnership' and 'Solidarity and Cooperation in Cultural Projects'

정책제안 및 향후 과제 Policy proposals and future issues

- 지속가능한 협력 채널 구축 Creating sustainable cooperation channels**
유네스코 본부, 유네스코 아시아태평양위원회, 유네스코 일본 국내위원회, 유네스코 한국위원회와 정책적 연대를 위한 지속 가능한 논의의 장 마련
Establishing a sustainable discussion forum for policy solidarity with UNESCO Headquarters, the Asia-Pacific Commission for UNESCO, the Japanese National Commission for UNESCO and the Korean Commission for UNESCO
- 부산 문화 컨퍼런스 정례화 Regularisation of the Busan Cultural Conference**
국내외 주요 예술문화기관과 연계, 국제 문화정책 의제를 중심으로 부산 문화 컨퍼런스 정례 개최
Promotion of the Busan Cultural Foundation's hosting of the Busan Cultural Conference to focus on international cultural policy in collaboration with key national and international arts and cultural organizations
- 문화 실크로드 구상 Envisioning a cultural silk road**
아시아와 유럽 도시를 연결하는 예술문화 교류의 플랫폼으로서 '문화 실크로드' 구상에 대한 협력과 논의 Cooperation and discussion on the 'Cultural Silk Road' concept as a platform for artistic and cultural exchange linking Asian and European cities.
- 문화외교 어워드 제정 Establishment of the Cultural Diplomacy Award**
평화와 협력을 위한 문화이동(cultural mobility)과 문화연대(partnership)에 기여한 세계 문화관계자를 대상으로 '문화외교 어워드 (cultural diplomacy award)' 제정
Cultural diplomacy award for world cultural figures who have contributed to cultural mobility and partnership for peace and cooperation.



문화교류를 통한 한일관계 개선을 위한 한-일 유네스코 연석회의
UNESCO Korea-Japan conference on Improving Japan-Korea Relations through Cultural Exchange

조선통사 기록물의 유네스코 세계기록유산 한일 공동 등재 이후
한-일 관계 개선을 위한 문화예술의 역할을 주제로 한-일 유네스코 위원회 관계자들의 첫 회의가 5월 5일 부산에서 개최됨
The first meeting of Korean and Japanese UNESCO committee officials was held in Busan on 5 May 2023 on the theme of the role of art and culture in improving relations between Korea and Japan since the co-registered documents of Joseon Tongshinsa as UNESCO Memory of the World

新朝鮮通信使에 의한 한일문화교류 플랫폼 Korea-Japan Cultural Exchange Platform by New Joseon Tongshinsa

한일 유네스코 연석회의의 정례화
Regularisation of joint UNESCO-Korea Japan meetings

한일 공동 세계기록유산인 조선통신사를 계기로 '문화교류'를 통한 평화와 협력의 가치를 널리 알리기 위한 한일 유네스코 합동회의를 양국이 상호 개최

Korea-Japan UNESCO conferences alternating between the two countries to promote 'peace and cooperation through cultural exchange' using the Joseon Tongshinsa and the joint UNESCO Memory of the World.

청소년 교류 프로그램 강화
Expansion of youth exchange programmes

한-일 양국 유네스코위원회 역사문화교류 프로그램 확대 추진 및 청소년 대상 역사문화교류 캠프 지속 개최로 양국의 상호이해 증진

Expand and sustain UNESCO history and cultural exchange programs for youth to foster mutual understanding between the two countries.

아티스트 교류 지원
Artist exchange support

부산문화재단의 비전 2030에 따라 한일 예술가 교류 및 공동 프로젝트를 지원하고, 조선통신사 문화사업을 통해 구축된 한일 네트워크를 바탕으로 확대되는 예술 국제교류 지원

Support exchanges and joint projects between Japanese and Korean artists, and expand international art and culture exchanges based on the Japan-Korea network from the Joseon Tongshinsa programs

2025한일국교정상화 60주년

The 60th anniversary of diplomatic relations between Japan and Korea

한일문화교류 뉴 파트너십

Korea-Japan Cultural Exchange New Partnership

1

협력네트워크 구축

Building co-operation networks

한일의원연맹, 한일친선우호협회, 한일 유네스코 위원회, 부산문화재단, 조선통신사 연고지 연락협의회, 조선통신사 관계기관 예술문화 분야 전문가, 학계, 시민 등이 주축이 된 예술문화교류 신조선통신사 협력 네트워크 구축

Establishment of a cooperative network for artistic and cultural exchange involving Korean and Japanese envoys, parliamentarians, and friendship associations, UNESCO commissions, the Busan Cultural Foundation, and experts in art, culture, academia, and citizens

2

SDGs 과제 확산

Diffusion of SDGs challenges

유엔 지속가능발전목표(SDGs) 16번(Peace) 17번(Partnership) 과제의 확산과 한일 양국의 글로벌 연대와 협력을 위한 新조선통신사로서 부활한 한일문화교류 뉴파트너십

The proliferation of UN Sustainable Development Goals (SDGs) 16 (Peace) and 17 (Partnership) issues and the need for a revived Japan-Korea Cultural Exchange New Partnership as the New Joseon Tongshinsa for Global Solidarity and Cooperation between Japan and Korea

3

양국 도시 간 예술 중심의 문화예술 교류

Inter-city arts-centred and artistic exchanges between the two countries.

양국 도시 간 예술 중심의 문화예술인 교류인 신조선통신사 활성화, 문화교류를 국교정상화 기념의 주요 의제로 설정, 주요 행사로 한국과 일본의 조선통신사 주요 연고지 행렬 재현

Revitalising the New Joseon Tongshinsa, an arts-focused exchange of artists and cultural figures between the cities, placing cultural exchanges at the top of the agenda for the diplomatic relations, and recreating the parade of Joseon Tongshinsa as a key event.

한일문화교류 뉴파트너십

부산문화재단

BUSAN CULTURAL FOUNDATION

Thank you

감사합니다.

新朝鮮通信使

문화예술에 의한 평화와 연대의 미래

Future of peace and solidarity through the new Joseon Tongshinsa's Art and Culture

지속가능한 협력 체계 구축

Building sustainable cooperation.

유네스코 및 각국 문화기관과의 지속 가능한 협력체계 구축 및 문화정책 논의의 장 정례화

Establish sustainable cooperation with UNESCO and national cultural institutions and regular forums for cultural policy discussions.

2025한일국교정상화 60주년

The 60th anniversary of diplomatic relations between Japan and South Korea

문화협력과 국제문화교류 촉진

Cultural cooperation & promoting international cultural exchanges.

新朝鮮通信使활동 확대

New Joseon Tongshinsa

한일 문화교류 플랫폼으로 신조선통신사 활동 확대, 양국의 상호이해 촉진

Expanding the activities of the New Joseon Tongshinsa as a platform for cultural exchange between the two countries and promoting mutual understanding between them

문화예술의 사회적 영향 확산

Strengthening the social impacts on arts and culture

문화예술을 통한 사회문제 해결과 지속가능발전목표(SDGs) 달성 기여

Contribute to the achievement of the Sustainable Development Goals (SDGs) by addressing social issues through arts and culture.

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Inscribed Heritage Conference

Topic Session III: Case Studies

- WH, ICH and MoW as primary sources for ιστορία
- : Always as an end never merely as a means

Mitsuru Haga

- Professor of Tohoku University, Japan

WH, ICH and MoW as primary sources for ἱστορία : Always as an end never merely as a means

International Conference for UNESCO Inscribed Heritage:
Hahoe Folk Village in Andong

Topic Session III : Case Study

17th October 2024, Andong

Mitsuru HAGA
Professor, Tohoku University, Japan
Vice chair, MOWCAP
Chair of Japanese Memory, the World National Committee
Council Member, the Science Council of Japan

Case study Japan: Its characteristics

- Japan covered with rain band→ Its nature lushly green and verdant

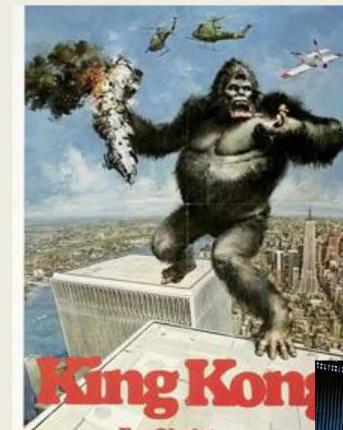
“Tokyo”

City or civilization like wet vegetation:
Nature always returns and flourished again



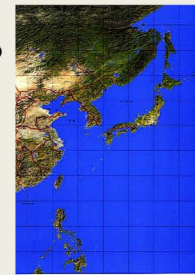
“New York”

City or civilization like towering dry rocks:
Nature subdued and killed



Case study Japan: Its characteristics

- Japanese archipelago - Mainland Asia:
Not far but divided by sea
- Minimal contact with the outside world :



Importation or invasions of new and alien ideas especially
via Korean peninsula

Ex. People, Rice cultivating, Copperware, Ironware, **Buddhism via Korean peninsula**, Chinese characters, Chinese laws, Chinese city planning and Western Civilization etc.

– Good at absorbing, imitating, copying, assimilating
elements of foreign culture and create something new.

Ex. From the imported Chinese characters created Hiragana and Katakana

– “Good when stay within the archipelago, bad when go
out” (Prof. and 초대 문화부 장관, 李御寧 이어령 Yi Öryöng
『「縮み」志向の日本人』 축소지향의 일본인 1982)

Case study Japan: Religious perspective

- Japan covered with rain bands → Fertile verdant nature generates:
Animism or Polytheism along with Veneration of ancestors and Creed
of community bonded by consanguinity and territorial connection

Numbers of worshippers

– Shintoist	102,756,326.
– Buddhist	84,652,539.
– Christian	2,773,096.
– Others	9,435,317.
– Total	199,617,278.
Population of Japan	128,057,352.

Four religions in one life

Before and after birth:	Shinto
Attitude or ethic toward Life :	Confucianism
Wedding:	Christianity (as cool culture)
Funeral:	Buddhism



Kitty-chan Shinto-shrine
In a shopping street in Yamanashi-ken, Kofu-shi,
2013.1.27.

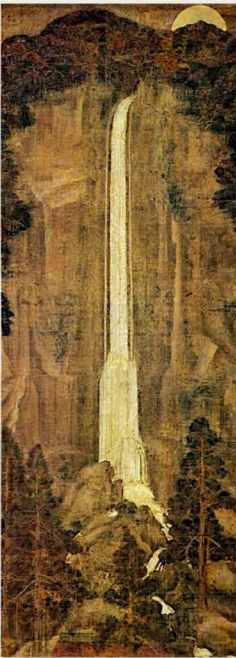


Manga “Saint Young Men”
『聖(セイント)おにいさん』 Jesus and Buddha take time
off and live together in suburb of Tokyo



Shinto Purification
of F35A Lightning

Case study Japan: Religious perspective



Nachi water fall
as God itself

- Japanized Buddhist concept ” *Soumoku-kokudo-shikkai-jyoubutsu* (草木国土悉皆成仏)"
- = "Grass, trees, and the entire land - everything attains Buddhahood."
- = All things in the natural world - including grass, trees, the entire land, and even inanimate objects, therefore even COVID19-coronavirus - possess ”*Bussho* (仏性 Buddha-nature)”, the inherent potential or essence within all beings and things to achieve enlightenment or Buddhahood.



Banqueting Gods
of all sort

From the case study of Japan:

What exactly is a monument ? A question regarding the relationship between Nature and Culture

- In Japan, no monumental artificial monument like the ones in China, Egypt, India, Greece etc.
- Mount Fuji (WH) is monumental. But it is a natural mountain. (It's not Mt. Rushmore, SD, U.S.A. Rather “Devils Tower” WY.)
- We are projecting our religious and historical consciousness onto the natural mountain.
→ Natural Heritage can be Cultural Heritage



Joint Statements of the G7 Academies

(Released on 2024.4.11-12, Accademia Nazionale dei Lincei, Rome)
for recommendations on global issues to be presented to the leaders
of the G7 (Italy, Japan, Germany, UK, USA, France, Canada) Summit.
Among 6 statements (https://www.scj.go.jp/ja/info/kohyo/pdf2/kohyo-26-gs2024.pdf)

Statement no.6: SCIENCE AND COMMUNICATION OF CULTURAL HERITAGE. KNOWLEDGE AND PUBLIC AWARENESS OF OUR COLLECTIVE ROOTS

- Dispute over the definition of “Cultural Heritage”: Japan vs. Six Western countries
- The Constitution of the Italian Republic (1947), Article No. 9 " The Republic promotes the development of culture and of scientific and technical research. It safeguards natural landscape and the historical and artistic heritage of the Nation. (La Repubblica promuove lo sviluppo della cultura e la ricerca scientifica e tecnica. Tutela il paesaggio e il patrimonio storico e artistico della Nazione.)"
- Statement No.6 -1: “ “Cultural heritage” includes the tangible and intangible products of human culture within nature, as well as the transformative effects of those cultures on the natural world that generate culturally significant landscapes, and it includes information gathered from human remains (viewed as a biological archive of the humans in the past). ” ~Nature was not well embraced in Culture. Nature is somehow detached from Culture and remained as its object.
- No.6-9: “Access to and enjoyment of cultural heritage is founded on international human rights norms, which include the right of individuals and communities to know, understand, maintain, and share cultural heritage, as well as to benefit from it. The intentional destruction of cultural heritage is a violation of human rights. “
- No.6-9: “The repatriation of cultural property is also a widely discussed and sensitive issue that deserves to be addressed in international contexts beyond the G7 framework. “

New Terminology in Korea

문화재 (文化財 Cultural Property) (1962~)

= Focused more on artifacts as material objects



국가유산 (国家遺産 National Heritage, K Heritage) (2024/5/17~)

= Refers to the historical, artistic, academic, or landscape value of Korea, both artificial and natural.

Classified into three categories:
cultural heritage, natural heritage, and intangible heritage

Modern Japan is 「課題先進国」:

Forerunner state of finding answer for unique set of emerging Issues
such as

Natural Disaster, Environmental Problems, Declining Birth Rates,
Depopulation, Population Ageing, Energy Supply Problems, Radiation
Hazard etc.,

that few other countries have ever faced.

Natural Disaster (自然災害)

Man made Disaster (人災、「文明災」)

2011.3.11

Tohoku earthquake and tsunami



2011.3.11

Fukushima nuclear power plants



Disaster prevention and mitigation



National Museum
of Brazil (2018)



Reconstructed building,
Shuri Castle (WH), Japan (2019)



Notre-Dame Cathedral (WH)
in Paris (2019)
The Stained-Glass be renewed ?!

In Japan, the National Institutes for Cultural Heritage founded
the Cultural Heritage Disaster Risk Management Center in 2020

To protect cultural heritage from all types of probable disasters. The Center works on
nationwide initiatives for cultural heritage disaster risk management.

Preservation of the documents of disaster aftermath management

The Archive of Taean Oil Spill Experiences:

The Narrative of the Incident and Recovery (Korea) (MOWCAP 2022)

For disaster prevention and mitigation

Fukushima nuclear power plants → Hit by tsunami → All power supply loss → Explosion
→ **Radioactive contaminated cultural properties.**

→ After Soviet, Chernobyl, no report

→ **Japan, yes**

C. Sano, Y. Yamamoto, "Rescued Historical Objects: Revitalising the Local Community of the
Fukushima Restricted Area", *ICOM Museum International* Vol.65, Issue 1-4, May 2015.

● Radio-iodine in the air has a half-life of 8 days.

Do not approach the radioactive contaminated zone for at least 8 days, preferably 3 half-lives (=24 days).

● Radioactive cesium in the soil. Study and analyze the current of the air, rain and geographical features of the land. Mapping the contamination
status and its official announcement by the government is needed.

● Wall should be thicker than 20 cm. Stop air-conditioner.

● Archives, libraries and museums are good refuge shelters.

● Geiger-Mueller counter is needed. Cultural properties with more than 1,300cpm, leave behind.

● Workers (male) should be in their 50's or older. Integrate radiation exposure.

● Management of Radioactive contaminated cultural properties report:

New concept: "Disaster Memorial Relic" (震災遺構)



Please learn from Japan's failures and achievements. Japan is willing to share them with you.

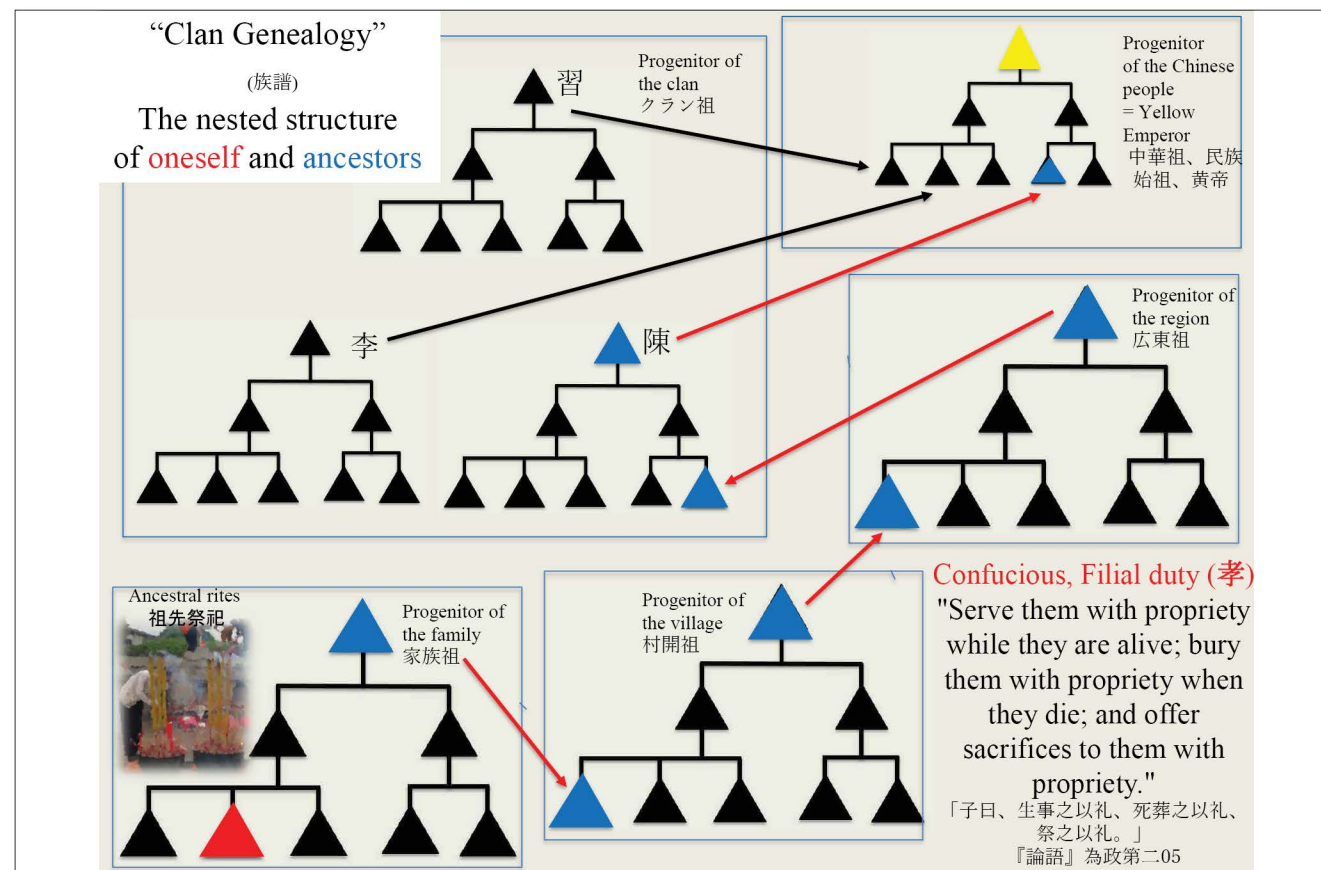
Case study: Asia ~ Difference within the Asia

Differences between China, Korea, other Confucian
countries, and Japan:
Divergence in Perceptions of the Past

Chinese-Korean • Through "Clan Genealogy (族譜 zúpǔ)"



The Korean Studies Institute (韓國國學振興院收藏庫)



Difference between the Asia, particularly Japan and the West ...

When we become aware that the end of the world is coming...

<p>The West</p> <p>Storage type Civilization (蓄積型文明)</p> <p>Noah's Ark</p> <p>Preserve, control and catalogue everything premeditatedly, systematically</p> <p>Abbey Church of Saint-Savin sur Gartempe, France, 11-12th century (WH) (whc.unesco.org/en/documents/109212)</p>	<p>Japan</p> <p>Circulation type Civilization (循環型文明)</p> <p>諸行無常 (All worldly things are transitory) 逝者如斯夫不舍昼夜 (『論語』) 浮世 (「Ukiyo: The floating world」) No concept of preservation</p> <p>鈴木春信 「蚩狩」 ca. 1769 (立命館大学 浮世絵検索HP: https://data.ukiyo-e.org/aic/images/1300_1175353.jpg)</p>
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Case study : Asia ~ Difference within the Asia

Differences between China, Korea, countries under China's influence, and Japan :
Divergence in Perceptions of the Past

<p>China-Korea</p>	<p>▪ Through “Clan Genealogy (族譜 zúpǔ)”</p>
<p>Japan</p>	<p>▪ No “Clan Genealogy (族譜)”</p> <p>▪ Only myopic, too-short-span-in-time past. Usually utmost only three-generations in past.</p> <p>▪ The 126-generation-long imperial lineage of the Tenno (Emperor) is not connected to an individual historical perception of the past at all.</p>

Museums in Asia: Institutions planted by Europeans

→ **British colonial management: first hospitals then museums**
→ To know the nature and culture of colonial land and people, museums were indispensable.

