



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Original:English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fifth session  
Nairobi, Kenya  
November 2010

**NOMINATION FILE NO. 00461**  
**FOR INSCRIPTION ON THE REPRESENTATIVE LIST**  
**OF THE INTANGIBLE CULTURAL HERITAGE IN 2010**

<p><b>A. STATE(S) PARTY(IES)</b></p> <p><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.</i></p>
<p>Republic of Korea</p>
<p><b>B. NAME OF THE ELEMENT</b></p>
<p><b>B.1. Name of the element in English or French</b></p> <p><i>This is the official name of the element that will appear in published material about the Representative List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. The name should be transcribed in Latin Unicode characters (Basic Latin, Latin-1 Supplement, Latin Extended-A or Latin Extended Additional).</i></p>
<p>Daemokjang, traditional wooden architecture</p>
<p><b>B.2. Name of the element in the language and script of the community concerned, if applicable</b></p> <p><i>This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1.). It should be concise. Please do not exceed 200 characters in Unicode (Latin or others), including spaces and punctuation.</i></p>
<p>대</p>

### B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (B.1.) please mention alternate name(s), if any, by which the element is known, in Unicode characters (Latin or others).*

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## C. CHARACTERISTIC OF THE ELEMENT

### C.1. Identification of the communities, groups or, if applicable, individuals concerned

*According to the 2003 Convention, intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage. Thus it is important to identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element. The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below.*

#### Communities

- Korea Cultural Heritage Foundation
- Korea Cultural Properties Craftsman Association
- Korea Traditional Architecture Museum

#### Individuals

- Skill holders: Sin Eung-su, Jeon Heung-su, Choi Gi-yeong
- Heritage trainers: Mun Gi-hyeon, Kim Yeong-seong

### C.2. Geographic location and range of the element and location of the communities, groups or, if applicable, individuals concerned

*This section should identify the range of distribution of the element, indicating if possible the geographic locations in which it is centred. If related elements are practiced in neighbouring areas, please so indicate.*

Transmission of *daemokjang* takes place all across Korea. Specifically, geographic location of the intangible heritage refers to places where relevant individuals reside and work. Skill holder Sin Eung-su works in Gangneung-si, Gangwon-do. Skill holder Jeon Heung-su lives and works in Deoksan-myeon, Yesan-gun, Chungcheongnam-do. Skill holder Choi Gi-yeong works in Namyangju-si, Gyeonggi-do.

### C.3. Domain(s) represented by the element

*Identify concisely the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. (This information will be used primarily for visibility, if the element is inscribed.)*

*Daemokjang* complies with the definition of the intangible heritage in Article 2, Clause 1 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage as 'knowledge, skills' transmitted from generation to generation. *Mokjang* or *moksu* is a traditional Korean term for artisans who deal with wood. Among the jobs of *mokjang*, *daemok* refers specifically to the building of wooden architecture, such as palaces, temples and houses. Woodworkers who engage in *daemok* are called *daemokjang*. *Daemokjang* use traditional materials and techniques in the process of construction. The work of *daemokjang* constitutes 'e) traditional craftsmanship,'

as defined in Article 2, Clause 2 of the Convention.

#### **D. BRIEF SUMMARY OF THE ELEMENT**

*The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, will be used for purposes of visibility. It should be a summary of the description provided in point 1 below but is not an introduction to that longer description.*

*Mokjang* is a traditional Korean term for artisans who deal with wood. *Mokjang* are divided into *somokjang* and *daemokjang*. *Somokjang* refers to those who make small-scale wooden objects, while *daemokjang* are those who build large-scale buildings. *Daemokjang* are in charge of the entire construction process. Thus, the skills of *daemokjang* can only be acquired through decades of education and field experience.

Traditional Korean wooden architecture inscribed on the UNESCO World Heritage List, including Changdeokgung Palace and Bulguksa Temple, were constructed under the command of *daemokjang*. The inscription of these architectural treasures on the List indicates that they are appreciated not as mere buildings, but as artworks with universal value. Moreover, these traditional constructions have long served as a symbol that represents the Korean identity. Thus, *daemokjang* practitioners are recognized as successors and preservers of Korean traditional architecture. This recognition plays a significant role in forming the identity of *daemokjang*.

Traditional construction work requires the abilities of both scientists and artists. *Daemokjang* practitioners work to restore monumental buildings using traditional techniques, and re-create traditional architecture using their artistic talent. With their scientific and artistic techniques, *daemokjang* will contribute to the re-creation of woodworking traditions around the world.

