



United Nations  
Educational, Scientific and  
Cultural Organization

Intangible  
Cultural  
Heritage



0071700009

# Representative List

ICH-02 – Form

Requ CLT / CIH / ITH

Le 23 MAI 2011

N° 5038

## REPRESENTATIVE LIST OF INTANGIBLE CULTURAL HERITAGE

**DEADLINE 31 MARCH 2011**

*Instructions for completing the nomination form are available at:*

<http://www.unesco.org/culture/ich/en/forms>

### A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Republic of Korea

### B. Name of the element

#### B.1. Name of the element in English or French

This is the official name of the element that will appear in published material.

Not to exceed 200 characters

Pungmulnori, farmers' music and dance

#### B.2. Name of the element in the language and script of the community concerned, if applicable

This is the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

강릉농악, 평택농악, 진주삼천포농악, 이리농악, 임실필봉농악, 구례찬수농악

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

In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.

Nongak

### C. Name of the communities, groups or, if applicable, communities concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

Pungmulnori is performed throughout the country by groups and individuals who perform and transmit the unique regional characteristics of pungmulnori in the six major local variations of this intangible cultural heritage; in north-eastern South Korea, the Gangneung Nongak Preservation Association features practitioners including Park Gi-ha, Jeong Hui-cheol, Cha Ju-taek, Cheo Dong-gyu, Kim Nam-su, and Son Ho-ui; in the north-western region, the Pyeongtaek Nongak Preservation Association's practitioners include Kim Yong-rae, Kim Yuk-dong, Hwang Hong-yeop, Kim Jong-su and Jo Han-suk; in the southeast, the Jinju Samcheonpo Nongak Preservation Association includes Park Yeom, Kim Seon-ok, Jeong Tae-su, Lee Bu-san, Jo Gap-yong and Kim Tae-deok; and in the southwest, the Iri Nongak Preservation Association, Imsil Pilbong Nongak Preservation Association and Gurye Jansu Nongak Preservation Association showcase Kim Hyeong-sun, Yang Seung-ryeol, Lee Dong-ju, Kim Ik-ju, Yang Jin-seong, Im Jong-sik, Gang Jae-geun, and Yang Jin-hwan.

### D. Geographical location and range of the element

Provide information on the distribution of the element, indicating if possible the location(s) in which it is centred. If related elements are practised in neighbouring areas, please so indicate.

Not to exceed 150 words

Pungmulnori, which has long been performed across the entire Korean peninsula, has different characteristics according to region. Thus, each variation maintains its own preservation association committed to safeguarding and transmitting its traditional heritage. These are the Gangneung Nongak Preservation Association in Gangneung-si, Gangwon-do, the Pyeongtaek Nongak Preservation Association in Pyeongtaek-si, Gyeonggi-do, the Jinju Samcheonpo Nongak Preservation Association in Sacheon-si, Gyeongsangnam-do, the Iri Nongak Preservation Association in Iksan-si, Jeollabuk-do, the Imsil Pilbong Nongak Preservation Association in Imsil-gun, Jeollabuk-do and the Gurye Jansu Nongak Preservation Association in Gurye-gun, Jeollanam-do.

### E. Contact person for correspondence

Provide the name, address and other contact information of the person responsible for correspondence concerning the nomination. If an e-mail address cannot be provided, indicate a fax number.

For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination, and for one person in each State Party involved.

Title (Ms/Mr, etc.): Ms

Family name: Park

Given name: Jung Eun

Institution/position: Cultural Heritage Administration

Address: 189 Cheongsa-ro, Seo-gu, Daejeon, Republic of Korea

Telephone number: +82 (0)42 481 4732

Fax number: +82 (0)43 481 4759

E-mail address : [jungeun.park1027@gmail.com](mailto:jungeun.park1027@gmail.com)

Other relevant  
information:

## 1. Identification and definition of the element

For Criterion R.1, the States shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’.

Tick one or more boxes to identify 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. If you tick ‘others’, specify the domain(s) in brackets.

- 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
- other(s) ( )

This section should address all the significant features of the element as it exists at present.

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.