<ul style="list-style-type: none"> • 1814 Calcutta in British India, INDIAN MUSEUM - The first full-scale museum in Asia • 1817 Bogor in Dutch East Indies, BOGOR BOTANICAL GARDENS • 1851 Madras in British India, MADRAS STATE MUSEUM • 1857 Trivandrum in British India, TRIVANDRUM MUSEUM • 1864 Lahore in British Pakistan, LAHORE MUSEUM • 1866 Sarawak in British Malaysia, SARAWAK MUSEUM • 1868 Jakarta in Dutch East Indies, JAKARTA CENTRAL MUSEUM • 1872 TOKYO NATIONAL MUSEUM • 1877 Colombo British Sri Lanka, COLOMBO MUSEUM • 1887 Singapore in British Singapore, RAFFLES MUSEUM • 1905 Nantong in China, NANTONG MUSEUM 	<ul style="list-style-type: none"> (南通師範学校附属南通博物苑) – The first public museum in China by Zhāngjiǎn (張謇) after “Japanese model” • 1907 Peshawar in British Pakistan, PESHAWAR ARCHAEOLOGICAL MUSEUM • 1910 Khajuraho in British India, KHAJURAHOO ARCHAEOLOGICAL MUSEUM • 1913 Dhaka in British Bangladesh, DHAKA MUSEUM • 1918 Taxila in British Pakistan, TAXILA MUSEUM • 1918 Kabul in Afghanistan, KABUL MUSEUM • 1920 Sanchi in British India, SANCHI MUSEUM • 1923 Baghdad in British Mandate of Mesopotamia, IRAQ MUSEUM • 1925 Mohenjo-daro in British Pakistan, MOHENJO-DARO MUSEUM • 1926 Harappa in British Pakistan, HARAPPA MUSEUM
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Difference between the modern West and the modern Asia

Have common “Ancient Greece▪Rome” or Not.

The West:Common “European history” originating from Ancient Greece and Rome

- Parthenon (WH “Acropolis”): Greek temple→Christian church, Mosque → Ammunition depot exploded as a target of bombardment by the Venetian forces → Symbol of resistance against the Nazis → Historical site and tourism asset → WH
- Pantheon (WH “Historic Center of Rome”): Roman temple ”FECIT” by “M·AGRIPPA·L·F·COS·TERTIVM” → La Rotonda Christian church with a tomb of Raffaello Sanzio.
- Ephesus in Türkiye (WH): Greek and Roman city, St. John’s church with his tomb,

The House of Virgin Mary before her assumption to heaven.

- Hagia Sophia in Türkiye (WH): Christian church →

Mosque → Museum→ WH→ Grand Mosque in 2020



Difference between the modern West and the modern Asia

The Asia :

No common “History” nor cultural bonds

- Empire of Japan’s “Greater East Asia Co-Prosperity Sphere (大東亜共栄圏)” (In reality, it was merely a manifestation of Japan’s military expansionism, to justify Japan’s invasion and colonial domination.) → No!



Wada Sanzo

“Mandara for Rousing Asians”

1940(和田三造《興亜曼荼羅》1940 国立近代美術館)

Visualization of “the Greater East Asia Co-Prosperity Sphere”

Amidst buildings and costumes of Bali, India, Thailand, Micronesia, Korea and China, in the center stands a massive white marble pedestal and statue symbolizing Japan.

•However, it is not at all in a Japanese style, but rather features Victoria (the Roman goddess of victory) riding a chariot drawn by two horses, evoking the classical Greco-Roman tradition even in this context.

- And today in Asia ?

We need to build a collective Asian identity from within.

Have common “Ancient Greece▪Rome” or Not.

The West:Common “European history” originating from Ancient Greece and Rome

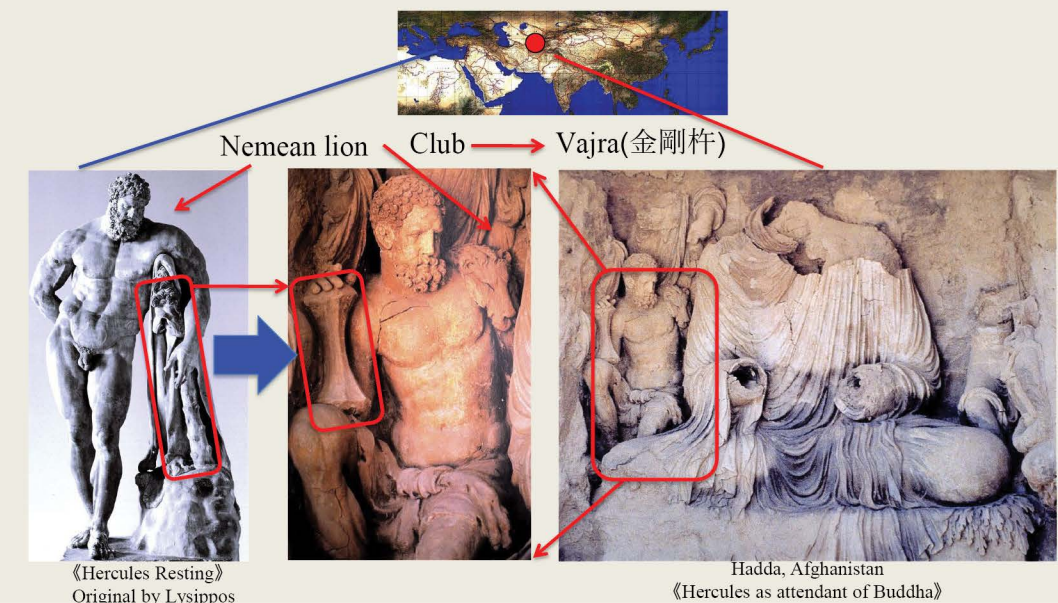
EU(European Union)

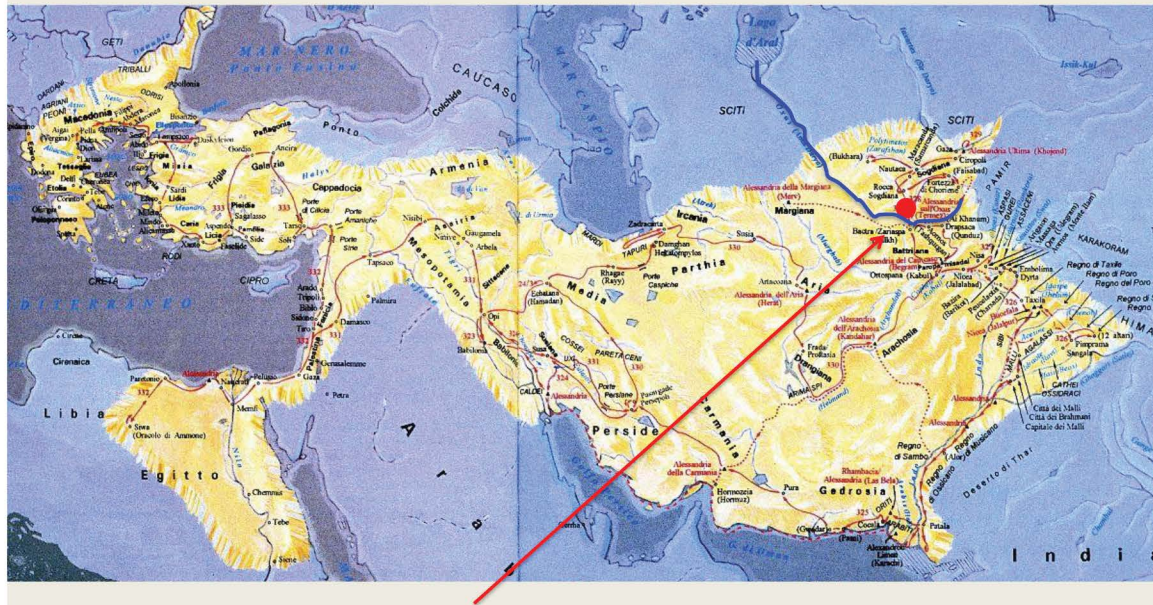
- 9th of May = The Europe Day
- Ode to Joy =The final (4th) movement of *Sinfonie Nr. 9 d-moll op. 125* (Freude, schöner Götterfunken, Tochter aus Elysium ...)= The Anthem of Europe
- Europa Nostra
- Europeana : The cultural heritage sector in its digital transformation with ”50+million items” (<https://www.europeana.eu/en>)
- Cultural Heritage Counts for EuropeEuropean Capitals of Culture (1985~)
- EU Prize for Cultural Heritage (2002~)
- European Heritage Label (2013~) ≠ WH
- Creative Europe (2014~)
- European Heritage Day
- EU Prize for Cultural Heritage/Europa Nostra Awards (2002~)
- EU Prize for Contemporary Architecture
- EU Prize for Literature
- European Border Breakers Awards
- EU Prix MEDIA
- European Year : Year 2018 ”European Year of Cultural Heritage”(#EuropeForCulture) -”Our heritage: where the past meets the future

Behold and survey the entire scene, the East and the West: Or a perspective that views the entire Eurasian continent

Rudyard Kipling , *The Ballad of East and West* (1889)

Oh, East is East, and West is West, and never the two shall meet,
Till Earth and Sky stand presently at God’s great Judgment Seat;
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, tho’ they come from the ends of the earth.





Kampyr Tapa: Historical city
 ~ Alexander crossed the river here chasing Bessus
 З.Ртвеладзе, *Александр Македонский в Бактрии и Согдиане*, Tashkent 2002

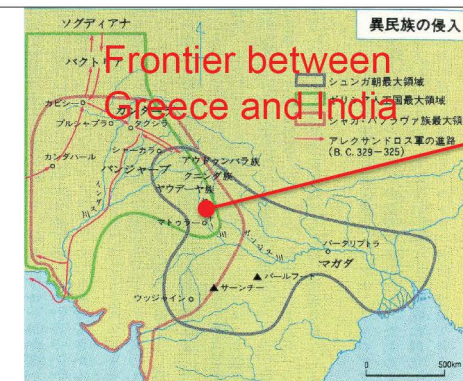
《 Kissing couple 》
 excavated from
 Kampyr Tapa
 1c BCE-1c CE



Kampyr Tapa
 ~ Amu Darya (Oxus) River side (between Uzbekistan and Afghanistan)
 Greco-Kushan City, Crossing point (not ford)



Western part of the acropolis (from North to South)
 ~ looking toward Afghanistan



India, Ahichchhatra, 《 Mithuna 》, Sunga epoch (200-100BC)



《 The Judgement of Solomon 》
 タレリ出土, ca.171 ~ 203 A.D.

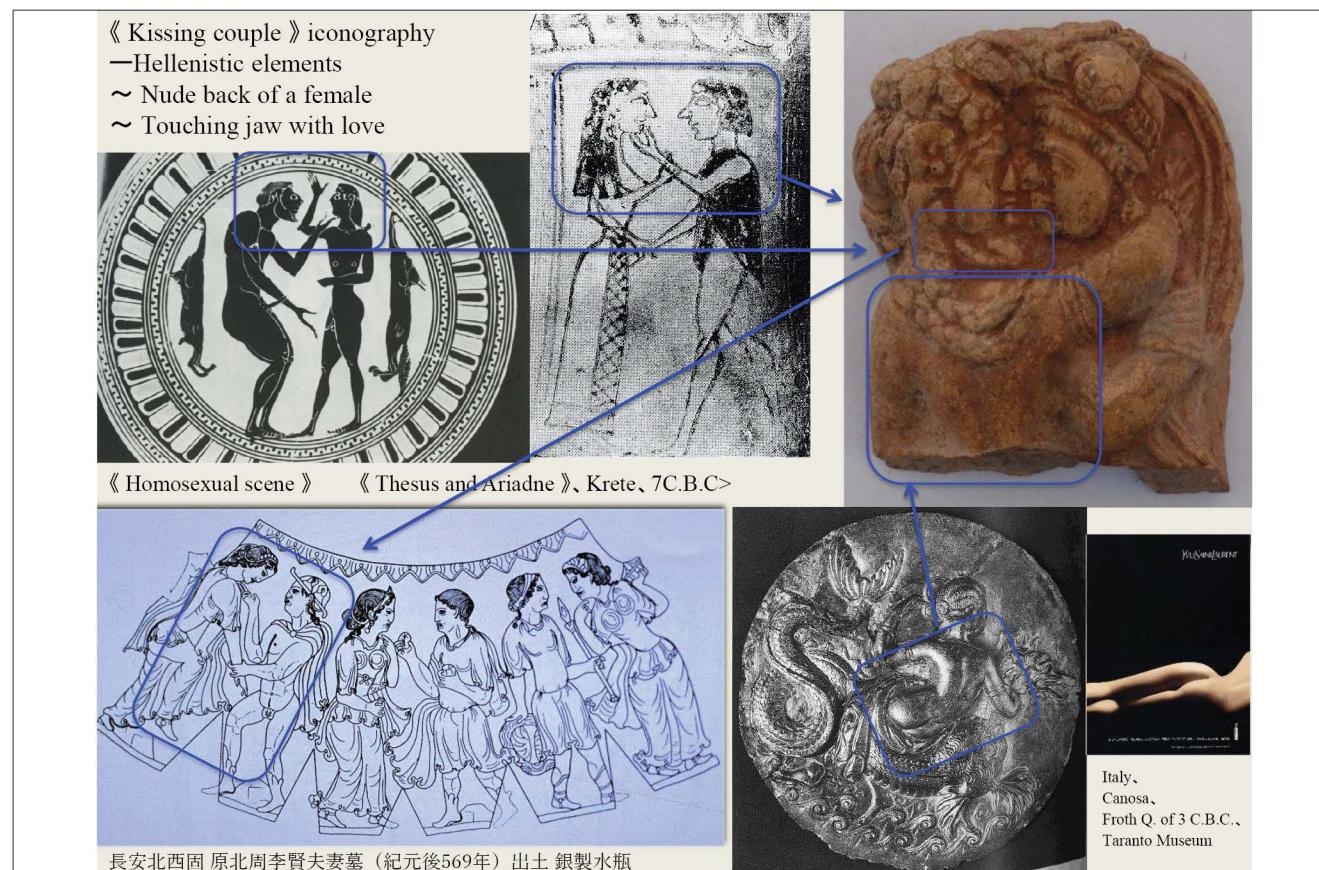


《 Pancika and Hariti (鬼子母神像) 》
 サフリ・バーロール出土, Peshawar Museum



《 Bodhisattva 》(束髪型一端環状髪タイプ)

《 Kissing couple 》
 Iconography
 — Indian
 Gandhara
 elements



Three concepts of “history”

- (1) History prescribed by God : Covenant
- (2) History defined by political authority : 正史
- (3) Historical narrative of ancient Greece : ἱστορίᾱ
~Its primary sources = WH, ICH, MoW



Serve only as primary sources: Exclusion of historicity

- Lord J.E.E. Dalberg Acton (1834-1902)

“History, to be above evasion or dispute,
must stand on documents, not on opinions.”
= “primary sources”

(Lectures on Modern History, 1930, p.17.)

- Avoid also the generalization, moralization, and virtue-ization (turning into a moral virtue) of memory

A hierarchy of importance
as primary sources :
The foundation of everything lies in
immovable property
with location information =WH
The veneration of Homer (=MoW) comes last.



Apotheosis of Homer, British Museum

Archive the immovable property



- Temple of Bel, Palmyra, Syria
- Built in 32 C.E.

(<http://www.dailymail.co.uk/news/article-3216360/ISIS-blow-2-000-year-old-Temple-Bel-Palmyra-Syria.html>)

Preserve and archive the immovable property:
Including through digital means



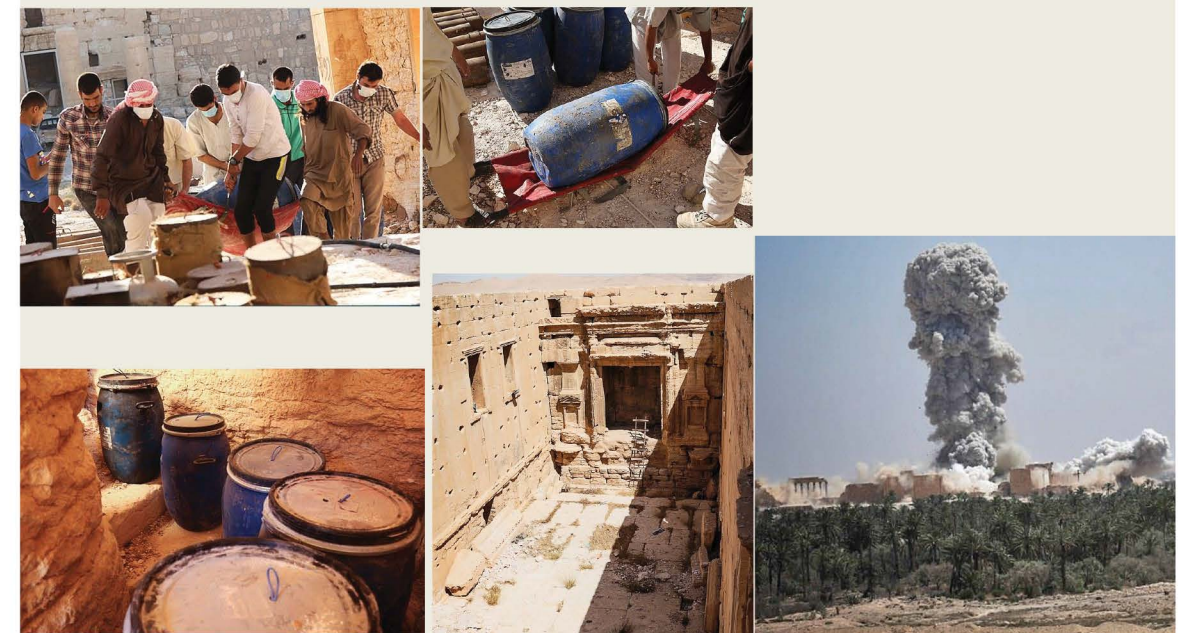
The overview of
“Digital Bayon”
at Angkor, Cambodia



Scan huge site and align and merged to create a 3D site model.

(K. Ikeuchi et al., “Flying Laser Range Sensor for Large-Scale Site-Modeling and Its Applications in Bayon Digital Archival Project”, Int J Comput Vis (2008) 78: 207–22)

Temple of Bel, Palmyra blown up and
destroyed by “IS” in August 2015.



(<http://www.dailymail.co.uk/news/article-3229268/Pictured-ISIS-destruction-2-000-year-old-temple-Palmyra-left-just-one-arch-standing.html>)

Temple of Bel, Palmyra blown up and destroyed by “IS” in August 2015.

Before



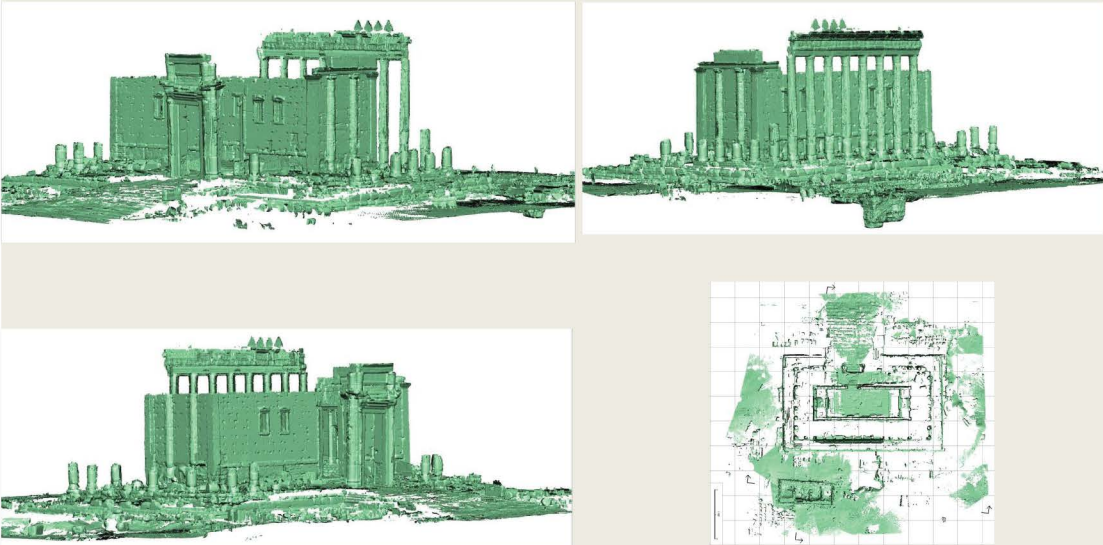
After



August 27, 2015
handout satellite image
provided by Airbus DS,
UNITAR-UNOSAT.
HANDOUT / Reuters
@UNESCO
@UrtheCast
@UNITAR

(From:
www.nbcnews.com/storyline/isis-terror/ancient-syrian-temple-bel
-destroyed-after-reports-isis-blast
-un-n419206)

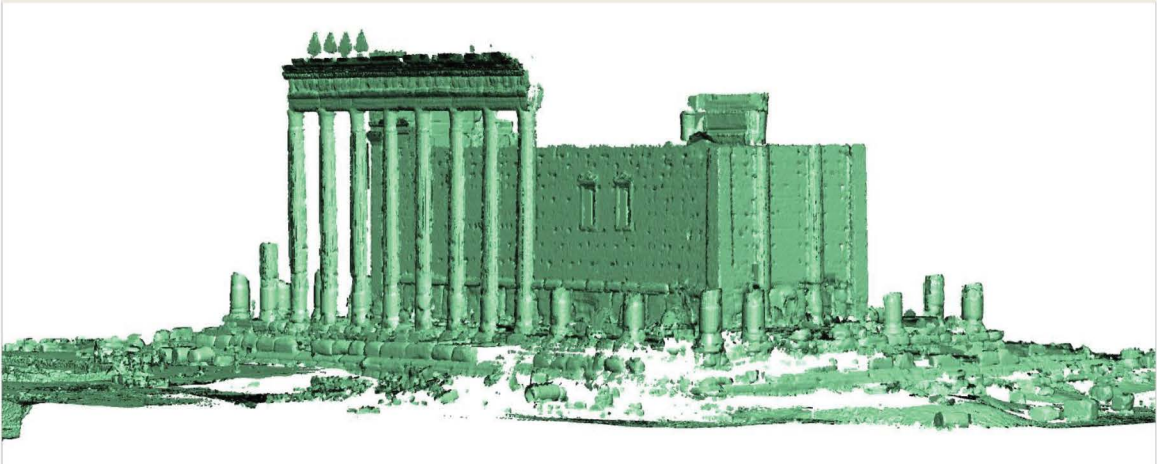
Archive the immovable property



- 3D data of the Temple of Bel, Palmyra. Scanned in 2010.
- By Prof. Kiyohide SAITO (Archaeological Institute of Kashihara, Nara, Japan) and ACCORD Co.Ltd. (Osaka, Japan)
 - Only 3D data of the temple.
- In the future, when we rebuild the temple, it will be based on this data.