## 1. IDENTIFICATION AND DEFINITION OF THE ELEMENT (CF. CRITERION R.1)

*This is the key section of the nomination to satisfy criterion R.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention”. A clear and complete explanation is essential to demonstrate that the nominated element meets the Convention’s definition of intangible heritage. This section should address all the significant features of the element as it exists at present, and should include:*

- a. an explanation of its social and cultural functions and meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:*

- a. that the element is among the “practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —”;*
- b. “that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;*
- c. that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;*
- d. that it provides communities and groups involved with “a sense of identity and continuity”; and*
- e. that it is not incompatible with “existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.*

*Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.*

*Mokjang or moksu is a traditional Korean term for artisans who deal with wood. Among the jobs of mokjang, daemok refers specifically to the building of wooden architecture, such as palaces, temples and houses. Woodworkers who engage in daemok are called daemokjang. The term daemokjang also refers to traditional wooden architecture. Daemokjang apply traditional skills and knowledge to construction. Thus, daemokjang complies with the definition of the intangible heritage in Article 2, Clause 1 of the Convention as ‘knowledge, skills’. In addition, they use traditional materials and techniques. Thus, daemokjang constitutes ‘e) traditional craftsmanship,’ as defined in Article 2, Clause 2 of the Convention.*

*Mokjang are divided into somokjang and daemokjang. Somokjang refers to those who make small-scale wooden objects, such as chests, cabinets, desks, dining tray-tables, and wardrobes. Daemokjang are those who build large-scale buildings, such as wooden palaces, temples and houses. Daemokjang are in charge of the entire construction process: planning, design and construction of buildings, and supervision of subordinate carpenters. Thus, the skill of daemokjang cannot be acquired in a short period of time. It takes decades of education and field experience.*

*Wooden architecture has a long history in Korea. Among the best examples are Changdeokgung Palace and Bulguksa Temple, which are inscribed on the UNESCO World Heritage List. These architectural treasures were constructed under the command of daemokjang. In this sense, traditional Korean wooden architecture, built and restored with the skills and knowledge of daemokjang, are appreciated not as mere buildings, but as works of art.*

### **Recognition and identity**

*Daemokjang is an example of Korean intangible cultural heritage. The knowledge and skills of daemokjang practitioners are recorded in historical documents, and verified in actual buildings. These practitioners are recognized as successors of the cultural heritage of traditional*

architecture.

*Daemokjang* skill holders make efforts beyond preserving and transmitting the skills of traditional architecture. Their activities extend to the maintenance, reparation, and reconstruction of historic buildings, ranging from traditional Korean houses to national treasures. Thus, they are recognized as the guardians of traditional Korean architecture.

All in all, *daemokjang* are recognized as successors, symbols, and preservers of the traditional architecture of Korea. This recognition plays a significant role in forming the identity of *daemokjang*.

### **Transmission and reinvention**

The know-how of *daemokjang* has long been handed down from generation to generation. However, in the midst of the intense industrialization and westernization of Korea, traditional wooden architecture began to disappear. In response to this shift, the Korean government searched for outstanding *daemokjang* skill holders, and took measures to protect their skills. The government finally designated *daemokjang* as Important Intangible Cultural Heritage No. 74 on June 1, 1982.

*Daemokjang* practitioners are committed to maintaining traditional techniques, and to creating new architecture based on traditional methods. Their efforts are widely recognized in Korea. They take great pride in preserving traditional Korean wooden architecture.

*Daemokjang* practitioners are transmitting their skills without violation of any existing international human rights agreements.

### **Socio-cultural function**

*Daemokjang* is an intangible cultural heritage that has developed within the natural and cultural environment of Korea. The skills and knowledge of *daemokjang* play a pivotal role in continuing the tradition of Korean architecture. Impressive palaces, temples, and traditional Korean houses built with the skills and knowledge of *daemokjang* have long served as symbols of Korean identity.

*Daemokjang* have served the socio-cultural functions of preserving traditional architecture, embodying the traditional cultural heritage, and maintaining Korean identity.

### **Characteristics of the skill holders and practitioners**

*Daemokjang* was designated Important Intangible Cultural Heritage No. 74. Currently, three skill holders and two heritage trainers are recognized by the Korean government. All of the skill holders show strong commitment to preserving and transmitting their skills. They actively train disciples, and promote the identity of traditional Korean wooden architecture.