- (i) Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

Not to exceed 250 words

Pungmulnori refers to music and dance performed by farmers to stir up excitement during periods of communal labor and to express desires for a good harvest. It currently plays a role as an important social ritual and festive event during traditional Korean holidays, as well as communal farm work.

The instruments used in pungmulnori performances vary by region. However, they center on four basic instruments: kkwaenggwari (small gong), jing (large gong), buk (barrel drum) and janggo (hourglass drum). In general, a pungmul troupe consists of instrumentalists, masked dancers and flag bearers.

Pungmulnori is performed throughout the country. Its performance and transmission are based, however, on regional preservation associations because of its local specialization. The heritage originated from music, dance and rituals used to pray for a good harvest in ancient times and began to take its current form around the 17th century. A variety of performing arts related to agriculture developed across the then-agrarian Korean Peninsula. Among these, pungmul has continued to be actively performed even into modern times. This heritage serves to promote community spirit and unity among local residents during holidays. In addition, samul nori, or Korean traditional percussion quartets, which are rooted in pungmul, has developed into an indoor performing art and enjoy great public appeal.

As a composite art combining music, dance and drama, pungmul encourages communication between the performers and spectators and generates excitement through its performance. These interactive and simulating characteristics demonstrate pungmunori's potential for international exchange.

- (ii) Who are the bearers and practitioners of the element? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?

Not to exceed 250 words

Skill holders are the central figures performing and handing down pungmul and its local characteristics. There are one or two designated skill holders per area who take a leading role in the presentation and transmission of regional pungmulnori. Each skill holder in a given region takes on heritage trainers who assist them in teaching pungmulnori and raising public awareness. The skill holders, who are proficient performers and masters of the instruments used in the art, are designated and supported at the national level. The heritage trainers based at a regional heritage training center, similarly appointed by the Korean government, dedicate themselves to passing down and disseminating this traditional heritage to the public while assisting the skill holders.

(iii) How are the knowledge and skills related to the element transmitted today?

Not to exceed 250 words

A pungmulnori group exists in most farming villages, and community members are generally familiar enough with the music to learn the performance procedures and instruments without formal training. In such cases, the heritage is handed down from older family members or village adults to a younger generation in a smooth manner.

In other situations, regional preservation associations and heritage training centers have focused on transmission of pungmul by maintaining its indigenous styles. These two types of organizations make systematic efforts to sustain the heritage by organizing educational programs for local residents and students on a regular basis and by offering students intensive training courses during school vacations. Local preservation associations are endeavoring not only to ensure transmission through regular or periodic training programs, but also working to enhance the vitality of pungmul by raising awareness of the tradition. In addition, they provide regular, traveling and international performances, and hold pungmul performance contests.

Pungmulnori is being smoothly transmitted between generations as a part of daily life, while its vitality is being enhanced by professional education and systematic promotion.

(iv) What social and cultural functions and meanings does the element have today for its community?

Not to exceed 250 words

Pungmulnori has its roots in music and dances which were originally performed during collective farm work, including weeding and rice planting, to rouse the farmers and increase work efficiency. Nowadays, it serves as a social, ritual and festive event widely used to celebrate major holidays such as New Year's Day or Korean Thanksgiving, pray for peace and prosperity in a village, or as part of fundraising events. Samulnori has simplified the outdoor performance form of pungmulnori into an indoor art.

Pungmulnori is not a typical mono-directional performance in which performers create a show for a passive audience, but rather an interactive event where spectators are constantly encouraged to participate in the middle of the group of performers playing instruments and executing acrobatic stunts. This art creates a sense of unity and cooperation among spectators. Traditional folk music has developed into a playful cultural and festive event for the people. The four basic instruments, kkwaenggwari (small gong), jing (large gong), buk (barrel drum) and janggu (hourglass drum) are all percussion instruments which stir up great excitement in the audience and the players. The festive mood it creates helps people to relieve the stress of hard labor and daily life.

Samulnori, a simplified indoor form of outdoor pungmulnori, offers modern people who might otherwise have little access to traditional pungmulnori performance the opportunity to experience the exciting rhythms of traditional Korean percussion. It serves to enhance their sense of identity as Koreans and offers them great pride in traditional music.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not to exceed 250 words

N/A

## 2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate 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’.

- (i) How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?