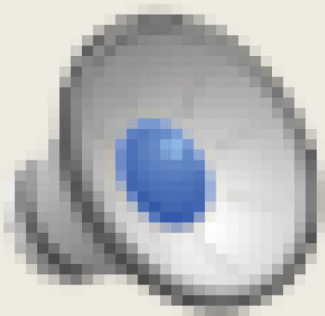
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By Prof. Kiyohide SAITO (Archaeological Institute of Kashihara, Nara, Japan) and ACCORD Co.Ltd. (Osaka, Japan)



"Inter-Generational Ethics"

- The principle that sovereignty resides in the people of the future.
- We preserve the cultural heritage, because it is the Future people that owns the Present, consisting of assets from the Past.
 - It is important to strike a balance between preservation and utilization.
- Immanuel Kant: “Act in such a way that you treat humanity, whether in your own person or in the person of any other, always at the same time as an end, never merely as a means.”

(“Handle so, daß du die Menschheit, sowohl in deiner Person als in der Person eines jeden andern, jederzeit zugleich als Zweck, niemals bloss als Mittel brauchest.” *Grundlegung zur Metaphysik der Sitten*, 1785, Verlag L.Heimann, Berlin 1870)

진심으로
감사합니다

Thank you
very much.

Mitsuru HAGA
mitsuru.haga.d5@tohoku.ac.jp



Inscribed Heritage Conference


Topic Session III: Case Studies


From Indonesia to the World:
Harmony of Cultural Diversity on Documentary Heritage

Imam Gunarto

- Head of the National Archives of the Republic of Indonesia

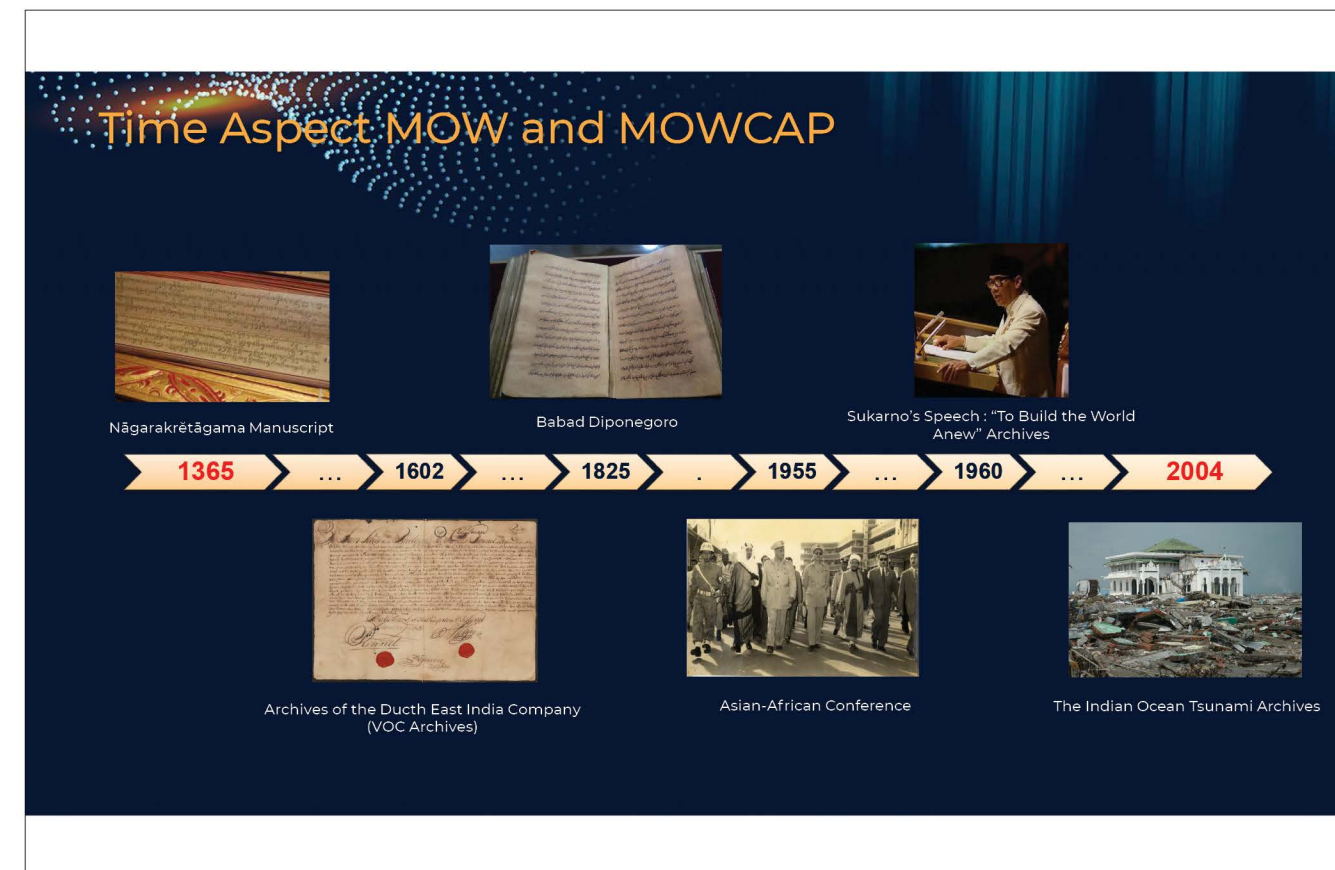
Indonesian Documentary Heritage Inscriptions on the Register MOW and MOWCAP				
Year	Title	Nominator/s		
MOW	2004 Archives of the Dutch East India Company (VOC Archives)	Dutch, India, Indonesia, South Africa, Sri Lanka		
	2011 La Galigo	Indonesia, Dutch		
	2013 Nāgarakrētāgama or Desyawarnana (1365)	Indonesia		
	2013 Babad Diponegoro	Indonesia, Dutch		
	2015 Asian-African Conference Archives	Indonesia		
	2015 Borobudur Conservation Archives	Indonesia		
	2017 Panji Tales Manuscripts	Indonesia, Cambodia, Dutch, Malaysia		
	2017 The Indian Ocean Tsunami Archives	Indonesia, Sri Lanka		
	2023 Sukarno's Speech : "To Build the World Anew" Archives	Indonesia		
	2023 1st Non-Alignment Movement Summit Meeting Archives	Indonesia, Serbia, India, Egypt, Algeria		
	2023 The Hikayat Aceh-Three manuscripts on life in Aceh, Indonesia, in the 15th-17th century	Indonesia		
Year	Title	Nominator/s		
MOWCAP	2008 Nāgarakrētāgama or Desyawarnana (1365)	Indonesia		
	2022 Centrum Rehabilitation of Prof. Dr. Soeharso Archives	Indonesia		
	2024 Indarung I: First Cement Factory in Southeast Asia (1910-1972) Archives	Indonesia		
	2024 Sugar Planatation 1887-1986 Archives	Indonesia		
	2024 The Tambo Tuangku Imam Bonjol Manuscript	Indonesia		

Indonesian Documentary Heritage Inscriptions on the National Register				
Year	Title	Nominator/s		
MONARCHIVES	2023 Belitong Unesco Global Geopark Archives	Municipal Government of Belitung		
	2023 Archives of the National Planning Council and Universal National Development Plans 1958-1969	Ministry of National Development Planning of the Republic of Indonesia Rieke Diah Pitaloka		
	2023 Kartini Archives: Struggle for Gender Equality	ANRI		
	2023 Archives of the Formation of ASEAN 1967-1976	ANRI		
	2023 Archives of Sheikh Yusuf Al Makassar Al Bantani (1626-1699)	ANRI		
	2024 Archives of the Lasem Batik Trade Network in the Early 20th Century (1900-1942)	Municipal Government of Rembang		
	2024 Archives of the Humanitarian Tragedy of the Bali Bombing I of 2002	Municipal Government of Badung		
	2024 Archives Dr. A.K. Gani "Pioneer Aviation Corp. N.V." Pioneer of Private Aviation in Indonesia (1951 to 1957	Museum of dr. A.K. Gani Palembang		
	2024 Transmigration Archives in Central Java 1950 – 1999	Provincial Government of Central Java		
	2024 Temulawak Herbarium Archives: Local Knowledge and Technology of Indonesian Medicinal Plants	Ministry of Health Republic Indonesia		
	2024 Heroes Monument Archives (1951-1997)	City Government of Surabaya City Government of Semarang		
	2024 Archives of the Revitalization of the Semarang Old City Site 1983-2022			

Indonesian Documentary Heritage Inscriptions on the National Register				
Year	Title	Nominator/s		
MONARCHIVES	2022 UNESCO Global Geopark (UGG) Ciletuh-Palabuhanratu Archives	Provincial Government of West Java		
	2022 Centrum Rehabilitation of Prof. Dr. Soeharso Archives	Provincial Government of Central Java		
	2022 Galang Island's Refugees Camp Archives "Face of Indonesian Humanism"	BP Batam; Ministry of State Secretariat of the Republic of Indonesia; Ministry of Foreign Affairs of the Republic of Indonesia; The Indonesian National Armed Forces		
	2022 The Archives of the Conservation and Development of Segara Anakan territory at Cilacap-Central Java 1996-2000	Municipal Government of Cilacap		
	2022 The Archives of Mataram Dike	Provincial Government of the Special Region of Yogyakarta		
	2023 Indarung I: First Cement Factory in Southeast Asia (1910-1972) Archives	PT Semen Padang Tbk.		
	2023 The Archives of Studiefonds Mangkunegaran	Pura Mangkunegaran		
	2023 Archives of Javanese Dance: Mangkunegaran Dance Arts, 1861-1944	Pura Mangkunegaran		
	2023 Archives of the Development of Educational Infrastructure in colonial period (1874-1929)	Provincial Government of Central Java		
	2023 PT Garam Archives 1924-1961	Provincial Government of East Java		
	2023 Archives of the Indonesian Sugar Plantation Research Center (P3GI) for the period 1893-1982	Provincial Government of East Java		
	2023 Archives of Yogyakarta as the Capital of the Republic of Indonesia 1946-1949	Provincial Government of the Special Region of Yogyakarta		

Indonesian Documentary Heritage Inscriptions on the National Register				
Year	Title	Nominator/s		
MONARCHIVES	2022 The Tambo Tuangku Imam Bonjol Manuscript	Provincial Government of West Sumatera		
	2022 Sang Hyang Siksa Kandang Karesian Manuscript	Indonesia National Library		
	2022 Hamzah Fansuri's Poems Manuscript	Indonesia National Library		
	2023 Sheikh Yusuf Al-Makassari Al-Bantani Manuscript	Indonesia National Library		
	2023 Kakawin Sutasoma Manuscript	Indonesia National Library		
	2023 Sheikh Burhanuddin Ulakan's Heritage Manuscript	Padang Pariaman Regency Education and Culture Office		
		Lembaga Surau Intellectual for Conservation (SURI)		
	2023 Mentawis Chronicle Manuscript	Karaton Ngayogyakarta Hadiningrat Provincial Government of Special Region of Yogyakarta		

Indonesian Documentary Heritage Inscriptions on the National Register			unesco
Year	Title	Nominator/s	
MON MANUSCRIPT	2024 2024 Pustaha Laklak Tambar ni Hulit Manuscript The Law of Simbur Cahaya	North Sumatra Provincial State Museum Archipelago Manuscript Society, North Sumatra Commissariat Manassa Commissariat of South Sumatra	
	2024 Palm Manuscript of Sri Tanjung	South Sumatra Provincial Library Service	
	2024 Kidung Bwanā Winaṣā Karya Ida Padanda Ngurah	Banyuwangi Library and Archives Service Banyuwangi Omahseum Museum Badung Regency Archives and Library Service Giriya Maṇdhara Pēmaron, Munggu Village, Mengwi, Badung Gria Gede Belayu, Marga, Tabanan" Samparaja Museum Foundation "Andi Ansar Amal South Sulawesi Province Library and Archives Service" "East Java Province Library and Archives Service East Java Province Culture and Tourism Department"	
	2024 Bo' Sangaji Kai		
	2024 Palm Manuscript of Attoriolong Bone		
2024	Palm Manuscript of Primbon Tengger		

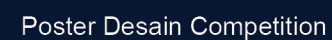


[illegible]

La Galigo



Asian-African Conference and First NAM Summit Meeting Archives



Tsunami ...



Time Challenges

- Indonesia has 218 cultural heritages that have been recognized nationally.
- Indonesia also has 6 World Cultural Heritages which have been recognized by UNESCO



Yupa Inscription (475 M)



Petta Kere Prehistoric Cave,
Leang-Leang Maros 45.500 BC



Clauteun inscription (7 Century)

Human Resource Challenges



Situs Batu Tulis Wangkal, Prasasti Songenep.
"Nya Sepat Roro Hahak Telung Tunggal"
artinya tiga kekuatan menjadi satu raga.
Batu andesit sekitar tahun 1217 Caka.

- Lack of Awareness
- Lack of Competence
- Short-term political system.



Teritorial Challenges



Registered Indonesian Documentary Heritage

- 11 MOW
- 5 MOWCAP
- 38 MON (24 MKB + 14 IKON)



Conclusion

- MOW development mission is related to strengthening the implementation of the state principle of Bhinneka Tunggal Ika (Unity of Diversity).
- Diversity in time, territorial and theme will build a complete living memory of the community and become the nation's pride and identity.
- Support from national and regional leaders and politicians






Inscribed Heritage Conference

Topic Session III: Case Studies

AlUla as case study: towards a 360 model for
Heritage protection and management.

Jose Ignacio Gallego Revilla

- Advisor of the Royal Commission for AlUla





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Regional Committee

المدينة الملكية لمحافظة العلا

Royal Commission for AlUla







AlUla as case study: towards a 360 model for Heritage protection and management

International Conference for UNESCO Inscribed Heritage

Hahoe Folk Village in Andong, October 2024






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Royal Commission for AlUla




AlUla as case study: towards a 360 model for Heritage protection and management

1. Some basic facts about AlUla

- 1,000 km northwest of Riyadh
- Population of 45,000
- Over 25,000 square kilometres - the size of a country
- A place of extraordinary human and natural heritage
- Over 200,000 years of human history
- Some places present over 7,000 years of successive human settlement
- 1 World Heritage property (Hegra Archaeological site) + 4 additional items in the Tentative List, some of them serial properties with more than 30 items.
- 2 Inscriptions in the International Register for Memory of The World, last one in 2023
- 1 Biosphere Reserve



3




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Royal Commission for AlUla



AlUla as case study: towards a 360 model for Heritage protection and management

Today we will discuss about:

1. Some basic facts
2. The general scenario
3. AlUla as a millenary legacy
4. Heritage and Development
5. Our Approach
 - a. Creation of Administration structures
 - b. Integration on Planning
 - c. Our Documentary Heritage program
 - d. The challenge of conservation





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AlUla as case study: towards a 360 model for Heritage protection and management

2. The general scenario: AlUla and a changing World

1. Created in mid 2017, The Royal Commission for AlUla aims to develop a region of 24000 Sq. Kilometers, working to deliver an environmentally and historically-sensitive transformation.
2. The Royal Commission for AlUla (RCU) is core part of the Saudi Government, as the ruling entity for the region of AlUla + specific areas within Khaybar and Tayma ones.
3. The RCU is assuming the powers of several ministries (Municipal Affaires, Tourism, Culture, Agriculture, sports, Media, etc.).
4. Core part of the creation of AlUla not only as a decentralized area within the country, but as core part of its participation in the Vision 2030 objectives is the setting of a cultural tourism destination, with heritage as the core axis.
5. As essential part of the former point, the Royal Commission for AlUla is the Management Entity for Hegra Archaeological Sites. Even if the most recognized site in the Country, Hegra is just the top of a long list of more than 35000 heritage sites within AlUla, Khaybar and Tayma.



المدينة الملكية لمحافظة العلا

Royal Commission for AlUla





4. Heritage and development: Squaring the circle

1. How we can integrate Heritage as key actor in one of the biggest socio-economic Development programs worldwide?
2. What is the critical path for us to be successful?
3. What is the role of our inscribed Heritage in this Equation?



5. Our approach: Towards a 360 model

1. How we can integrate Heritage as key actor in one of the biggest socio-economic Development programs worldwide?

Key point: Heritage as Development facilitator and planning stakeholder

- 2. What is the critical path for us to be successful?**

Key point: Integration of 360 model: Creation of basic administration mechanisms + knowledge base + specific implementation instruments

- ### 3. What is the role of our inscribed Heritage in this Equation?

Key point: Heritage as key value chain instrument in a holistic manner.
What makes us different is the integrative approach



5. Our approach: Towards a 360 model.

a. Creation of Administration Structures

Heritage Administration Action

- Creation of the regional Heritage Authority vehicle
- Heritage Impact Assessment / Heritage Orientation Programs
- Creation and implementation of Policies and Process based on 2014 Saudi Antiquities and Museums Law and Implementing Regulations
- Direct Assessment to developers and stakeholders
- Implementation of Approved Vendors Registry on Heritage operations
- Field control of conservation and related operations

Programs, Projects and Operations Summary

- Survey and scientific Research projects and programs
- Specific programs for gap analysis results: i.e. RCU-UNESCO Documentary Heritage Program
- Strategic Partnerships: UNESCO, ICOMOS, IUCN, World Bank, etc.
- Heritage Management Plans
- Standalone + integrated conservation projects and daily operations on both development and non-development areas
- Conservation Guidelines



5. Our approach: Towards a 360 model.

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b. Integration on Planning

ALULA, THE PLACE OF HERITAGE FOR THE WORLD

- AlUla Masterplan 1: Journey Through Time
- AlUla Masterplan 2: Urban Communities, Support Areas, Urban Oasis
- AlUla Masterplan 3: Sharaan
- Masterplan 4: Khaybar Heritage Area
- Masterplan 5: Tayma

AlUla as case study: towards a 360 model for Heritage protection and management

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Royal Commission for AlUla

5. Our approach: Towards a 360 model.

d. The conservation challenge

Q: How can we conserve +35,000 heritage assets?

A: Objectively speaking, nobody can do something like that, BUT...

1

1. UNDERSTANDING: Through our surveying effort already made,

- We know the heritage value of our assets
- We know the state of conservation of our assets
- We have that information structured and organized in GIS and Database

2

2. PLANNING: Design of administration tools, projects and programs,

- We prioritize because of objective threats, instead of subjective observation, and include conservation obligations for developers.
- Activated sites first, as they suffer the whole list of deterioration agents
- For those non activated, we can group items by characteristics and filter
- For the whole of them we can use, i.e., big-data exploitation to decide

3

3. INTERVENING: Implementation of tools, projects and programs

- Activated assets with ongoing conservation projects
- Developer pays: those actions that accelerate deterioration under control
- Specific groups projects coming, i.e., Rock Art conservation program
- Administration, public awareness and information control are Key

Continuous activity mechanism (360°)

360°

SUSTAINABLE DEVELOPMENT GOALS

رؤية 2030
الهيئة الملكية لمحافظة العلا
ROYAL COMMISSION FOR ALULA

AlUla as case study: towards a 360 model for Heritage protection and management

unesco
Regional Committee

المدينة الملكية لمحافظة العلا
Royal Commission for AlUla

5. Our approach: Towards a 360 model.

c. Documentary Heritage Program (RCU – UNESCO)

Strategic principles:

Multisectorial Heritage Concept, integrating multiple approaches

Ethical Principles and setting of basic mechanisms first

Conserve the Character by preserving the outstanding changes

Preserve Heritage by acceptance of proposals compatible with values

Participatory and 360 approaches though the complete projects lifespan

Our 3 stages process:

1 UNDERSTANDING

- Basis research, gap analysis and design of actions with the multistakeholders participation of Memory Institutions political actors and local communities

2 PLANNING

- Identification of Memory Institutions
- Identification of Public Administration Requirements and missing structures, i.e. Documentary Heritage Commission / National Register
- Programs design

3 INTERVENING

- Creation of Public administration vehicles
- Creation of Network mechanisms
- Implementation of Research and Conservation programs

unesco
Regional Committee

المدينة الملكية لمحافظة العلا
Royal Commission for AlUla

Thank you for your attention

AlUla as case study: towards a 360 model for Heritage protection and management

International Conference for UNESCO Inscribed Heritage

Hahoe Folk Village in Andong, October 2024

342

343



Inscribed Heritage Conference

Topic Session III: Case Studies

Inscribed Heritage in Pacific Island.