They are not complacent under the government's protective measures for preservation and transmission, but vigorously do their part in the transmission of the cultural heritage.

## **2. CONTRIBUTION TO ENSURING VISIBILITY AND AWARENESS AND TO ENCOURAGING DIALOGUE (CF. CRITERION R.2)**

*The nomination should demonstrate (Criterion R.2) that "Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity".*

*Please explain how the element's inscription on the Representative List will contribute to ensuring visibility of the intangible cultural heritage and will raise awareness at the local, national and international levels of its importance. This section need not address how inscription will bring greater visibility to the element, but how its inscription will contribute to the visibility of intangible cultural heritage more broadly. Explain how inscription will promote respect for cultural diversity and human creativity, and will promote mutual respect among communities, groups and individuals.*

*Not to exceed 1,000 words.*

### **Ensuring visibility and awareness**

Inscription on the UNESCO Representative List of the Intangible Cultural Heritage has a significant promotional effect. It also plays an essential role in ensuring visibility and awareness of intangible cultural heritages.

Therefore, the inscription of *daemokjang* on the UNESCO Representative List of the Intangible Cultural Heritage will have a great impact on the preservation and transmission of *daemokjang* and similar architecture in other parts of the world. The promotion of *daemokjang* will also increase public attention to worldwide traditional architecture similar to *daemokjang*. Growing public interest will, in turn, drive each nation to take further safeguarding measures for disappearing architectural traditions.

In this sense, the inscription of *daemokjang* on the UNESCO Representative List will play a pivotal part in ensuring visibility and awareness of intangible cultural heritages.

### **Respect and encouragement for cultural diversity**

Wooden constructions created by *daemokjang* practitioners are environmentally friendly and ergonomic. These wooden buildings are smooth, simple and unadorned, which are distinctive features of traditional Korean architecture.

*Daemokjang* practitioners join wooden pieces by assembling and interlocking without using nails. The ‘joints that withstand a millennium’ are yet another unique feature of Korean wooden architecture.

The inscription of *daemokjang* on the Representative List will enable the world to share a unique intangible cultural heritage that was formed and developed within the natural and cultural setting of Korea. This indigenous cultural asset can make a great contribution to the respect for and encouragement of cultural diversity.

### **Respect for creativity and inspiration**

Traditional construction work requires the abilities of both scientists and artists. Scientific techniques and artistic sense are required in the processes of *mareumjil*, selecting lumber for construction materials; *basimjil*, cutting and shaping wood; and *ieumsae*, joinery, the key techniques of traditional Korean architecture that enable the building to ‘withstand a millennium’. Building the basic framework based on structural mechanics requires technical skills, while designing the building with consideration to its size, site, and function demands aesthetic sense.

The traditions of *daemokjang* are kept alive today. *Daemokjang* practitioners work to restore monumental buildings using traditional techniques. They re-interpret the beauty of traditional architecture with their artistic creativity and re-create it with their technical skills.

Moreover, the example of ecological and ergonomic Korean wooden architecture is in keeping with the universal desire for a better quality of life. It will contribute to the re-creation of woodworking traditions around the world.

## **3. SAFEGUARDING MEASURES (CF. CRITERION R.3)**

*Items 3.a. to 3.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion R.3: “Safeguarding measures are elaborated that may protect and promote the element”. Such measures should reflect the broadest possible participation of the communities, groups or, if applicable, individuals concerned, both in their formulation and in their implementation.*

### **3.a. Current and recent efforts to safeguard the element**

*Please describe the current and recent efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.*

The skills and knowledge of *daemokjang* are being preserved and transmitted through heritage education and demonstrations organized by the skill holders, who are under the protection of the government, and through the protective measures of non-government organizations such as

Korea Cultural Heritage Foundation, Korea Cultural Properties Craftsman Association, and Korea Traditional Architecture Museum. Their recent protective efforts are as follows.

Skill holders have engaged in various projects of restoration and maintenance of traditional architecture, including the establishment of the Baekje History Restoration Site in Chungcheongnam-do; the restoration of Sungnyemun Gate, National Treasure No. 1; and the reparation of old temples. In addition, they provide year-round heritage education for heritage trainers. They also take part in demonstrations and other events for the general public on a yearly basis to promote the artistic and scientific value of traditional architecture.