Not to exceed 150 words

Samulnori, which originated from pungmulnori, has gained popularity in the Americas as well as in Asia. If pungmulnori is inscribed on the Representative List of the Intangible Cultural Heritage of Humanity and it becomes widely known that it was the progenitor of samulnori, people around the world with interest in samulnori will be drawn to the Representative List. The inscription will offer younger generations more familiar with pop and western classic music than with traditional Korean forms the chance to learn traditional music and performing arts and gain enhanced pride in their heritage.

- (ii) How can inscription encourage dialogue among communities, groups and individuals?

Not to exceed 150 words

Despite being played all over the country, pungmulnori has unique regional characteristics. If the heritage is inscribed on the Representative List, a more active exchange between regional pungmulnori communities in Korea is expected to result.

Pungmulnori has its origin in music and dance performed to relieve the fatigue of strenuous farming labor, the primary occupation in the agrarian society of the past, as well as to stimulate village cooperation during communal farming work such as weeding and rice planting. This traditional performing art has been a part of all important seasonal events in the cycle of crop cultivation. Other Asian countries that cultivate paddy fields share farming-related rituals similar to pungmul. This inscription will promote international cultural exchange, joint performance and combined research between countries with traditional performing arts related to agriculture.

- (iii) How can inscription promote respect for cultural diversity and human creativity?

Not to exceed 150 words

Pungmulnori is a composite form of art integrating music, dance and drama and based on four essential percussion instruments: kkwaenggwari (small gong), jing (large gong), buk (barrel drum) and janggo (hourglass drum). Drawing on these central features, each region has developed a unique style of pungmulnori. Korea is a relatively small country, but the mountainous terrain hampered the development of transportation, in turn resulting in limitations on regional exchange. In this context, various styles of pungmul with local specializations developed. Outside the four basic percussion instruments, regional pungmulnori shares little in common; they have added different kinds of instruments and created unique melodies. The fact that each region has developed a unique form of this heritage and boasts a regional preservation association for transmission of the heritage is proof of the Korean people's creativity and of their efforts to safeguard the heritage.

### 3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

#### 3.a. Past and current efforts to safeguard the element

- (i) How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?

Not to exceed 250 words

The six pungmulnori preservation associations have created safeguards and transmission activities by taking part in participants' practices, training and different forms of performances. The members of preservation associations gather at minimum once a week for practice at a heritage training center by the Korean government. Commonly, around 30 members group gather together to hone their skills by receiving instructions from skill holders and heritage trainers. These members in turn teach pungmulnori to the general public, university students and school children. They contract with schools within a region to provide weekly pungmul training courses for free or for a minimal fee. The young pupils become the human resources for pungmul preservation associations of the future. University students take a more than two-week intensive course during vacations while residing at a heritage training center. The members also regularly visit town halls in neighboring villages to provide pungmul training to local residents. For example, the Gangneung Nongak Preservation Association has organized a pungmulnori club for general members in 42 neighboring villages and offered them pungmulnori training. It also hosts an annual pungmul contest in every village and awards a prize.

Each preservation association is required to host more than one performance per year under the auspices of the government, and provides over 20 traveling performances per year across the country. Since pungmulnori is an intangible cultural heritage in which people take great interest, this performing art is warmly welcomed at all sorts of events both at home and abroad.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

- (ii) How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not to exceed 250 words

Pungmulnori was designated an Important Intangible Cultural Heritage in 1985 by the Korean government. Each pungmulnori preservation association includes skill holders, heritage trainers and practitioners, all of whom are committed to transmission and education activities. The Korean government subsidizes the general expenses a preservation association incurs in sustaining the heritage: 6,000,000 won per month for practice and operating expenses, 9,000,000 won per year to support a large-scale performance, and 6,000,000 won per year for the musical instruments, books and materials necessary for transmission via education. In addition, it provides financial

support of 30,000,000 won for joint performances held by designated pungmul preservation associations.

In 1996 and 1997, the Korean government undertook comprehensive and systematic research and video recording of the entire process and history of pungmul, laying a foundation for transmission and education activities. This video is available on the website of the National Research Institute of Cultural Heritage ([www.nrich.go.kr](http://www.nrich.go.kr)), making it available to the public for viewing at their convenience and contributing to raising awareness and spreading knowledge of Korea's intangible cultural heritage.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element.