Sipiriano Nemani

- Director Culture, Heritage & Arts

Ministry of iTaukei Affairs, Culture, Heritage & Arts

INSCRIBED HERITAGE OF THE PACIFIC ISLANDS – RETHINKING APPROACHES AND METHODOLOGIES THE “OCEANIA WAY”.

Sipiriano Nemani

Department of Culture, Heritage & Arts

UNDERSTANDING THE VAST PACIFIC

- Pacific countries are scattered across the largest and deepest ocean - the Pacific Ocean.
- Three sub-groups: Melanesians, Micronesians, Polynesians
- 16 UNESCO Member States from the Pacific including Australia & New Zealand.
- 2 Associate Members - New Caledonia (France), Tokelau a dependent territory of New Zealand.
- With the exception of the Kingdom of Tonga - most of the Pacific States were annexed to colonial powers before becoming independent.
- The "Pacific Way" - we do things together to bring about justice, compassion, tolerance and understanding.

Source: <https://www.britannica.com/place/Oceania-region-Pacific-Ocean>

Source: Department of Culture, Heritage & Arts, Fiji

PACIFIC INSCRIBED HERITAGE

PRESENTATION

- Introducing the Pacific - we do things collectively!
- Pacific History Dynamics
 - International heritage listings - Pacific "Race"?
- The "Oceania Way" - rethinking our approach and methodologies

Pacific Citizens – Marginalised

A historical overview that continues to plague the Pacific

●

Stolen Treasures & demise of belief systems.

Unethical trade;
Practices & rituals considered heathen;
Treasurers stolen;

●

Colonial Imperialist

new governance structure;
western education system;
Foreign language spoken emphasised;

●

Label & grouping

Division of islands to 3 broad groupings – Melanesian, Polynesia, Micronesia.
Division based on skin-colour, physique and elegance.

●

Land & Place displacement

Melanesian Blackbirding system;
Land alienated to the indigenous person;
Cultural Sites located in foreigner's freehold property making accessibility difficult by communities ;

●

Development & industrialisation

Capitalist economic system;
Mining & extraction of resources;
Competitiveness;
Rituals & ceremonies – misappropriation & derogatory use.

Pacific Museums - a legacy of colonialism in all its facets.

Pacific Islanders are "taking back" their museums by engaging, curating their stories using their ancestral objects, depicting how it should be relayed to the world.

PACIFIC INSCRIBED HERITAGE

UNEWold Heritage List

- 35 listed sites from the Pacific
- 4 sites from the Pacific are listed via their colonizers.
- 20 sites = Australia
- Mix of cultural & natural sites.

ICH Representative List

- 3 ICH inscribed elements are from the Pacific;
- Regional ICH Framewor

Source : UNESCO

Your paragraph text

UNESCO Memory of the World

- 12 documentary heritage listed from the Pacific
- Fiji & Tuvalu partnered with other nations.
- The "Treaty of Waitangi" (NZ) and the "Mabo Case Manuscripts" (Aust) are two successful indigenous focused MOW Register Files from the Pacific.

86%

RATIFICATION OF UNESCO HERITAGE CONVENTIONS: STATE OF THE PACIFIC

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

- Tuvalu and Nauru joined as the 195th and 196th States to ratify the WH Convention.
- 17 Pacific States ratified the 1972 Convention; New Caledonia through France.

2003 Convention for the Safeguarding of Intangible Cultural Heritage

- Kiribati was the last Pacific state that ratified the Convention in 2018.
- 14 Pacific States ratified the 1972 Convention; New Caledonia through France

Source: UNESCO

Source: UNESCO

Issues

The vulnerable state of most Pacific Heritage Resources is at an all time high. Communities continue to be sidelined when it comes to decision making

COMMON ISSUES

Pacific World Heritage

- Lack of engagement.
- Lack of understanding of OUV for each site.
- Poor site management.
- Local communities not consulted.
- indigenous worldview regard world heritage not respected.
- Land contestation & issues
- Lack of financial support

Pacific ICH

- Climate change & natural disasters.
- increased importation of raw materials.
- Derogatory use & misappropriation.
- Loss of elders & diminiship youthful population.
- community viability vs monetary gain

Pacific MOW

- Oral based society - minimal was written.
- Documentary heritage written based on perspective & Palagi context.
- Palagi introduction of archival documents safekeeping.



LIVING HERITAGE PRINCIPLE

- We see Living Heritage as an underpinning principle when it comes to inscribed heritage:
- (a) **Tangible cultural & natural heritage** – comes alive when stories are narrated on the provenance of the monumental feature, the object or the space.
- (b) **Intangible cultural heritage** – unseen however it comes alive through creative expressions, costumes, tools and materials used and performed by practitioners who are the keepers.
- (c) **Memory of the world** – memory exist only on paper or documentary heritage, words and script come to life through spoken word and dramatization (theatre).

Source: Tourism Fiji

Rimberio Co



Source: Department of Culture, Heritage & Arts

Moving Ahead

Building resilient and sustainable heritage resource base for future generations.

OCEANIA - OUR SEA OF ISLANDS

Late Professor Epeli Hau'ofa, 1993

'Oceania' connotes a sea of islands with their inhabitants. The world of our ancestors was a large sea full of places to explore, to make their homes in, to breed generations of seafarers like themselves. People raised in this environment were at home with the sea. They played in it as soon as they could walk steadily, they worked in it, they fought on it. They developed great skills for navigating their waters, and the spirit to traverse even the few large gaps that separated their island groups.

A RESPONSE TO:

- Historical perception that PICs lack resources;
- Often PICs viewed as dependent on other countries;
- Most view the vast Pacific Ocean as an impediment to progress.

The Pacific Islands is a resource-rich environment where the ocean is a pathway rather than a barrier.



Source: Lonely Planet - Rock Islands Palau



DECOLONIZED FRAMING

- Regional Cultural Strategy - inclusive approach
- National Cultural Policy Frameworks - "all encompassing"
- National legislations - incorporating customary law, traditional knowledge etc.
- Local Research and Project Frameworks - vanua framework, Lakalaka framework;
- Interpreting heritage from an indigenous perspective and his world view.

Presentation Design

THANK YOU

Sipiriano Nemani, Fiji



Inscribed Heritage Conference

Topic Session III: Case Studies

Deep dive into the conservation of vernacular villages
and architecture in China

Puay Peng Ho

- Professor of National University of Singapore

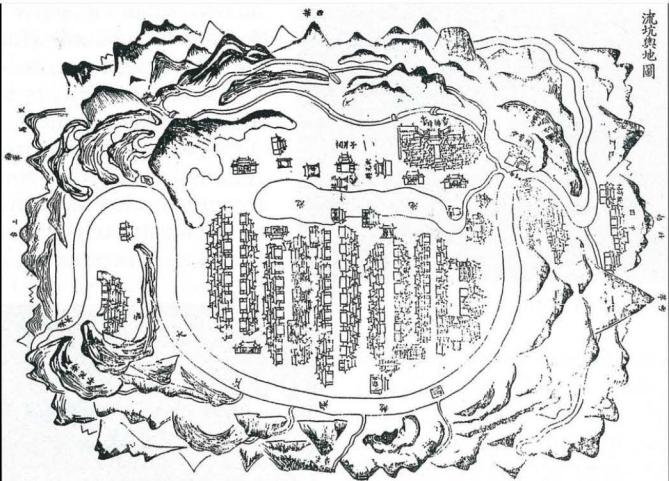
Continuity and Revitalisation :: Rethinking Universal Values in Heritage Villages

Puay-peng Ho
National University of Singapore

three steps to understand spatial language of Chinese vernacular architecture
context of macro-Chinese culture



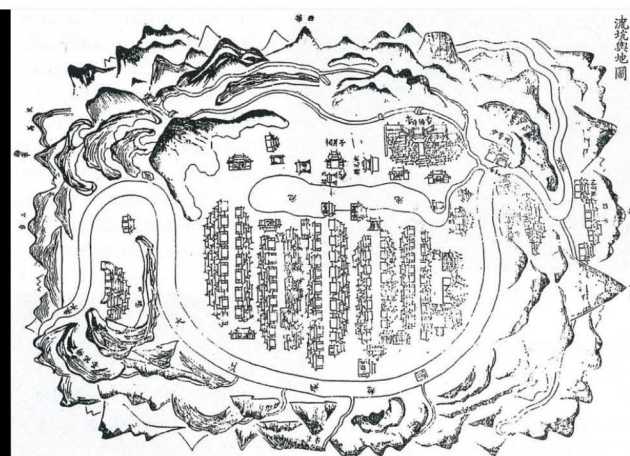
Peitian village,
Liancheng
county,
Fujian
province
福建連城培
田



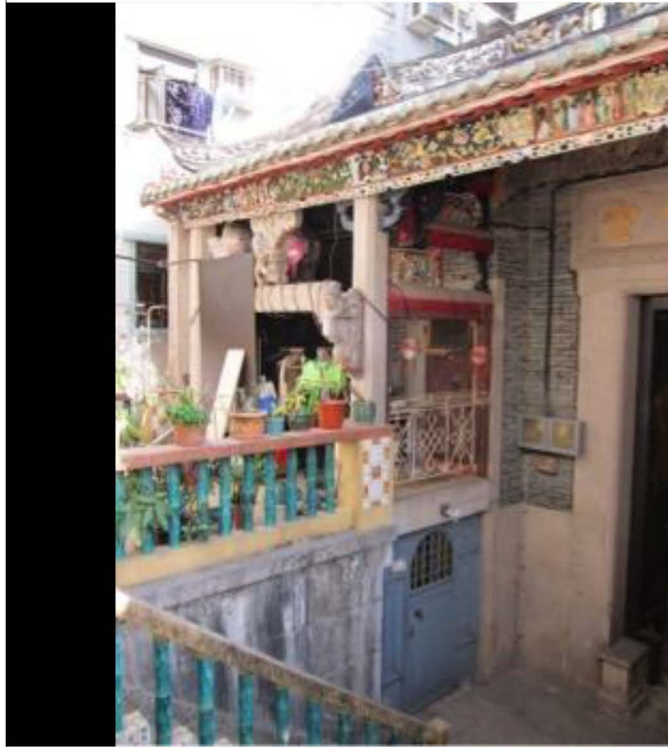
Liugeng village, Le'an county, Jiangxi province 江西樂安流坑



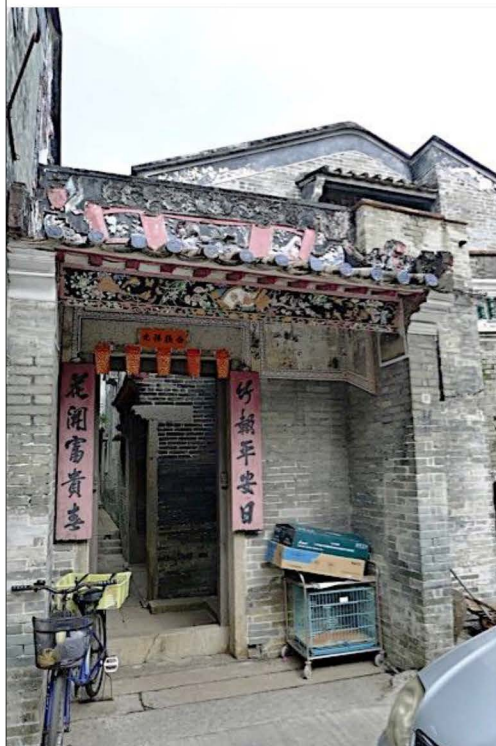
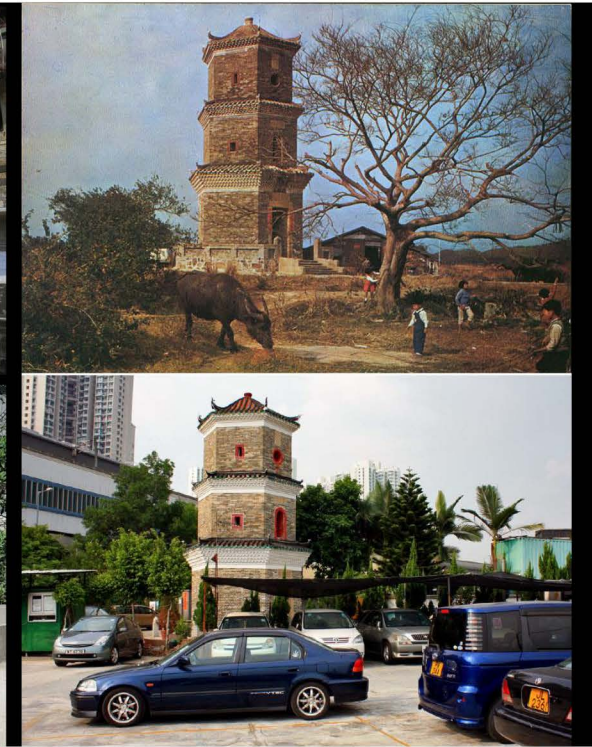
Pingshan village, Yuan Lung, Hong Kong
香港元朗屏山



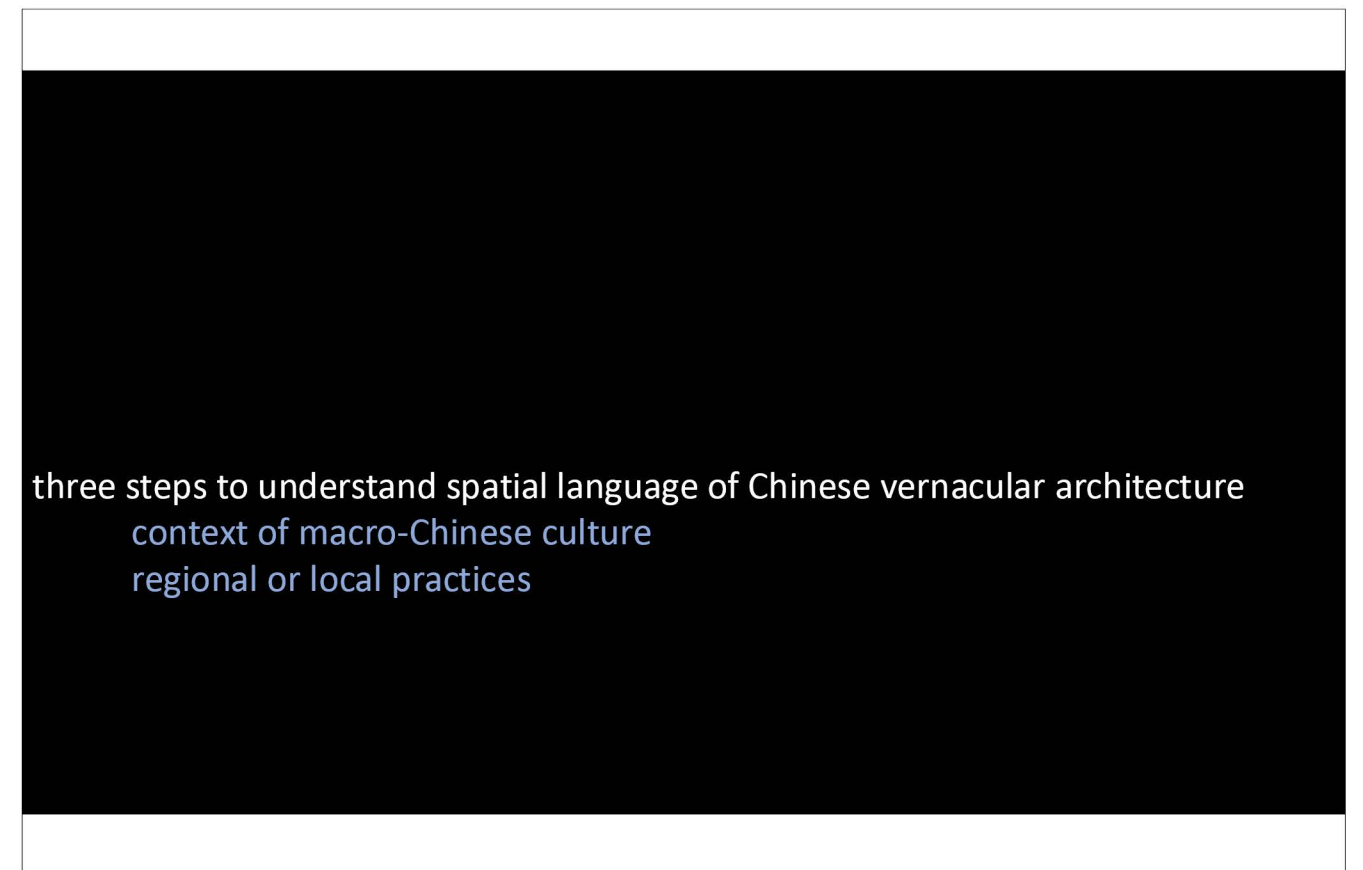
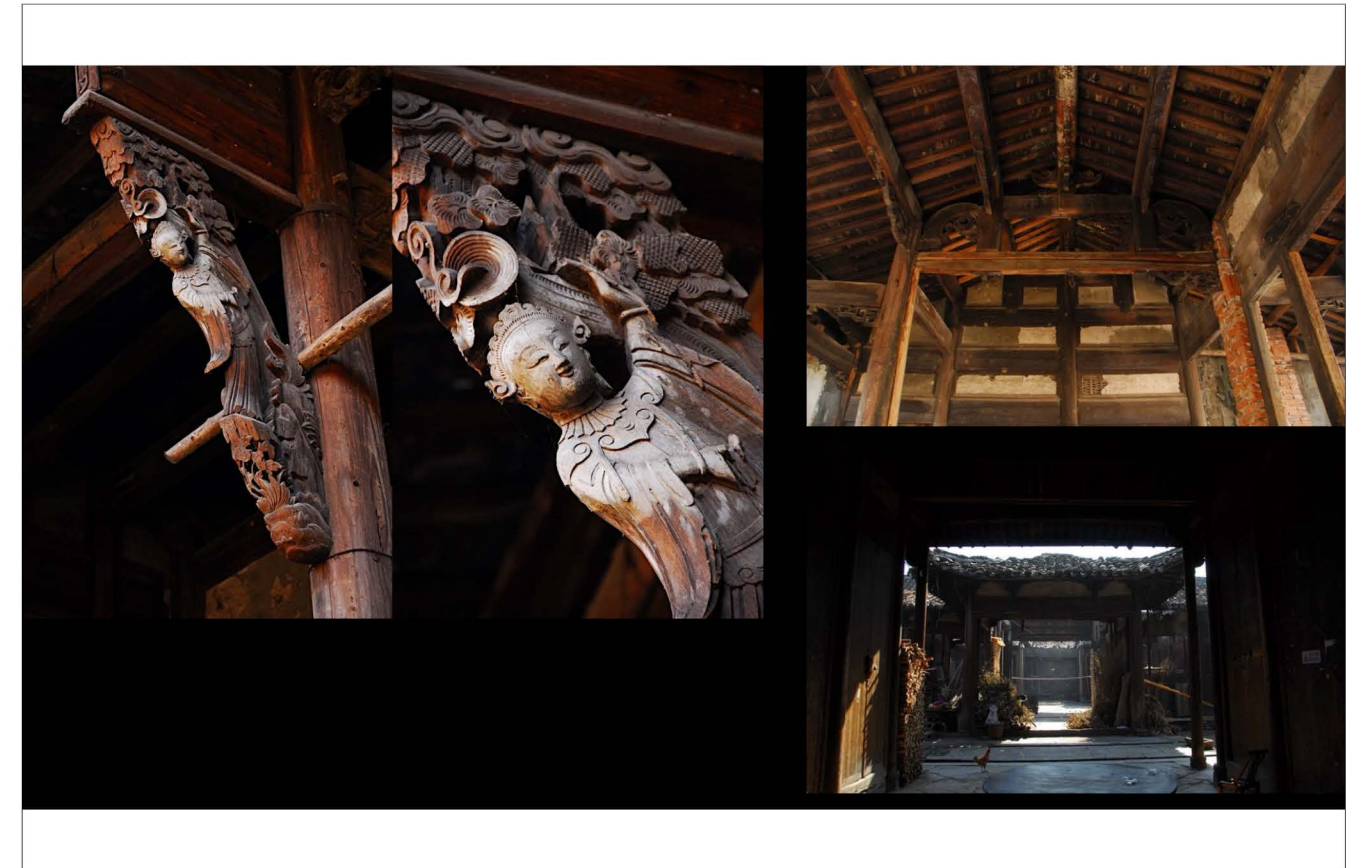
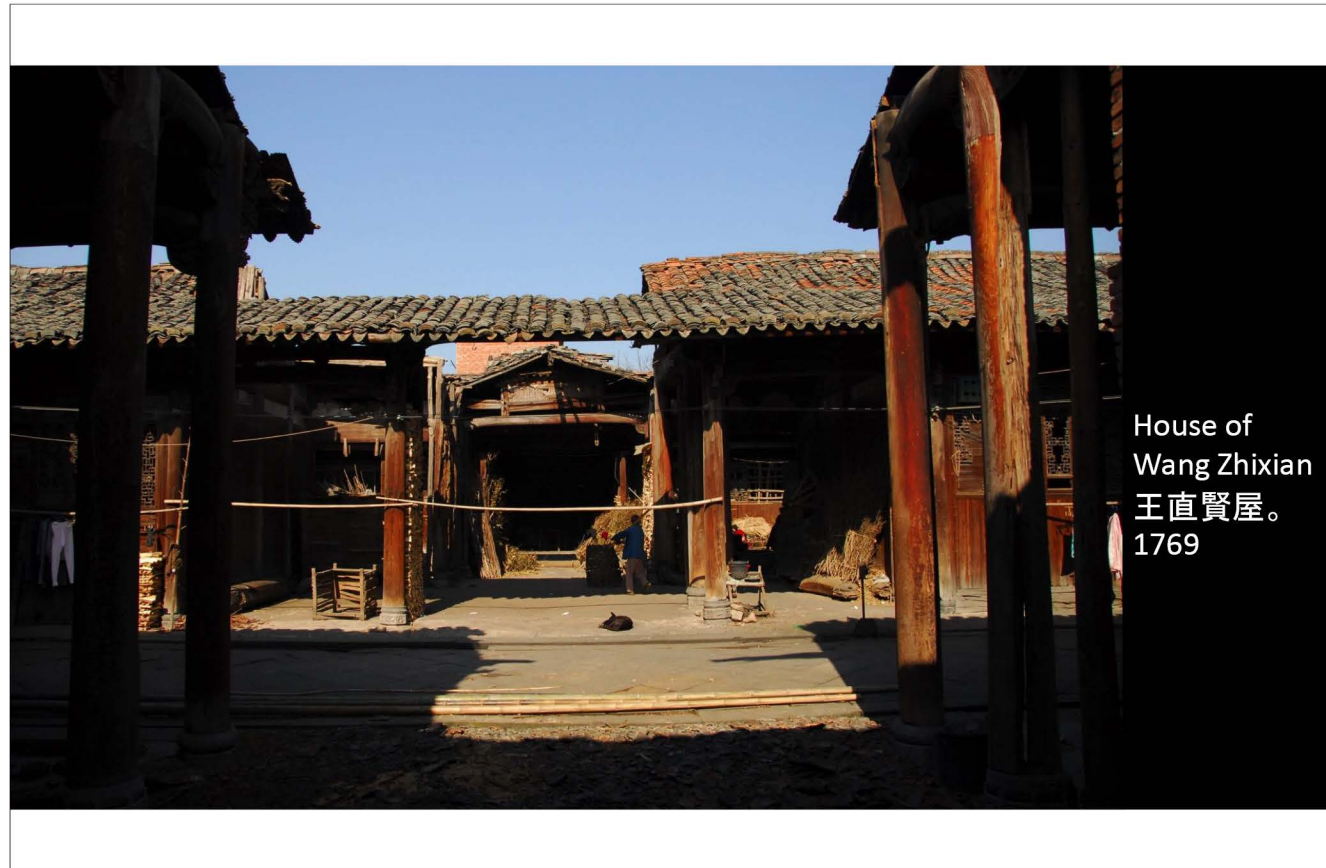
Ancestral halls continued to be used for community rituals