**Demonstrations and Other Events (2008):**

Event	Time	Venue
Public Event	October 2 ~ 31	Gyeongbokgung Palace Heungnyemun Haengrang
Private Lessons	June 14~28	Songgang Architecture Center

Korea Cultural Heritage Foundation, the non-governmental organization known for its protection and application of intangible cultural heritage, runs the Korean Traditional Craft and Architecture School, which provides practical training courses. The school boasts excellent faculty members, including skill holders of Important Intangible Cultural Heritage and regional intangible cultural heritage practitioners. With its 40-week program (three hours a week), this organization makes a great contribution to fostering practitioners of traditional architecture.

Korea Cultural Properties Craftsman Association, which was established by craftsmen and professional architects specializing in traditional construction, is fostering traditional architecture specialists in cooperation with the Research Institute for Korean Traditional Culture at the Korea National University of Cultural Heritage.

Korea Traditional Architecture Museum, founded by skill holder Jeon Heung-su, transmits *daemokjang*, and promotes the cultural excellence and artistic and scientific values of traditional construction through architectural model exhibitions.

The aforementioned protective measures increase the opportunities for the public to enjoy traditional architecture. They also contribute to ensuring visibility of *daemokjang*, enhancing the cultural status of traditional architecture, fostering skill holders, and increasing the brand value of Korea’s representative intangible cultural heritage.

**3.b. Safeguarding measures proposed**

*For the Representative List, the safeguarding measures are those that may help to solidify the element’s current viability and to ensure that its viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention.*

*Identify and describe the various safeguarding measures that are elaborated that may, if implemented, protect and promote the element, and provide brief information concerning, for example, their priority, scope, approaches, timetables, responsible persons or bodies, and costs..*

The most important factors for continuous transmission and development of intangible cultural heritages are preservation and maintenance. Since intangible cultural heritage is the product of human diversity and creativity, it is bound to change depending on societal and cultural environments. However, several artificial factors of change pose the threat of extinction before evolution can occur.

The inscription of *daemokjang* on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity is expected to bring positive effects, including wider recognition of traditional Korean architecture, and increased visibility. However, excessive commercial application resulting from increased demand for traditional construction may harm the authenticity of the intangible cultural heritage. Heated competition among practitioners can clash with the traditional pedigree. It is also possible that inscription on the UNESCO Representative List may create a hierarchy among the intangible cultural heritages, impeding positive

transmission.

In order to prevent such setbacks, the Korean government devises and exercises various safeguarding measures.

**a) Practitioner information management system (pending)**

The information management system will comprehensively manage information on practitioners under national protection, and their transmission activities. This online system will replace the existing offline system, centralizing the human resources management for *daemokjang*, and create a database for the transmission path (from skill holders to heritage trainers to trainees). This will help create a positive environment for the transmission of traditional architecture.

**b) Regular monitoring (in progress)**

With consideration for the ever-changing characteristics of the intangible cultural heritage, regular tracking of transmission activities, and collection of data on transformation trends, in the form of photographs, video, and reports, are necessary in order to prevent losses in the future. Through regular monitoring at annual public *daemokjang* demonstrations, the overall condition of transmission is recorded. Records on recent restoration projects of traditional architecture, and compilation of lineage data, are essential materials for ensuring transmission.

**c) Chronicle of events (in progress)**

To ensure safe transmission, *daemokjang* techniques are recorded meticulously and thoroughly. Documentaries on current skill holders have been produced. Documentation of the restoration of national treasures and treasure-level constructions is also under way, describing the entire repair process, from dismantlement to restoration.

**d) Construction of collaborative system for academic research with related organizations (in progress)**

In order to create a positive environment for transmission of *daemokjang* and provide reliable financial support for academic research and research foundations, the National Research Institute of Cultural Heritage of the Cultural Heritage Foundation, a policy research organization for the Cultural Heritage Administration of Korea, is working on creating a collaborative system with the traditional architecture research center of the National Research Institute of Cultural Heritage.

**e) Policy publication (pending)**

If *daemokjang* is inscribed on the UNESCO Representative List, a hierarchy among the intangible cultural heritages may form, discouraging a positive environment for transmission. As a precaution, the Cultural Heritage Administration of Korea plans to publicize the Convention for the Safeguarding of the Intangible Cultural Heritage and the objectives of the inscription on the Representative List, through policy mail and its homepage.