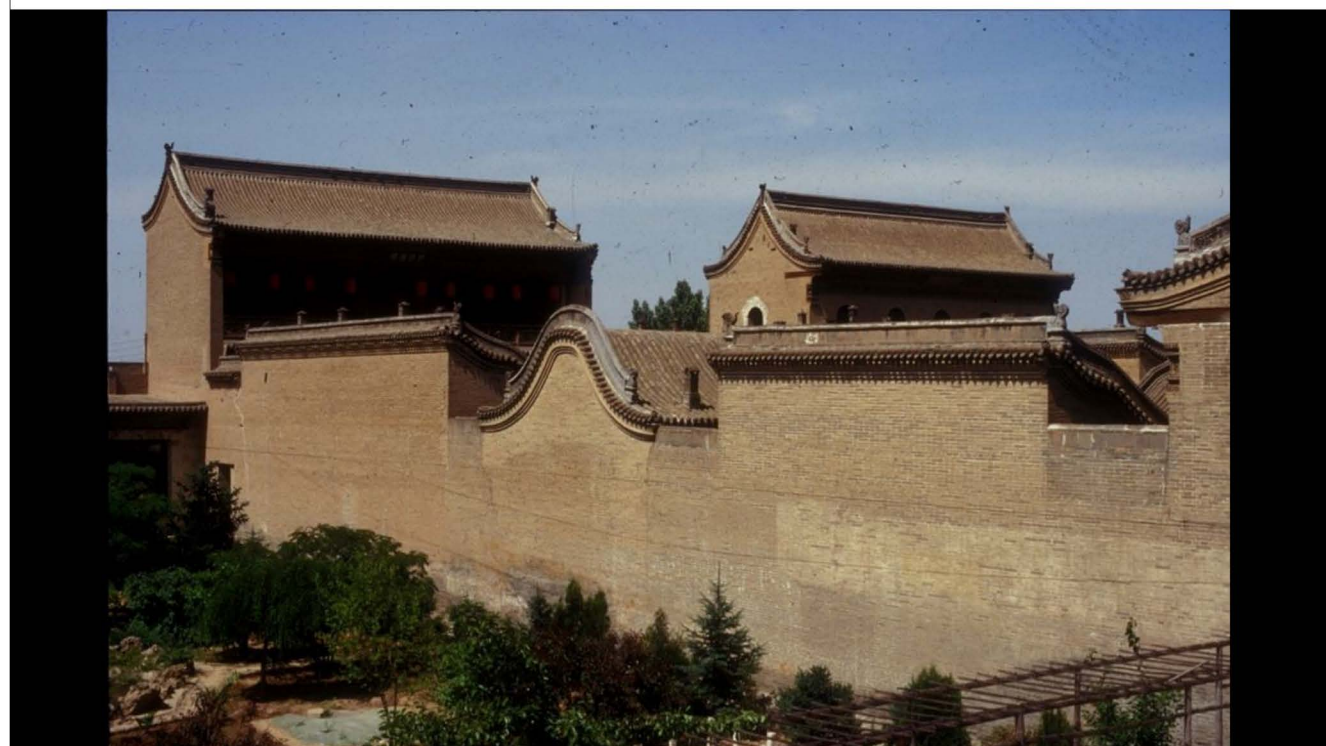
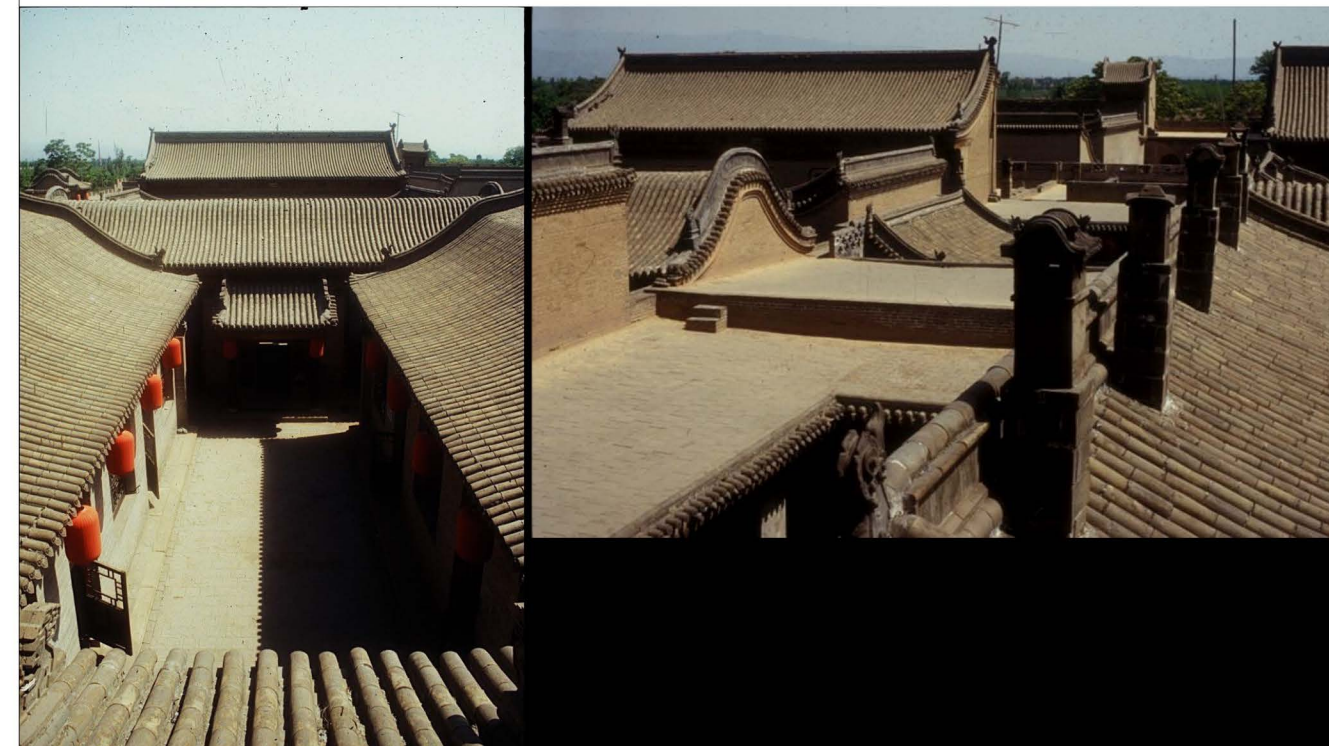


Study halls used for different purposes



Shidu town,
Guangfeng
county,
Jiangxi
province 江西
廣豐十都



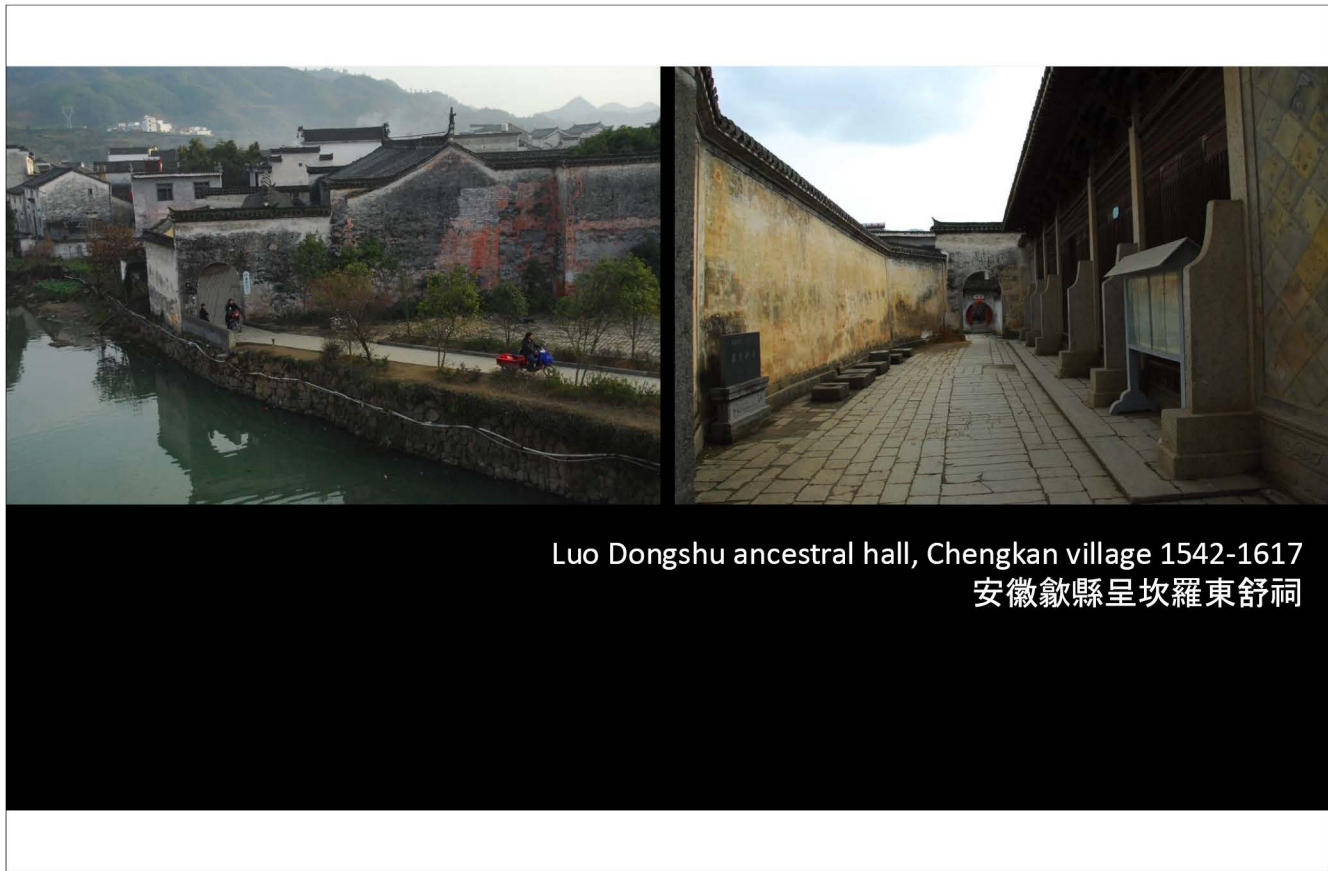
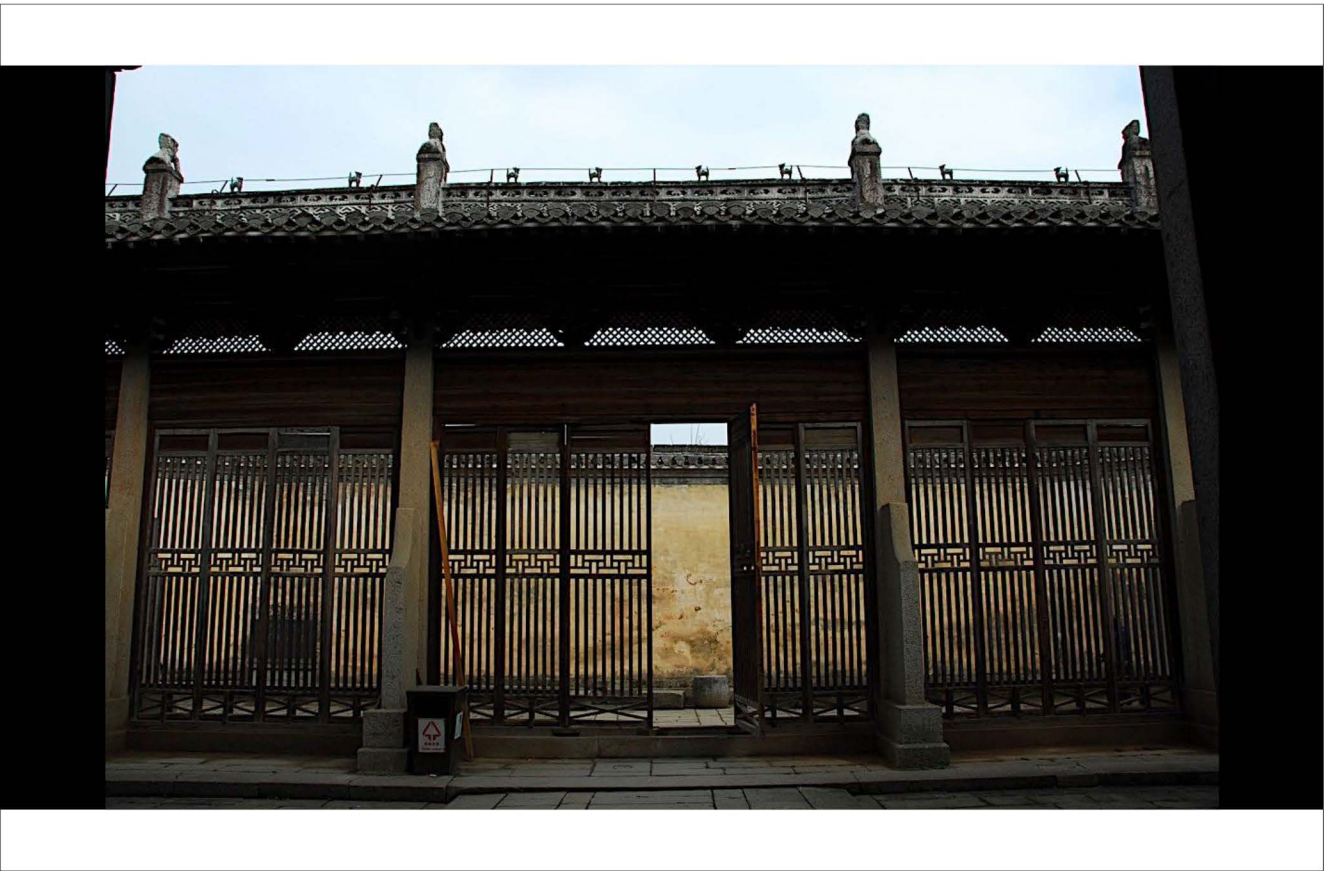


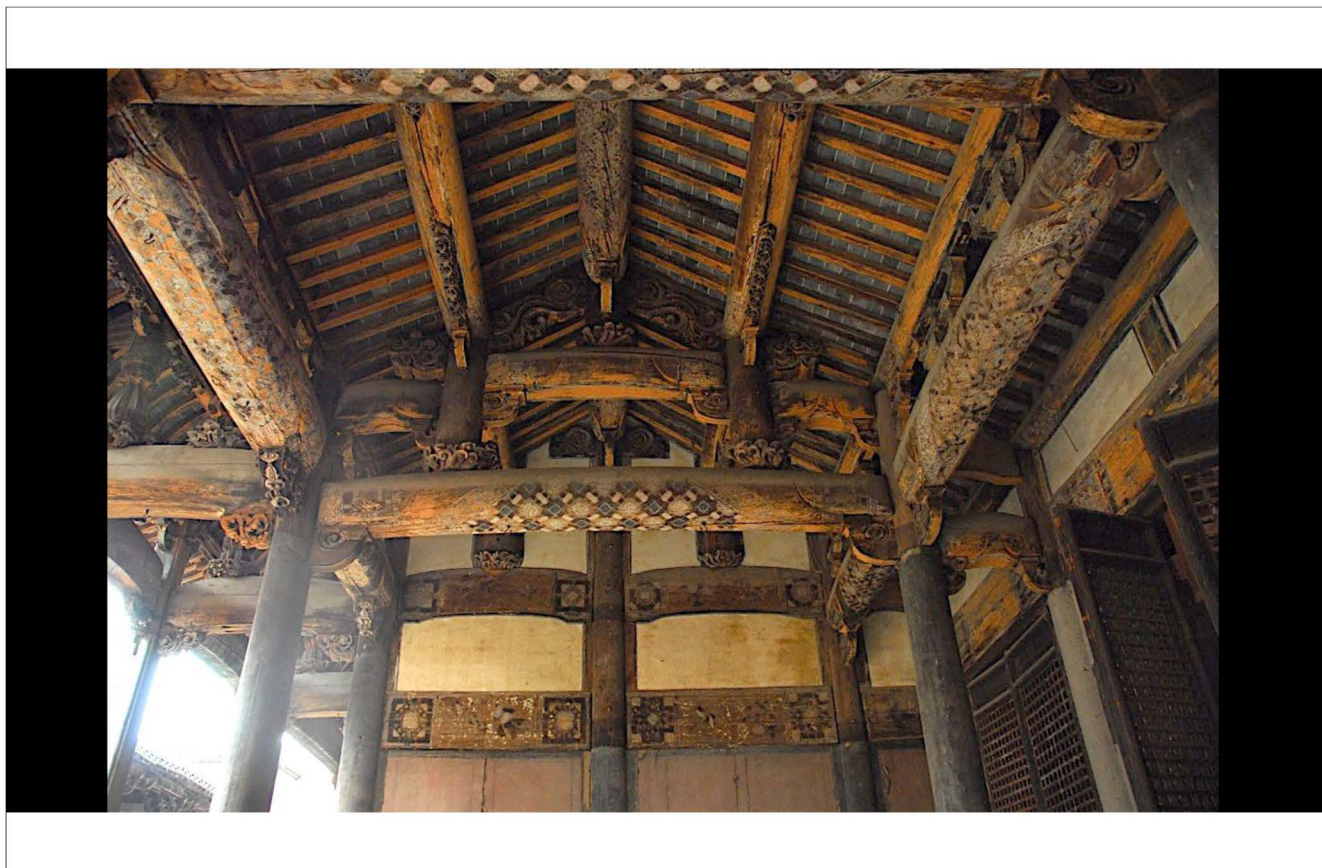
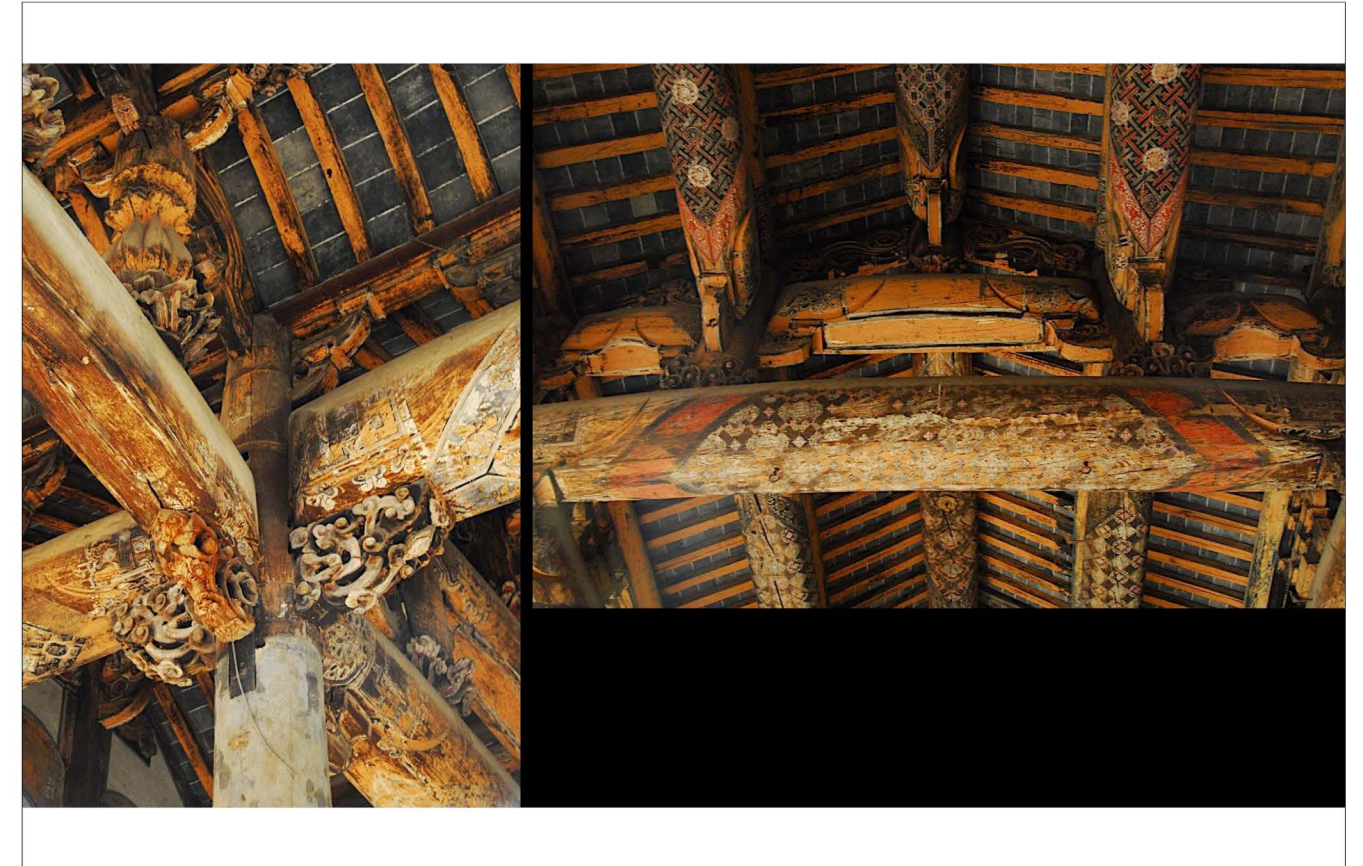


Changchun
community
house
Chengkan
village,
Shexian
county,
Anhui
province
12th century

three steps to understand spatial language of Chinese vernacular architecture
context of macro-Chinese culture
regional or local practices
individual idiosyncrasies and narratives

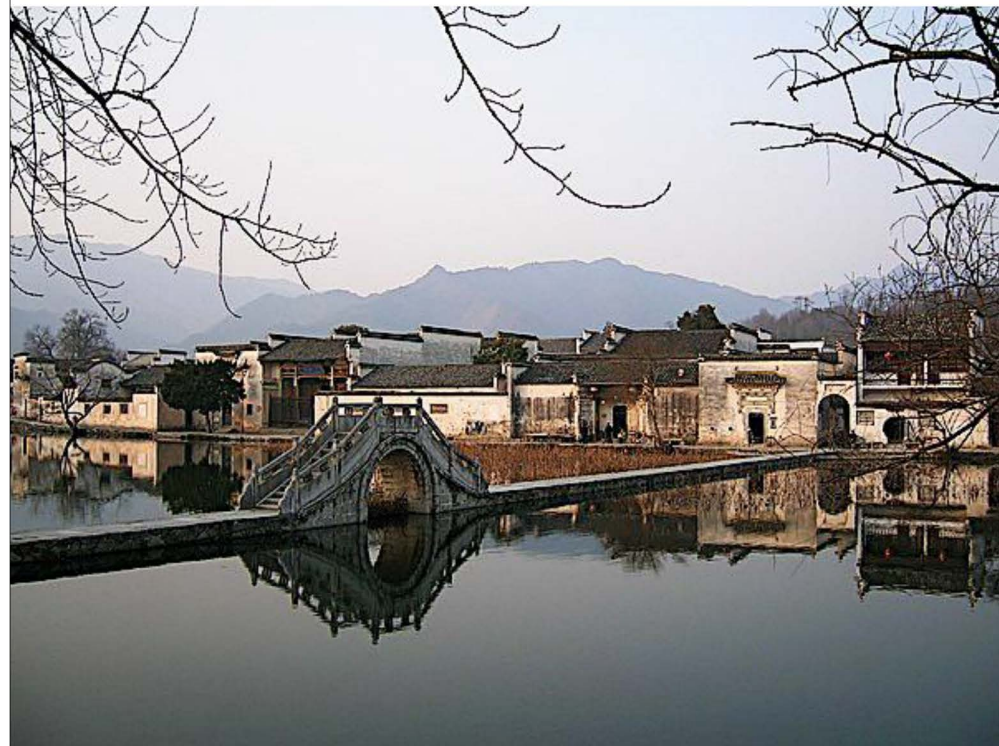






Issues with inscription as world heritage site

- the number of tourist
- lack of authenticity in village life
- museumification

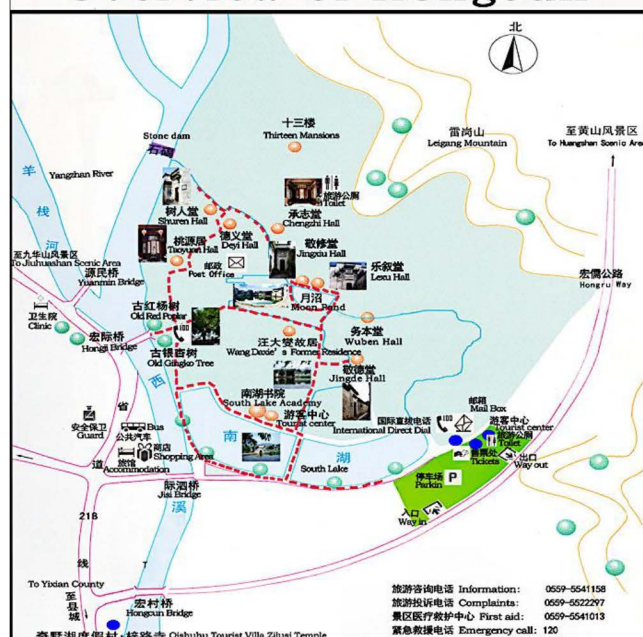


Hongcun village,
Anhui Province



What is the experience of the tourists?

宏村景区全景图 Overview of Hongcun



Kaiping defensive architecture



Fujian earthen towers and villages



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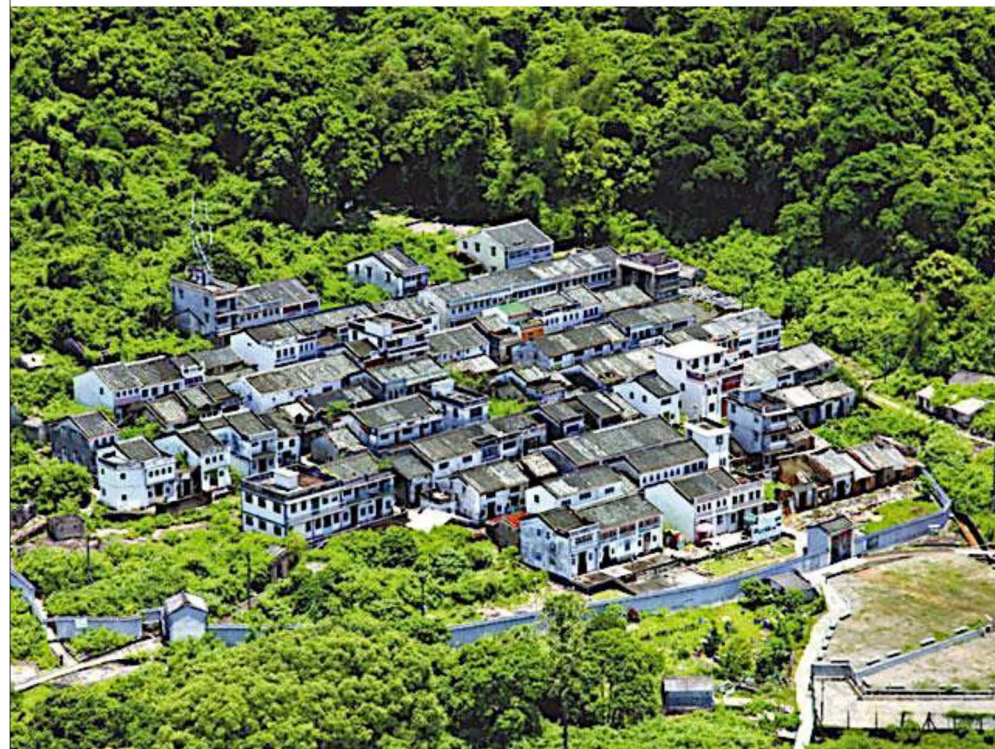
<https://www.nationalgeographic.com/history/article/150102-hakka-china-tulou-fujian-world-heritage-culture-housing>

The *tulou*, or "earthen buildings," of Fujian Province in southeastern China are traditional homes built by the Hakka people, who migrated south to this region from central China around the 14th and 15th centuries.

PHOTOGRAPH BY MICHAEL YAMASHITA, NATIONAL GEOGRAPHIC

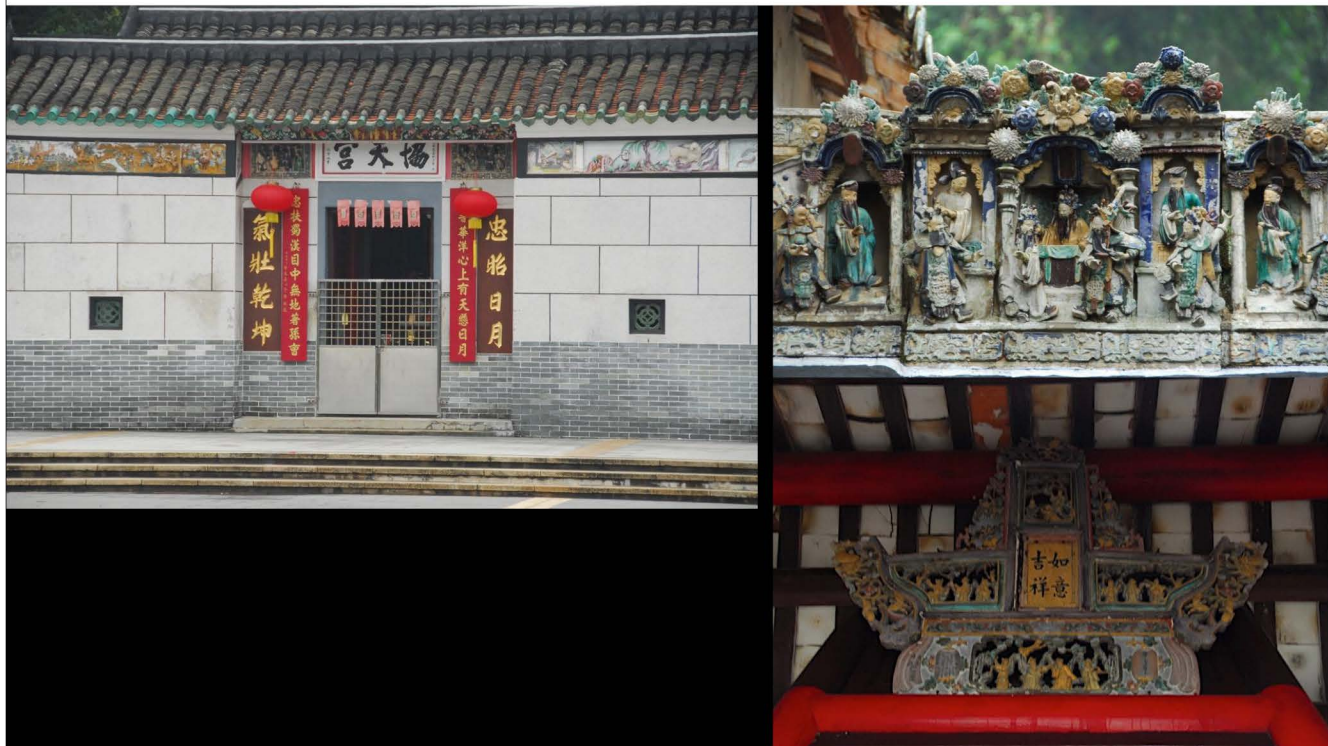
China's Remote Fortresses Lose Residents, Gain Tourists

Report by Tom O'Neil <https://www.nationalgeographic.com/history/article/150102-hakka-china-tulou-fujian-world-heritage-culture-housing>



Lai Chee Wo village,
Sha Tau Kok,
Hong Kong,
香港沙頭角荔枝窩村







Inscribed Heritage Conference

Topic Session III: Case Studies

UNESCO Memory of the World Program
in Latin America and the Caribbean

Catherine Bloch

- UNESCO IAC Vice-Chair, President of Mexican MoW NC

UNESCO Memory of the World Program in Latin America and the Caribbean (MoWLAC)

*Catherine Bloch
President of MoW's Mexican Committee
Member of MoW's International Advisory
Committee (IAC)*

International Conference for Unesco Inscribed Heritage: Hohoe Folk Village in Andong
16-18 October 2024

Hosted by the Andong City, Republic of Korea with the support of the Korean Studies
Instiute (KSI), the host institute of the MOWCAP Secretariat and the Korean National
Commission for UNESCO

Latin America and the Caribbean Region

- The term covers an extensive area, extending from The Bahamas and Mexico, to Guyana, Argentina and Chile. Some 670 million inhabitants (2016) and more than 8 million square miles.
- There is great diversity among MoWLAC countries with respect to size, population, resources, capacity, etc.
- Though these countries are former colonies, those that have been independent longest, have longer developed knowledge and heritage institutions and have been at the forefront of applications and successful nominations.

The Regional Committee of Memory of the World for Latin America and the Caribbean was created in June 2000 and its register began in 2002.

The official languages are English and Spanish. It is composed of 9 members and 2 advisers. Gender and geographic diversity is important.

Since then, it has met every two years approximately. The meetings have taken place in Mexico (2), Ecuador (2), Chile, Barbados, Brasil, Bahamas, Costa Rica, Uruguay, Trinidad & Tobago, Peru, Argentina. Curacao, Panama, and Bolivia, with virtual reunions in 2020 and 2021 and Aruba in 2023 where held MoWLAC held its 12th Reunion.





The Community of Latin American and Caribbean States (CELAC)



33 Member States of MoWLAC have ratified the Convention for the Protection of the Cultural and Natural Heritage:

- ▶ Antigua y Barbuda, Argentina, Bahamas, Barbados, Belize, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Chile, Dominica, Ecuador, El Salvador, Granada, Guatemala, Guyana, Haití, Honduras, Jamaica, México, Nicaragua, Panamá, Paraguay, Perú, Dominican Republic, Saint Kitts and Nevis, Saint Vincent and Grenadines, Saint Lucía, Surinam, Trinidad and Tobago, Uruguay and Venezuela.



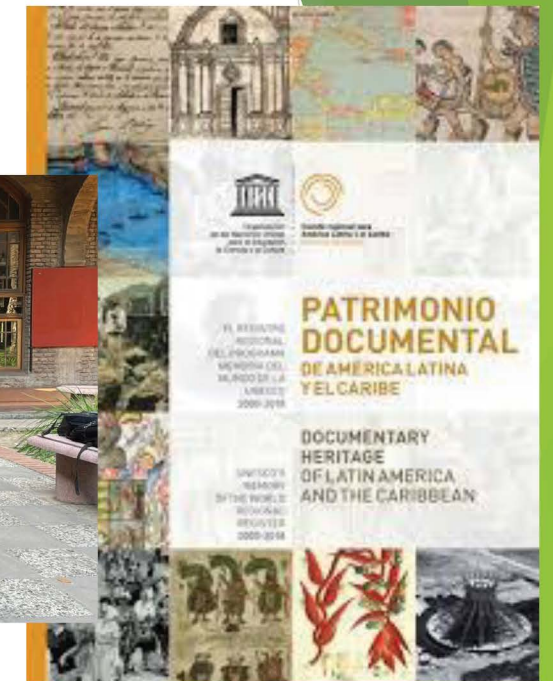
The Association of Caribbean States (ACS)

- ▶ Created in 1994 in Cartagena, Colombia. It is composed of 25 member states and several associate states.
- ▶ Member States
 - ▶ Antigua and Barbuda / Bahamas / Barbados / Belize / Colombia / Costa Rica / Cuba / Dominica / Dominican Republic / El Salvador / Grenada / Guatemala / Guyana / Haiti / Honduras / Jamaica / Mexico / Nicaragua / Panamá / Saint Kitts and Nevis / Saint Lucia / Saint Vincent and the Grenadines / Suriname / Trinidad and Tobago / Venezuela.
- ▶ Associate member states.
 - ▶ Aruba / British Virgin Islands / Curacao / France (French Guiana and Saint Barthélemy) / Guadeloupe / Martinique / Saint Martin / Netherlands (Bonaire, Saba and Sint Eustatius) / Sint Maarten

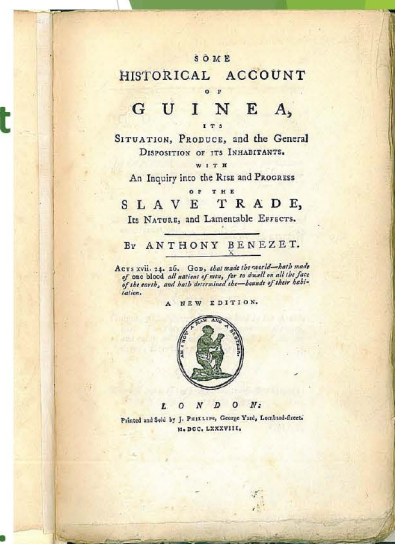


- ▶ Even though Spanish is the main language in most of Latin America, members of this región speak Portuguese, French and Dutch.
- ▶ There are in the Caribbean 16 sovereign states, 12 island territories, or dependencies.
- ▶ Most of the Caribbean countries are islands in the Caribbean Sea. The largest islands are Cuba, Hispaniola (Haiti and Dominican Republic), Jamaica and Puerto Rico.
- ▶ France has overseas departments, three in America: French Guyane, Guadeloupe, Martinique,.
- ▶ The Kingdom of the Netherlands has the Antillean islands: Aruba, Curacao and Sint Maarten known as the Dutch Caribbean.
- ▶ The United Kingdom's British Overseas Territories in the Caribbean include Anguilla, British Virgin Islands, Cayman Islands, Montserrat).
- ▶ The United States has the United States Virgin Islands.

MOWLAC Reunion 2023



- ▶ The countries of the Caribbean have had younger heritage institutions and hence less representations. The Small Island Development States (SIDs) are least represented as their documentary history is in the worst state of organization and preservation.
- ▶ Joint nominations have been the most successful avenues for submission. Such as the Registry of Slaves of the British Caribbean, 1817-34, submitted in 2011 by over 9 countries.



The 26 National Committees in MOWLAC

Aruba	Barbados	Belize
Bolivarian Republic of Venezuela		Bolivia
Brazil	British Virgin Islands	Chile
Costa Rica	Cuba	Dominican Republic
El Salvador	Guatemala	Haiti
Honduras	Jamaica	Mexico
Nicaragua	Paraguay	Peru
Saint Kitts and Nevis	Saint Lucia	Sint Maarten
Trinidad and Tobago	Uruguay	

MoWLAC Countries (18) with most registers

	Individual	joint	total
• Mexico	28	2	30
• Brasil	20	5	25
• Bolivia	20	2	22
• Columbia	12	2	14
• Argentina	13	0	13
• Uruguay	9	2	11
• Trinidad & Tobago	7	3	10
• Cuba	8	0	8
• Jamaica	4	2	6
• Ecuador	6	1	7
• Barbados	4	2	6
• Chile	4	0	4
• Costa Rica	4	0	4
• Rep Dominicana	4	0	4
• Suriname	1	3	4
• El Salvador	3	0	3
• Guatemala	3	0	3
• Guyana	1	2	3

World Registers for MOWLAC countries

- ▶ MoWLAC has 77 world registers from a total of 496 world inscriptions, some of them joint inscriptions.
- ▶ Arab States have 17
- ▶ Africa has 35
- ▶ Asia and the Pacific have 154
- ▶ Europe and North America 274

Registers from MoWLAC's Caribbean States 2018

* Trinidad y Tobago	10	* Haití	2
* Antigua & Barbuda	0	Suriname	4
* Jamaica	6	Guyana	3
* Saint Lucía	3	Montserrat	1
* Barbados	6	Curacao	1
* Sint Maarten	2	Bahamas	2
* Belize	1	San Vincent & Grenadines	1
* Dominican Republic	4	Dominica	1
* British Virgin Islands	0	Angilla	0
* Cuba	8	Grenada	0
* Aruba	0	Cayman Islands	0
* Saint Kitts & Nevis	0		

* States with National Committees

Until 2018 Memory of the World for Latin America and the Caribbean (MoWLAC) had inscribed 233 documents, both joint and single registers



There were 23 new inscriptions in the XXIII Reunion of MoWLAC in November 2023

30 proposals were presented from Argentina, Bolivia, Brasil, Chile, Colombia, Cuba, México, Panamá, Perú, Uruguay and Venezuela, plus an adendum from Nicaragua.

Present situation:

- ▶ Documentary heritage in Latin America and the Caribbean is extraordinarily rich But it is still today underrepresented in the Memory of the World Registers, together with the Arab States and Africa.
- ▶ Some of its heritage is at risk such as audiovisual archives from tropical countries, musical archives, choral books from colonial churches, maps and plans of sugar plantations ofn Caribbean islands.
- ▶ Interregional meetings are of great help to learn about common problems for conservation and preservation. They are also important to get to know each other and be more sensitive to other's needs.
- ▶ MoWLAC created a virtual Observatory to share information about conservation, protection and accessibility related to documentary heritage.
- ▶ It has included 58 documents at high risk and 70 at medium risk.