**3.c. Commitment of communities, groups or individuals concerned**

*The feasibility of safeguarding depends in large part on the aspirations and commitment of the communities, groups or, if applicable, individuals concerned. This section should provide evidence that the communities, groups or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable. The best evidence will often be an explanation of their involvement in past and ongoing safeguarding measures and of their participation in the formulation and implementation of future safeguarding measures, rather than simple pledges or affirmations of their support or commitment.*

The skills and knowledge of *daemokjang* have long been transmitted, and *daemokjang* are responsible for Korea's distinctive architecture. Along with the Korean government's transmission efforts, *daemokjang* skill holders do their utmost to transmit their skills.

Sin Eung-su was designated *daemokjang* skill holder in 1991, and has since taken active part in extensive restoration projects, including Gyeongbokgung Palace, Bulguksa Temple, Changdeokgung Palace, Changgyeonggung Palace, Janganmun Gate, Anapji Pond, and Josajeon Hall in Guinsa Temple.

Skill holder Choi Gi-yeong has served as a guest professor at the Korean National University of Cultural Heritage. He founded a heritage training center in Gyeonggi-do. He has delivered a series of special lectures at universities and major companies on the theme of traditional Korean architecture, including the history of traditional architecture, the distortion of construction history, and the change in architectural beauty standards. In addition, he exerts himself in standardizing terms for traditional architecture and craft, in coordination with the Korea Cultural Properties Craftsman Association and Korea National University of Cultural Heritage.

Skill holder Jeon Heung-su has been involved with the construction of hundreds of important temples. Jeon's enthusiasm for transmission led him to establish the Korea Traditional Architecture Museum. The museum exhibits about two hundred miniatures of the nation's representative architectural treasures, including Sungnyemun Gate, National Treasure No. 1; Geungnakjeon Hall of Bongjeongsa Temple, National Treasure No. 15; and Muryangsujeon Hall of Buseoksa Temple, National Treasure No. 18. Jeon has worked to establish the museum as a center for heritage transmission and education.

### **3.d. Commitment of State(s) Party(ies)**

*The feasibility of safeguarding also depends on the support and cooperation of the concerned State(s) Party(ies). This section should provide evidence that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation and should describe how the State Party has previously and will in the future demonstrate such commitment. Declarations or pledges of support are less informative than explanations and demonstrations.*

The Korean government has a strong will to protect *daemokjang*, which acts as a symbol of Korea and represents the identity of Koreans. For this reason, the government designated *daemokjang* an Important Intangible Cultural Heritage in 1982, and has since taken safeguarding measures to protect its techniques. The preservation and transmission of *daemokjang* has been made possible under the Cultural Heritage Protection Act, which was enacted in 1962. The Protection Act constitutes a special law, superior to common laws. This shows the firm determination of the Korean government to protect the cultural heritage. Under the Protection Act, the government has taken every safeguarding measure, from recruiting and fostering skill holders to providing financial support for heritage training, demonstrations, and the foundation of heritage training centers. In addition, the government is working with many non-governmental organizations to ensure wide practice of traditional architecture and to promote an advanced transmission environment.

## **4. COMMUNITY PARTICIPATION AND CONSENT IN THE NOMINATION PROCESS (CF. CRITERION R.4)**

*This section asks the submitting State Party to establish that the nomination satisfies Criterion R.4: 'The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

### **4.a. Participation of communities, groups and individuals in the nomination process**

*Describe how and in what ways the community, group or, if applicable, individuals concerned have participated actively in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties. The participation of communities in the practice and transmission of the element should be addressed in point 1 above, and their participation in safeguarding should be addressed in point 3; here the submitting State should describe the widest possible participation of communities in the nomination process.*

The nomination of *daemokjang* for the 2010 UNESCO Representative List was made possible by the participation of many communities, groups, and individuals. In December, 2008,

*daemokjang* was selected for nomination through verification and careful review under a committee of specialists and the Committee of Cultural Heritage. In June, 2009, official consent was documented (see 5.b).