At the November 2023 reunión of MoWLAC in Santiago de Chile, Vitor Fonseca from Brazil and ex president of MoWLAC said:

- ▶ It is necessary to increase the social awareness of documentary heritage.
- ▶ People are not aware that libraries are documentary heritage.
- ▶ Information technologies are fundamental for the safeguard of our heritage.
- ▶ The Register as Memory of the World, is just that, a Register. We need preservation, productions, information technologies, to be able to make.
- ▶ The Register must serve to stimulate the preservation of all documents.

Two examples of recent activities between different áreas of UNESCO, other international organizations and members of MoWLAC

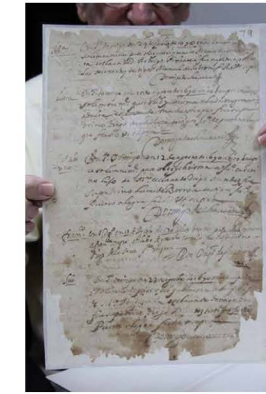
- The interaction that took place between MoWLAC, ICDH (Unesco's International Center for Documentary Heritage), Iberarchivos of Spain, and the National Archive of Chile, a couple of months ago in Santiago de Chile. Which included a workshop to promote cooperative projects for members of Iberarchivos, focused on the elaboration of proposals for Memory of the World.
- Mexico's National Committee has created Latin America's and the Caribbean's first MoW Knowledge Centre, with the project of having it work both for Young students as well as scholars.

Before I finish...

One last brief set of slides that talk about the themes mostly sought for, presented, accepted and registered in MoWLAC's registers.

Maybe they don't differ much from the results in other regional or national committees, but it is worth thinking about them in order not only to analyze their importance but also to think outside our boxes and promote new awareness towards documentary heritage.

Dominican Republic's Baptism Book of Slaves. (1636-1670)



What are we most interested in saving?

- Our origins, who we are, what is our history?
- Precolumbian history, slave trade records, original populations

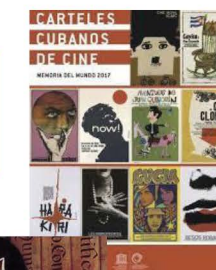


Colecciones Cinematográficas Testimoniales de la Revolución Mexicana 1898-1932
Filmoteca de la UNAM



What more do we want to preserve?

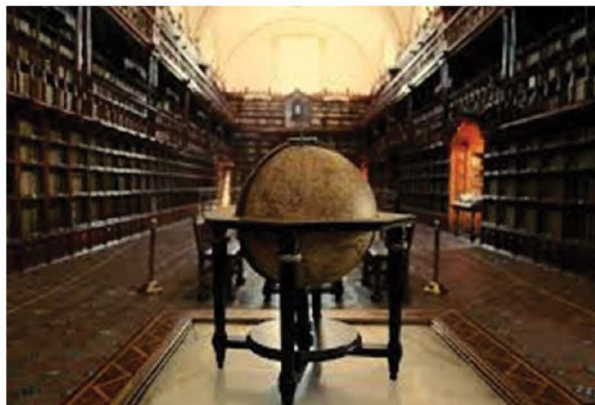
- Our cultural heritage: Heritage documents from Gral. San Martín of Perú / Sor Juana Inés de la Cruz documents of México / Bolivian documentalist Jorge Ruiz / Fradique Lizardo sound archive of the Dominican Republic / Cuban Film Posters



What else do we want to preserve? Our recent history through films, sound recordings, photographs, and born digital cultural products..



Thank you very much.



This last slide was Mexico's first international register: Palafoxiana Library. Colección XV to XVIII centuries.

We also want to tell about tragic personal stories such as the one we learned from the Diary of the Uruguayan exguerrillero Jorge Tiscornia Bassi, who for the 13 years he was in prison in wrote tiny notebooks, almanacs, hidden in his wooden shoes. He later became president of Uruguay.






Inscribed Heritage Conference

Topic Session III: Case Studies

Interwoven Narratives: History, Culture, and Memory in Central Asia

Aijarkyn Kojobekova

- Professor of University of Central Asia, Kyrgyzstan



Interwoven Narratives: History, Culture, and Memory in Central Asia

Aijarkyn Kojobekova
PhD, Associate professor,
Director of Civil Society Initiative UCA, Kyrgyzstan

History and Collective Memory

Both history and collective memory often misunderstand their own nature and boundaries

Maurice Halbwachs,
The Social Frameworks of
Memory (1925)


History

- Strives for a singular view of past events
- Highlights key differences and symbolic moments
- Social time in history is discrete, presenting a global perspective

Collective Memory

- Offers multiple perspectives on past events
- Covers a shorter timeframe, often limited to the lifespan of one generation or less
- Aims to preserve the image of a group over time, focusing on similarities within the group that distinguish it from others

Introduction



TASHKENT. THE OLD WAY OF LIFE GIVES WAY TO THE NEW. ARCHIVE OF YULIA PELIPAY, TASHKENT POSTCARDS FOUNDATION". URL: [HTTPS://CA-PHOTOARCHIVES.NET/PHOTOS/23934/](https://ca-photoarchives.net/photos/23934/)

Central Asia’s historical and cultural landscape is shaped by a diverse array of narratives that influence national identities and the politics of memory.

This presentation explores the ways in which history, collective memory, and documentary heritage intersect and how they have been ideologically constructed, contested, and preserved over time.

Memory and Documentary Heritage



Basmachi
<https://e-history.kz/ru/history-of-kazakhstan/show/9229>
(Qazaqstan tarihy)

Documentary heritage

It serves as a crucial element of national memory, preserving narratives through archival records, manuscripts, and other materials. Central Asia’s documentary heritage reflects a rich history, but significant gaps remain due to political shifts and ideological manipulation of the past.

Social memory

- Shared narratives
- Dynamics between the individual and society

What to Remember?
How to Remember?
Who Should Remember?
For Whom is This Important?

Diversity within the community (professionals and the public, isolated groups, urban and rural populations etc.)

Reviving Oral History to Re-think/Reinterpret the Past

Oral history is being increasingly recognized in Central Asia as a tool for reclaiming and reinterpreting the past, particularly narratives that have been marginalized or reshaped by political ideologies.

The revival of oral history projects across the region - focused on personal stories and local experiences - offers a counterbalance to official histories and fills gaps in the documentary record.

Oral history projects in Central Asian countries highlight voices from communities often omitted from traditional historical narratives, thus enriching the collective memory.

Strategies



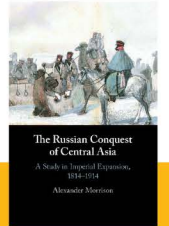
Remembrance

Commemoration
Days of Memory
Conferences
Exhibitions
Monuments
Sites of Memory



Forgetting

Re-naming cities, streets etc.
Black-and-white perception



Silence

Sensitive
Not popular
Not comfortable

Strategies

Each Central Asian country has taken steps to safeguard its documentary heritage, from the preservation of manuscripts to the digitization of archives.

These initiatives aim not only to preserve documents but also to engage citizens in the process of remembering and reflecting on their shared past.

- **Official discourse** (Commemoration ceremonies, Days of Memory)
- **Joint academic projects** (Inventory of Sogdian script – documentary heritage of the Silk Road (IICAS-ICDH))
- **Civic activism** (March in memory of the victims of the 1916 uprising in Kyrgyzstan)
- **Art** (The exhibition “Memory of Water” at the Savitsky Museum in Nukus presents works by famous artists of the region dedicated to the Aral Sea and the Amu Darya (Uzbekistan))



Memory Institutions as Guardians of History



Institutions such as national archives, libraries, and museums play a crucial role in preserving both documentary heritage and collective memory.

By curating exhibits, publishing documents, and facilitating public discussions, these institutions provide spaces for the public to engage with the past in a meaningful way.

Memory institutions also ensure that both official and unofficial histories are preserved, fostering a more balanced understanding or in opposite more ideological of the region's complex historical tapestry.

**Memory in Central Asia
and
Global Politics of Memory**

Central Asia’s politics of memory is not isolated - it reflects broader global processes that shape how nations construct and reinterpret their past.

The region's evolving memory landscape interacts with global dynamics, highlighting the complex relationship between history, memory, and identity on an international scale.

Identity

The construction of both individual and collective identities through the selective remembering and interpreting of history, a process that is shaped by global cultural and political forces..

Manifestation of Collective Identity

Memory is used as a tool to strengthen or redefine national and regional identities, resonating with global identity politics.

Democratization of Memory

Efforts to make memory more inclusive and representative of diverse voices, echoing global movements for greater equity in historical narratives.

Thank you for your
attention!



**Memory in Central Asia
and
Global Politics of
Memory**

Objectification of History and Subjectification of Memory

The tension between the factual, objectified past and the personal, subjective experiences of memory.

Linear and Cyclical History

The coexistence of linear progress- oriented histories with cyclical views of history that emphasize repetition and recurring patterns.

Inclusion and Exclusion

Memory politics decides whose stories are remembered and whose are marginalized, reflecting patterns of inclusion and exclusion seen worldwide.

History in the Present

Past events continue to influence current political and social contexts, affecting identity formation and national memory.



Inscribed Heritage Conference

Topic Session III: Case Studies

UNESCO System and Korea's Intangible Cultural Heritage Policy

Heo, Yongho
- Professor of Singyeongju University



UNESCO system and Korea's Intangible Cultural Heritage Policy

Heo Yong-ho

1. Formation of the UNESCO System and Participation of the Republic of Korea



- Definition of the concept of the 'UNESCO System.'
- Formation process of the UNESCO System.
- Intangible Cultural Heritage of Humanity List - Republic of Korea

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Table of Contents

1. Formation of the UNESCO system and Republic of Korea's participation
2. Emergence of ownership awareness of ICH and related controversies
3. Strengthening and Dismantling Hierarchical Thinking Regarding ICH
4. Changes Korea's ICH Policy within the UNESCO system
5. Appropriation of ICH as a Medium of Solidarity and Peace
6. Future prospects of the UNESCO system

Definition of the Concept of the 'UNESCO System'

- Regime:
 - Generally, a regime is defined as "a set of rules and norms that govern the relationship between state and society," but,
 - In the context of the UNESCO System, it refers to "the outcomes produced through negotiations among actors at the inter-state level."(Regina F. Bendix, Aditya Eggert, Arnika Peselmann, (eds), Heritage Regimes and the State, Universitätsverlag Göttingen, 2012, pp.12~13.)
- UNESCO Regime: Refers to 'the discussions and practices related to intangible heritage formed through negotiations between states at the UNESCO level.'
- Recently, this UNESCO System has been exerting a strong global influence. The discussions and perceptions of intangible heritage at the UNESCO level are influencing at the individual country level.

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Formation Process of the UNESCO System

- 1973: The government of Bolivia requested the protection of folklore to UNESCO.
- 1989: Recommendation on the Safeguarding of Traditional Culture and Folklore.
- 1998: Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity.
- 2001: Start of selection for 'UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity' (program ended in 2008).
- **2003: International Convention to Safeguard Intangible Cultural Heritage.**
- 2006: Convention came into effect (as of 2023, ratified by 182 countries).
- **2008: Start of the 'UNESCO Intangible Cultural Heritage of Humanity' program.**
- - For the protection of intangible heritage, the 'Representative List' and 'Urgent Safeguarding List' were established.

2. Emergence of Ownership Awareness of ICH and Related Controversies



Poster distributed by Cyber Diplomatic Mission VANK

- Dano Ownership Controversy
- Nongak Origin Controversy
- Arirang Ownership Controversy
- Causes of the Controversies
- Prospects for Resolution of the Controversies

UNESCO Intangible Cultural Heritage of Humanity List – Republic of Korea

- Jongmyo Jerye and Jongmyo Jeryeak (2001), Pansori (2003), Gangneung Danoje (2005)
- Ganggangsullae (2009), Namsadang Nori (2009), Yeongsanjae (2009), Jeju Chilmeoridang Yeongdeunggut (2009), Cheoyongmu (2009)
- Gagok (2010), Falconry (2010), Daemokjang (2010)
- Jultagi (2011), Taekkyeon (2011), Hansan Mosi Weaving (2011)
- Arirang (2012), Kimchi and Kimjang Culture (2013), Nongak (2014)
- Juldarigi (2015), Jeju Haenyeo Culture (2016)
- Ssireum (2018)
- Yeondeunghoe (2020)
- Korean Mask Dance (2022)



Dano Ownership Controversy
(Controversy during the 2005 registration process of Gangneung Danoje)

- South Korea is trying to make Chinese culture its own.
- Dano originated in ancient China, and Korea took it away from them.

- While the tim and name of Dano originate from China, **Korea's Gangneung Danoje has formed its own unique culture.**

- Claims of ownership as the original or principal country of intangible heritage.

- Advocates for the processual nature of culture and its 'glocal' characteristics.

Nongak Origin Controversy
(Controversy before and after the 2009 registration of the Chinese Korean ethnic group's Nongak dance)

- Nongak dance originates from the agricultural life of Koreans and made **significant progress after being introduced to China in the late 19th century**.
- The composition of Nongak bands and attire reflects the influence of other ethnic groups in China.
- Nongak dance has been transmitted as an important intangible heritage among the Korean ethnic group in China.



- Nongak is inherently Korean. The Nongak of the **Chinese Korean ethnic group was transferred from Korea**.
- There are **issues with China registering the originally Korean Nongak**.

- **Advocates for the processual and 'glocal' nature of culture.**
- **Same as the Korean position in the Dano controversy.**



- **Claims of ownership as the original or principal country of intangible heritage.**
- **Same as the Korean position in the Dano controversy.**

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Causes of the Controversies

UNESCO's Ideal

- "To share humanity's common wisdom peacefully across borders."
- This represents a global ideal that recognizes and wishes to share the value of intangible heritage from various communities.

Practical Obstacles to Realizing UNESCO's Ideals

- The core reason for these obstacles lies within UNESCO itself.
 - UNESCO operates on a national level, leading to nationally centered reasoning and execution of projects, which causes problems.
-
- **The current structure, where a country applies for the listing of specific intangible heritage and then becomes responsible for its protection, management, and ownership, inherently leads to international conflicts. Attempting to confine cross-border intangible heritage within national boundaries is problematic.**
 - Additionally, **the remnants of conservative cultural perception in the Intangible Cultural Heritage Convention itself ("created based on the tradition of one cultural group")** can, despite UNESCO's good intentions, inevitably lead to numerous conflicts and disputes. (The structure inevitably recognizes 'one cultural group = a nation'.)

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Airang Ownership Controversy
(Controversy before and after the national-level intangible cultural heritage list in China)

- Airang, a Korean folk song, was listed on the national-level list by the ethnic Korean population in China.



- Heightened sense of crisis that it might be taken away by China, like Nongak.
- Expression of urgency to preemptively secure it.
- Expression of ownership that it is ours and we must secure it.

(2012 UNESCO Intangible Cultural Heritage Representative List Inscription)

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Prospects for Resolution of the Controversies

Perception Patterns in Controversy Creation

- The perception that specific intangible heritage is owned by a particular nation or group is a major cause of conflict.
- There is a need to change the perception that specific intangible heritage is exclusively owned by any particular nation or group.

Shift in Perception for Resolving Controversies

- The solution to conflicts between nations or groups lies in a shift in perception.
- Recognizing that intangible heritage is a common heritage of humanity and cannot be owned by any specific group or nation is the first step in solving these problems.

Key Points to Consider in the 'Convention for the Safeguarding of the Intangible Cultural Heritage' ("Coexistence of Tradition and Modernity" / "Inclusiveness")

- "Intangible heritage not only includes **traditions inherited from the past** but also represents the **customs of rural and urban cultures today**, involving various cultural groups."
- "Whether it **originated in the neighboring village**, was **transmitted from a distant city** across the world, or was adapted by people who have **moved and settled in a new area to fit their reality**, all are considered intangible heritage."

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3. Strengthening and Dismantling Hierarchical Thinking Regarding Intangible Cultural Heritage



- Hierarchical consciousness within the UNESCO system and its dismantling
- Hierarchical consciousness in the discourse of intangible cultural heritage in South Korea
- Examples of dismantling hierarchy in the discourse of intangible cultural heritage in South Korea

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Hierarchical Consciousness in the Discourse of Intangible Heritage in South Korea

Setting Hierarchies Among Intangible Heritage

- 'UNESCO Intangible Cultural Heritage Representative List' > 'National Designated Intangible Heritage' > 'Provincial Designated Intangible Heritage' > 'Undesignated Intangible Heritage.'
- Officially, the existence of a hierarchy is not recognized. However, a sense of ranking among the different intangible heritages is prevalent (expressions such as 'promotion,' 'upgrade' exist).

Hierarchy among Communities in UNESCO's 'Joint Inscription'

- Bifurcation of Nongak transmission organizations: In 2014, when Nongak was listed on the UNESCO Intangible Cultural Heritage Representative List, 31 transmission communities participated, but the Nongak related solidarity organizations bifurcated into 'National Intangible Heritage Designated Nongak Organizations' and 'Provincial Designated Nongak Organizations (Korea Nongak Federation)'.

Examples of Strengthened Hierarchical Consciousness after UNESCO Registration

- **Strengthening of hierarchy among intangible heritages:** A new upper tier called 'UNESCO Registered Intangible Cultural Heritage' has been set up in addition to the existing hierarchy of undesignated intangible heritage, provincial designated intangible heritage, and national designated intangible cultural heritage.
- **Maintenance of the expression 'masterpiece':** There are still inheritors who call themselves 'the last masterpieces,' with the intention of emphasizing excellence and superiority.

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Hierarchical Consciousness within the UNESCO System and its Dismantling

'UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity' (2001-2005)

- Masterpieces
- Selection Criteria:
 - Exceptional Value
 - Outstanding Value
- Defined according to Western aesthetic and knowledge logic of 'absolute excellence.'
- Applying criteria similar to those used for World Heritage (tangible heritage).
- **Implicit hierarchical consciousness** towards intangible heritage.



'UNESCO Representative List and Urgent Safeguarding List' (2006-present)

- Representative List
- Urgent Safeguarding List
- Selection Criteria:
 - Representative List of Intangible Cultural Heritage: **Cultural diversity / Uniqueness / Indigenous nature**
 - List of Intangible Cultural Heritage in Need of Urgent Safeguarding: Risk of extinction
- Overcoming the perspective of 'absolute excellence (exceptional value, outstanding value).'
- **Exclusion of hierarchy** among intangible heritages, **non-recognition of qualitative differences.**

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Examples of Dismantling Hierarchical Thinking in the Discourse of Intangible Heritage in South Korea

Solidarity Inscription of 31 Nongak Transmission Communities

- Registered in 2014.
- During this process, 31 transmission communities, regardless of national or provincial designation, participated equally.

Solidarity Inscription of 6 Juldarigi Transmission Communities

- Joint registration among four countries in 2015.
- In South Korea, 2 national intangible heritage items and 4 provincial intangible heritage items' transmission communities participated equally.

Solidarity Inscription of 18 Mask Dance Transmission Communities

- Registered in 2022.
- 13 national intangible heritage items and 4 provincial intangible heritage items' transmission communities participated equally.

Participation of Undesignated Intangible Heritage Transmission Communities

- In the registration of Arirang (2012) and Yeondeunghoe (2020), undesignated intangible heritage transmission communities were also included.
- Numerous Arirang and Yeondeunghoe transmission communities, regardless of designation, participated in the listing process.

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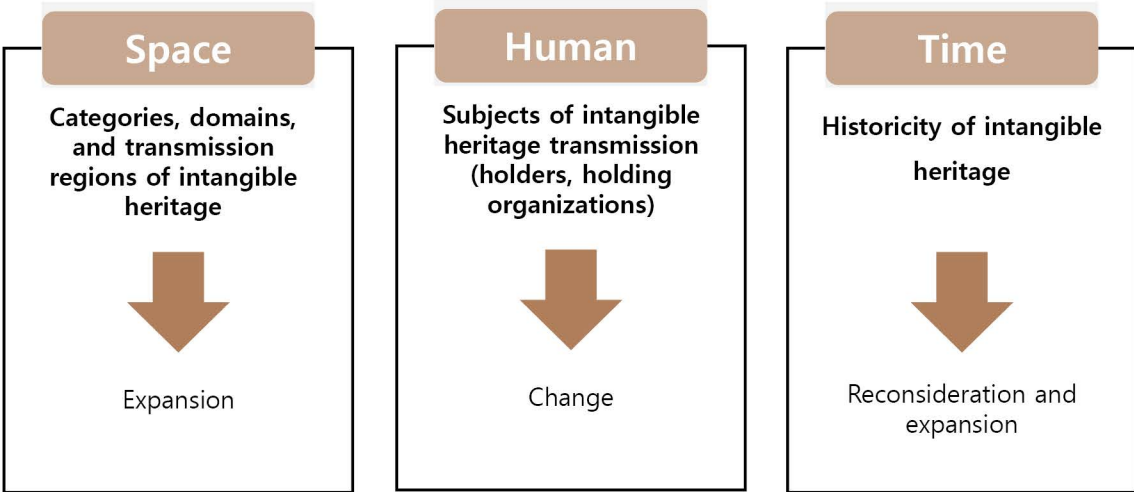
4. Changes in the UNESCO System and South Korea's Intangible Heritage Policy



- Changes in Intangible Heritage Policy and the UNESCO System
- Changes in Intangible Heritage Policy Organized by Space, Human (Subject), and Time
 - Expansion of the Intangible Heritage Space Axis
 - Change in the Intangible Heritage Human (Subject) Axis
 - Expansion and Reconsideration of the Intangible Heritage Time Axis
- Formation of the National Heritage System

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*Changes in Intangible Heritage Policy Organized by Space, Human (Subject), and Time



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Changes in Intangible Heritage Policy and the UNESCO System

- The recent 7-8 years have shown **rapid changes** in intangible cultural heritage policy.
- These changes are a result of both **direct and indirect influences from the UNESCO system**.
- Notable changes include **'expansion and reclassification of the intangible heritage domain'** and **'emphasis on living intangible heritage.'**
- Cases where **national intangible heritage designations occurred after UNESCO Representative List inscription**:
 - Arirang: Listed on the Representative List in 2012, designated as national intangible heritage in 2015.
 - Haenyeo (Haenyeo culture): Listed on the Representative List in 2016, designated as national intangible heritage in 2017.
- Enforcement of the [Cultural Heritage Conservation and Promotion Act] (2016), revised to [Intangible Heritage Conservation and Promotion Act (Intangible Heritage Act)] (2024).
- **Expansion of the intangible cultural heritage category and the emergence of new types of items**: items related to traditional knowledge, items without holders, items where the entire population are holders.
- **Introduction of new terms**: 'Typical' (2016), 'National Intangible Cultural Property' (2016), 'Future Intangible Heritage' (2021), 'National Heritage' (2022), 'Transmission Community' (2022), 'Community Item' (2022), 'Autonomous Transmission Holding Group' (2022), 'National Heritage System' (2024).

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Expansion of the Intangible Heritage Spatial Axis

- The intangible cultural heritage category has expanded from two categories (performing arts and crafts/functions) to seven categories.
 - 'Traditional performing arts', 'traditional techniques related to crafts and arts', '**traditional knowledge related to traditional medicine, agriculture, and fishing**', '**oral traditions and expressions**', '**traditional customs of daily living**', '**social rituals and beliefs**', 'traditional games, festivals, and martial arts'.
 - Expansion with UNESCO's intangible heritage categories in mind: '**oral traditions and expressions, including language as a vehicle of the intangible cultural heritage**', 'performing arts', 'social practices, rituals and festive events', '**knowledge and practices concerning nature and the universe**', 'traditional craftsmanship'.
- The transmission region has also **expanded from specific local areas to national-level** designated items.
 - Arirang (2015), Ssireum (2017), Kimchi making (2017), Ondol culture (2018), Jang making (2018), Archery (2020), Makgeolli brewing (2021), etc.
- Future prospects of the expansion of the intangible cultural heritage spatial axis:
 - **The potential for considering items of foreign origin or items transmitted in foreign regions.**

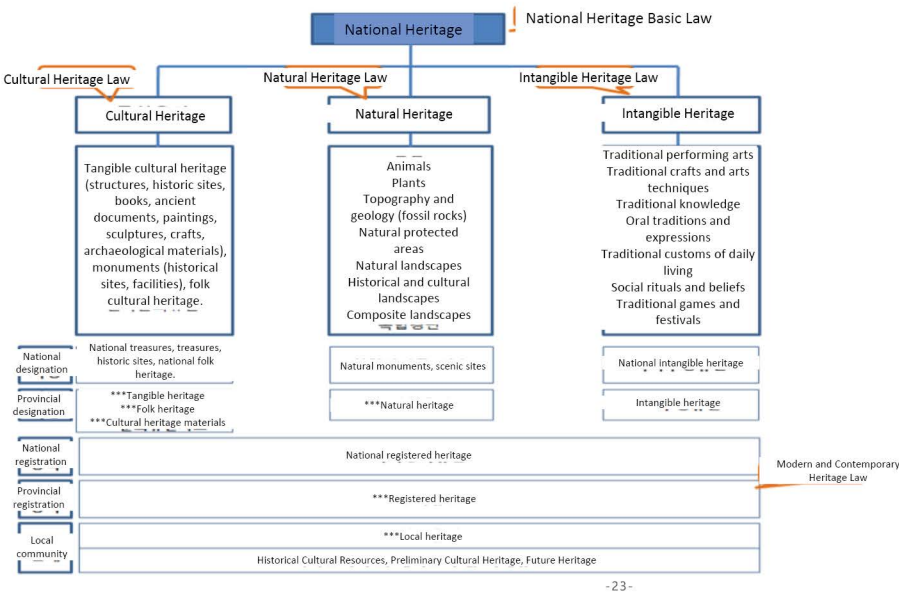
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Change in the Intangible Heritage Human (Subject) Axis

- Emergence of **holder-less groups ('autonomous transmission holding groups')**: "**Holding organizations where all preservation members share skills and arts.**"
 - Large group games such as Yeongsan tug-of-war, Yeongsan soemae daegi, Gijisi tug-of-war, Gwangju Chilseok cow fighting, Andong car driving game, etc.
 - Some Nongak items (Namwon Nongak, Gimcheon Geumreung bitnae Nongak, Gurye Jansu Nongak).
 - Various Water and Land rites (Samwha Temple Water and Land Rite, Araet-nyeon Water and Land Rite, Jingwan Temple Water and Land Rite), etc.
- Emergence of **holder-less items ('community items')**: "**Items designated without specific holders or holding organizations.**"
 - Items with strong **cultural attributes of daily living** where the **local or national population can be considered as holders**.
 - Arirang (2015), tea making (2016), Ssireum (2017), Haenyeo (2017), Kimchi making (2017), salt making (2018), Ondol culture (2018), Jeog making (2018), traditional fishing methods-fish traps (2019), ginseng cultivation and medicinal culture (2020), Makgeolli brewing (2021), rice cake making (2021), mudflat fishing (2021), Hanbok living (2022), Yut game (2022), Lunar New Year and Full Moon (2023), Korean cuisine (2023), Dano (2023), Chuseok (2023), Dongji (2023), etc.
 - These items are transmitted by what the **law specifies as 'transmission communities.'**
 - **Transmission community**: "**A community that shares intangible heritage geographically/historically, with a certain sense of bonding and identity, voluntarily realizing and enjoying it for transmission.**"

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Formation of the National Heritage System



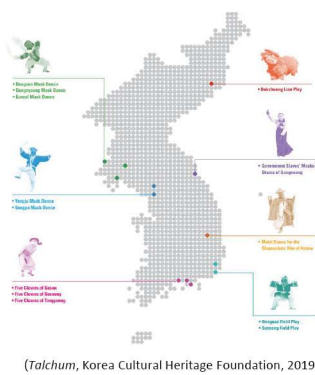
- From 'cultural property' to 'cultural heritage'
- From 'important' to 'national'
- From 'original form' to 'typical form'

Expansion and Reconsideration of the Intangible Cultural Heritage Time Axis

- National designation of **items that coexist as traditional and modern, possessing a cultural life characteristic**.
 - Examples include Arirang, Ssireum, Kimchi making, Ondol culture, and the five major festivals.
- **Raising issues with the 'historicity' among the intangible heritage designation criteria.**
 - Is historicity an absolute criterion or a relative one?
 - If it's an absolute criterion, only items formed before the opening of ports in 1876 are considered. Does that mean things formed after this are not considered intangible heritage due to lack of historicity?
 - If it's a relative criterion, 140 years have already passed, during which notable heritages like changgeuk (traditional Korean opera), guggeuk (Korean national opera), new dance, regional festivals, and anniversaries have emerged.
- **Problematic aspects of limiting the historical baseline for intangible heritage designations to pre-modern or traditional periods.**
 - Intangible heritages restored in the modern and contemporary periods are consciously or unconsciously excluded or undervalued.
 - Some restored intangible heritages are designated, raising issues of unfairness and inequality.
 - Intangible heritages created in the modern and contemporary periods are excluded (e.g., changgeuk, guggeuk, stand-up comedy, new dance), thus continual issues are raised.
- **Discussions on modern and contemporary intangible heritage begin.**
 - The 'Preliminary Cultural Heritage' system for protecting and managing cultural heritages less than 50 years old began (enacted on September 15, 2024).
 - Related discussions are also ongoing in the intangible heritage domain.

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5. Appropriation of Intangible Heritage as a Medium for Solidarity and Peace



(*Talchum*, Korea Cultural Heritage Foundation, 2019, p. 88)


- Organizational solidarity through transmission communities
- Attempts to appropriate intangible heritage as a mediator for peace
- Challenges in appropriating intangible heritage for peace


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Organizational Solidarity through Transmission Communities

Korean Mask Dance
(Registered in 2022)

- Central roles of the 'Korean Mask Dance Association' and the 'International Mask Arts & Culture Organization' (IMACO).
- Authenticity and popularity by the Korean Mask Dance Association.
- Expertise and financial support by the International Mask Arts & Culture Organization.
- Strengthening of solidarity organizations** during the registration process.





Tug-of-war
(Joint registration in 2015)

- Formation of the 'Korean Traditional Tug-of-war Transmission Organizations Federation' during the registration process (2014).
- **A single organization encompassing tug-of-war transmission communities designated by cities, provinces, and the nation.**
- Strengthening and activation of the organization** post-2015 registration
 - Active **exchange and solidarity activities with joint registration countries (Philippines, Vietnam, Cambodia).**
 - Discussions on international tug-of-war solidarity organizations.
 - **Enhanced understanding of tug-of-war culture between nations and regions.**

Challenges in Appropriating Intangible Heritage for Peace

- UNESCO and Peace

 - UNESCO Constitution: "Since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed."
 - The ideal of the UNESCO system is **peace itself**, holding peace as the highest value.
- Peace and Intangible Heritage

 - The greatest intangible heritage humanity has created is peace.
 - As long as it serves peace, intangible heritage is not merely a tool or a means, but is itself peace.
- Challenges in Contributing to Peace on the Korean Peninsula through the Appropriation of Intangible Heritage

 - In the tension-filled armistice situation of the Korean Peninsula, **intangible heritage appropriation that matures or opens up peace phases** is required.
 - Attempts such as 'integration or joint registration of items separately registered by North and South Korea'** (Arirang, Kimjang culture), or '**expansion registration of items individually registered by South or North Korea to a peninsula-wide level**' (mask dance, Nongak, Naengmyeon) are necessary.

Attempts to appropriate Intangible Heritage as a Mediator for Peace

Korean Mask Dance
(Proposal for joint registration by North and South Korea in 2019)

- Proposed in 2019 **as part of the mask dance (Talchum) registration:**
 - 'From Korea's Mask Dance (Talchum) to the Korean Peninsula's Mask Dance (Talchum)'
- The intent was to **demonstrate intangible heritage transcending systems and ideologies through joint registration of the Talchum.**
- Attempts to play a leading role in fostering a peace mood on the Korean Peninsula from the preparation stage of the registration.**
- Actual execution did not take place.

Ssireum
(Joint registration by North and South Korea in 2018)

- '**Separate registration applications by South and North Korea**' → 'Discussion of joint registration during the review process' → '**Decision on joint registration by North and South Korea**'.
- Evaluated as '**aligning with UNESCO's peace-oriented charter and as one of the most exemplary cases of inter-state cooperation through intangible heritage**'.
- Closely related to the easing of tensions** following the '2018 Inter-Korean summits' (April, May), 'North Korea-United States summit' (June), and the 'Pyongyang Joint Declaration' (September).

6. Future Prospects of the UNESCO System



- Criticism of the UNESCO System and 'Intangible Cultural Heritage-centric Thought'
- Clues to solving problems raised within the UNESCO system
- Dynamism of the UNESCO system
- Future prospects of the UNESCO system
- Additional Discussion: Emergence of the 'Complex Heritage' Discourse

Criticism of the UNESCO System and 'Intangible Cultural Heritage-centric Thought'

Critical Views on the UNESCO System

- Over 20 years after the 'Convention for the Safeguarding of Intangible Cultural Heritage', **numerous critical views have been raised.**
 - 'Nationalistic orientation', 'nation-centered registration system', 'discrepancy between UNESCO's intentions and its actual operations'.
 - 'Structural problems that confine intangible heritage within national borders', 'ambiguity in defining communities', 'national recognition of the same intangible heritage'.
- While these critical views are recognized, they are commonly based on 'Intangible Cultural Heritage-centric Thought' that sees intangible heritage as isolated.

Reflective Recognition of 'Intangible Cultural Heritage-centric Thought'

- The **problems manifesting** in the UNESCO system are not solely inherent to intangible heritage but are also **rooted in closely related political, economic, and historical issues.**
- **Conflicts** arising around intangible heritage registration are not sudden but are **issues that have been inherent and condensed between communities or nations, exploding through the occasion of heritage registration.**
- Therefore, **solving these problems is not confined to the intangible heritage domain alone.** Addressing issues solely within the realm of intangible heritage is not sufficient for resolution.

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Dynamism of the UNESCO System

Dynamism of the UNESCO System

- It is important to note that the UNESCO system is **derived from negotiations among actors at the inter-state level.**
- This suggests that the **UNESCO system is not static but is continually evolving.**
- Rather than codifying conventions, rules, or operational guidelines, etc. into something fixed, there is an effort to **continually adapt and genuinely dynamic changes occur.**

Examples of Dynamic Changes in the UNESCO System

- **Expansion of the Cultural Heritage Category**
 - World Heritage (1972) → Memory of the World (1992) → Intangible Cultural Heritage (2003).
 - **The category has expanded from the 'physical historical objects' themselves to 'environment', 'intangible values', 'transmitters and enjoyers of heritage', etc.**
- **From 'Masterpieces' to 'Representative List'**
 - From 'UNESCO Masterpieces of Oral and Intangible Heritage' (2001) to 'UNESCO Intangible Cultural Heritage Representative List' (2008).
 - The shift from 'Masterpieces' brought more advanced outcomes through resolving related controversies.
- **Changes in the description items and emphases in the Representative List application forms.**

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Clues to Solving Problems Raised Within the UNESCO System

Problems and Clues for Their Resolution

The process of registering South Korea's intangible cultural heritages on the UNESCO Intangible Cultural Heritage Representative List has shown both problems and potential solutions.

- **Problems** such as the **strengthening of ownership, competitive consciousness, and hierarchization of intangible heritage** during the registration process can find potential solutions in **initiatives like the organizational solidarity seen in the 'Tug-of-war Transmission Communities' or the appropriation of intangible heritage as a mediator for peace and solidarity in the preparation process for Ssireum and Mask Dance registration.**
- The dismantling of hierarchical structures among transmission communities during the registration of Arirang, Yeondeunghoe, Tug-of-war, Nongak, and Talchum is also noteworthy.
- There is a **coexistence of heightened ownership of intangible heritage and the recognition of intangible heritage that transcends national borders.**
- While there is a **manifestation and entrenchment of hierarchical consciousness surrounding intangible heritage, aspects of its dismantlement are also emerging.**
- While **competition through intangible heritage exists, aspects of harmony** are also present.

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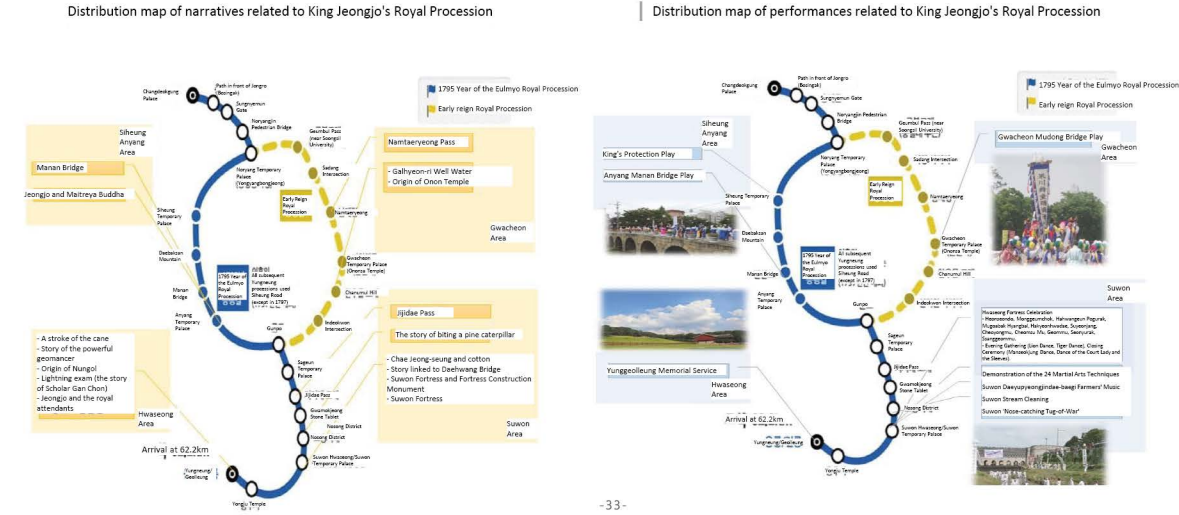
Future Prospects of the UNESCO System

- If productive discussions are aimed for amidst ongoing debates and dialogues, the **controversies related to the UNESCO system can actually be encouraging.**
- These could become the **driving force behind UNESCO's advancement**, serving as a stepping stone for progressing to a more developed stage.
- **In the current situation where problems and hopes coexist within the UNESCO system, clues for solving these issues** can be found in several hopeful examples.
- Considering the variability and dynamism of the UNESCO system, it is necessary to **actively incorporate these hopeful examples into the orientation and operations of the UNESCO system.**
- It is time to look for exemplary cases not only in specific items of UNESCO Intangible Cultural Heritage but also in the **orientations and operations of the UNESCO system itself.**
- In addition, **the time has come to actively engage in discussions on 'mixed heritage' - the combination of tangible heritage (UNESCO World Heritage), documentary heritage (UNESCO Memory of the World) and intangible heritage (UNESCO ICH) - at both the UNESCO and national levels.**

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Additional Discussion: The Emergence of 'Mixed Heritage' Discussions
(Example of mixed heritage related to King Jeongjo's Royal Procession)

"King Jeongjo's Royal Procession": A historical reenactment festival of King Jeongjo's Royal Procession centered in Suwon, Gyeonggi Province, transmitted since the 1960s.

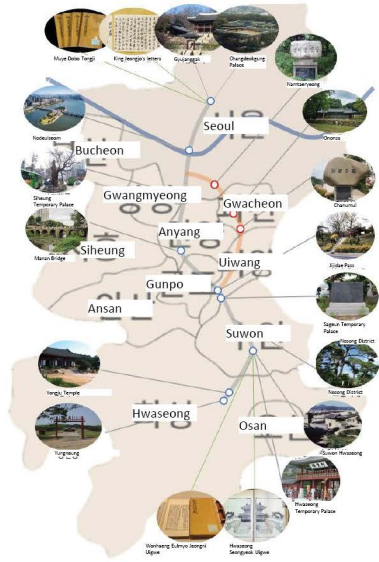


Further Discussion: The Emergence of 'Mixed Heritage' Discussions
(Aspects of mixed heritage related to King Jeongjo's Royal Procession)

The Mixed Characteristics of King Jeongjo's Royal Procession

- King Jeongjo's Royal Procession possesses attributes that prevent it from being categorized under a single type of heritage. Each heritage element influences and coexists with the others, as seen in the relationships between the procession, the related narratives, and the performances.
- Interestingly, these aspects only manifest when the procession actively mediates. As intangible heritage, King Jeongjo's Royal Procession enables the proper functioning of tangible heritages like Yungneung and Hwaseong Fortress and brings to life the documentary heritage, "Wonhaeng Eulmyo Jeongni Uigwe." The documentary and tangible heritages fulfill their roles through the mediation of the procession.
- Utilizing World Heritage Sites such as Hwaseong and Yungneung as locations, and using the documentary heritage "Wonhaeng Eulmyo Jeongni Uigwe" as a standard for timing and reenactment norms, King Jeongjo's Royal Procession can be seen as playing out within these spaces and norms.
- The relationship with narratives is similar. In its relationship with performances, King Jeongjo's Royal Procession serves as a powerhouse.
- Based on these aspects, King Jeongjo's Royal Procession can be termed a 'mixed cultural heritage properties' or 'mixed heritage'.

Additional Discussion: The Emergence of 'Mixed Heritage' Discussions
(Aspects of complex heritage related to King Jeongjo's Royal Procession)



Relationship between King Jeongjo's Royal Procession and Other Cultural Heritages

- * King Jeongjo's Royal Procession can be considered intangible heritage. However, it involves reproducible elements that enable the procession, namely "Wonhaeng Eulmyo Jeongni Uigwe" and "Hwaseong Haenggung Dobyong." These are documentary heritages that detail the procedures and depictions of the royal procession.
- * The success of the royal procession is also significantly linked to historical sites like Hwaseong Fortress and Yungneung, the royal tomb. Viewing the procession in this context, it cannot be consolidated into a singular specific heritage. The tales and performances related to King Jeongjo are also deeply connected with tangible heritage, either being generated or restored within this context.
- * If considered around UNESCO World Heritage Sites like Hwaseong Fortress or Yungneung, King Jeongjo's Royal Procession can be regarded as the 'intangible correlate' of these world heritage sites. The procession demonstrates the functions of the tangible cultural sites of Hwaseong and Yungneung. If centered around "Wonhaeng Eulmyo Jeongni Uigwe", a UNESCO Memory of the World, King Jeongjo's Royal Procession activates this documentary heritage.

Further Discussion: Raising the 'Mixed Heritage' Discussions
(Aspects of mixed heritage related to King Jeongjo's Royal Procession)

Raising the issue of 'Mixed Heritage'

- The characterization of King Jeongjo's Royal Procession as a 'mixed heritage' indicate the need to establish a new heritage category that can encompass such features.
- Currently, a type known as UNESCO mixed heritage does exist, but Intangible Heritage is excluded from the mixed heritage.
- To truly be a substantial mixed heritage, it is time to create domestic and international systems that can capture features like those of King Jeongjo's Royal Procession.
- Hahoe Village and its Hahoe Byeolsingut Talnori also possess mixed heritage characteristics. There is a need to approach these as a mixture of World Heritage and Intangible Cultural Heritage of Humanity.
- The existence of mixed heritage is natural. What can be considered a general phenomenon has been divided by policy and system. Now, there is a need for policy and system to encompass these aspects suitably according to their existent nature.
- The time has come to discuss the establishment of a category for mixed heritage, which has not been recognized by any policy or system thus far.

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Thank you