This form was completed after carrying out interviews with skill holders and ensuring their thorough understanding of the nomination for inscription on the Representative List. Skill holders and communities submitted recorded materials of their recent activities, and they participated in video field recordings for submission. They are communicating actively amongst themselves and sharing ideas to promote their cause. The individuals, organizations, and local communities associated with *daemokjang* understand the significance of this nomination and take great pride in it.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations..*

*Please attach supporting evidence demonstrating such consent and indicate below what evidence you are providing and what form it takes.*

documentation attached

#### **4.c. Respect for customary practices governing access**

*Access to certain specific aspects of intangible cultural heritage is sometimes restricted by customary practices governing, for example, its transmission or performance or maintaining the secrecy of certain knowledge. Please indicate if such practices exist and, if they do, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

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#### **5. INCLUSION OF THE ELEMENT IN AN INVENTORY (CF. CRITERION R.5)**

*This section is where the State Party establishes that the nomination satisfies Criterion R.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”.*

*Identify the inventory in which the element has been included and the office, agency, organization or body responsible for maintaining that inventory. Demonstrate that the inventory has been drawn up in conformity with Articles 11 and 12, in particular Article 11(b) that stipulates that intangible cultural heritage shall be identified and defined “with the participation of communities, groups and relevant non-governmental organizations” and Article 12 requiring that inventories be regularly updated.*

*The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.*

*Daemokjang* is an Important Intangible Cultural Heritage designated and maintained by the Korean government. The official designated name is ‘*Daemokjang*, Important Intangible Cultural Heritage No. 74’. The historical, artistic, and academic value of *daemokjang* was recognized as intangible heritage and was designated an Important Intangible Cultural Heritage on June 1,

1982. Prior to the designation, the Cultural Heritage Committee research teams carried out academic research on *daemokjang* in 1981, and the Committee gave careful consideration to *daemokjang* in 1982. Since the designation of *daemokjang* as Important Intangible Cultural Heritage, the inventory of *daemokjang* elements has been maintained through continuous efforts in successor training and monitoring. Thus, the state party has fulfilled its safeguarding role for *daemokjang*, to 'identify and define the various elements of the intangible cultural heritage, present in its territory with the participation of communities, groups and relevant non-governmental organizations', as listed in Article 11 (b) in the Convention. Regular update of inventories, as prescribed in Article 12 of the Convention, is executed by the Korean government under Article 45 (regular monitoring) of the Cultural Heritage Protection Act. The Act regulates the updating of relevant lists, based on the regular monitoring of the intangible cultural heritage.

<b>DOCUMENTATION</b>			
<b>a. Required and supplementary documentation</b>			
	<b>Main Documents</b>	<b>Format</b>	<b>Method of Submission</b>
Photos	10 images	Resolution: 300 dpi Format: raw, tiff, jpeg	Internet/ Mail
Video	edited video (10 min.)	Resolution -726×572 (PAL) -720×480 (NTSC) Format: DVD, MPEG	Internet/ Mail
<b>b. Cession of rights including registry of items</b>			
Required cession of rights provided.			
<b>c. List of additional resources</b>			
<p><b>Web sites:</b></p> <ul style="list-style-type: none"> <li>- National Research Institute of Cultural Heritage (<a href="http://www.nrich.go.kr">www.nrich.go.kr</a>)</li> <li>- Cultural Heritage Administration of Korea (<a href="http://www.cha.go.kr">www.cha.go.kr</a>)</li> </ul> <p><b>Printed materials:</b></p> <p><u>Daemokjang</u>: 1999. Yun Hong-ro, National Research Institute of Cultural Heritage</p>			
<b>CONTACT INFORMATION</b>			
<b>A. Contact person for correspondence</b>			
<p><b>Yeo, Sung-hee</b>  International Affairs Division  Cultural Heritage Administration of Korea  139, Seonsa-ro, Seo-gu  Daejeon, Republic of Korea  e-mail: <a href="mailto:beck@korea.kr">beck@korea.kr</a>  (Tel) +82-42-481-4731</p>			
<b>B. Competent body involved</b>			
<p><b>Kim, Hong-dong</b>  International Affairs Division  Cultural Heritage Administration of Korea  139, Seonsa-ro, Seo-gu  Daejeon, Republic of Korea  (Tel) +82-42-481-4730  <a href="http://www.cha.go.kr">www.cha.go.kr</a></p> <p><b>Kim, Sam-ki</b>  Intangible Cultural Heritage Division  Cultural Heritage Administration of Korea  139, Seonsa-ro, Seo-gu</p>			

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**C. Concerned community organization(s) or representative(s)**

- Korea Cultural Heritage Foundation (www.chf.or.kr)  
112-1, Samsung-dong, Gangnam-gu  
Seoul, Republic of Korea  
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- Korea Cultural Properties Craftsman Association (www.kcca88.or.kr)  
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**SIGNATURE ON BEHALF OF THE STATE PARTY**

Name: Yi Kun Moo

Title: Administrator, Cultural Heritage Administration of the Republic of Korea

Date: August 31, 2009

Signature: <signed>