- (i) What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not to exceed 750 words

The pungmulnori preservation associations recognize that pungmul's profile will be significantly raised if the heritage is inscribed on the Representative List. However, they are unconcerned that the inscription may jeopardize the value of pungmulnori, since the increased visibility will not commercialize the heritage. To deal with any increased visibility, each preservation association has devised several safeguards. In case a growing number of people come to learn pungmulnori, they will attempt to secure additional funds for publishing educational books and materials and focus on developing additional association members as trainers. To this end, the associations are striving to divert some of the aid for performances to produce educational books. Skill holders and heritage trainers are currently teaching members to instruct the general public in pungmulnori and at the same time, are spending more time on training courses to ensure that all members teach the same educational content.

In order to prevent any substantial distortion of this intangible cultural heritage, the preservation associations are making efforts to maintaining its authenticity by constantly referring back to the documentary films made in the past. The inscription is expected to increase the activities of the preservation associations, so they plan to hire staff responsible for scheduling and administrative affairs to better coordinate activities such as practices, performances and community services. The preservation associations are preparing to deal with any anticipated changes that would result from inscription on the Representative List.

- (ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not to exceed 250 words

The Korean government has crafted a variety of safeguarding measures to preserve and

transmit pungmulnori. It grants each preservation association benefits totaling more than 100 million won per year and has constructed the heritage training centers in which transmission activities actually take place. After the inscription of the performing art, government support for the promotion of pungmulnori would increase. For example, the Korean government would back overseas performances to help people around the world recognize pungmul as an intangible cultural heritage on the Representative List. This would of course increase the visibility of the list as well. The government will also produce English- and French-language videos to enable global audiences to better understand exactly what kind of intangible cultural heritage pungmulnori may be and appreciate its value. In addition, the government is striving to establish the identity of the intangible cultural heritage and prevent any distortions in transmission by conducting regular monitoring of any alterations to pungmul and by collecting related documents.

- (iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures and how will they be involved in their implementation?

Not to exceed 250 words

The members of pungmulnori preservation associations are well aware of how to protect their intangible heritage. They understand that this heritage is safeguarded and supported under the legal aegis of the Cultural Heritage Protection Act and they transmit the heritage with pride under that protection. They allocate the governmental grants mainly to their pungmul practice. They endeavor not only to hone their skills, but also to teach pungmulnori to local residents, especially young students, at no cost. In addition, they fulfill a social function as practitioners of an intangible cultural heritage by staging free performances at nursing homes and orphanages. These activities raise awareness of pungmulnori around the region, expanding its base of sponsorship. Practitioners also make efforts to prevent the intangible cultural heritage from undergoing major distortions by documenting their activities and archiving their historical records.

### 3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Intangible Cultural Heritage Division, Cultural Heritage Administration of the Republic of Korea

Name and title of the contact person: Kim Sam-ki

Address: 189 Cheongsa-ro, Seo-gu, Daejeon, Republic of Korea

Telephone number: +82-42-481-4960

Fax number: +82-42-481-4979

E-mail address: ksks300@korea.kr

Other relevant information:

## 4. Community participation and consent in the nomination process

For Criterion R.4, the States shall demonstrate that '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 concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others.

Not to exceed 500 words

The nomination of pungmulnori to the UNESCO Representative List was undertaken through the participation of diverse communities, groups and individuals. In February 2008, representatives of the pungmul preservation associations designated by the Korean government held a meeting and determined to submit a nomination for the Representative List. They communicated this decision to the association members and the local populace, and referred the nomination to the Korean government. In response to their request, the government confirmed their determination and in December 2008 invited specialists in related fields to a meeting to consult on the issue. Pungmulnori was selected for nomination through a careful verification and review process by the Cultural Properties Committee, a council made up of prestigious government-appointed experts in related fields. In 2010, pungmulnori was reselected for nomination to the UNESCO Representative List.

This form was completed after conducting interviews with skill holders and ensuring their thorough understanding of the nomination for inscription on the Representative List. Skill holders and concerned communities submitted recordings of recent activities and participated in video field recordings for submission. They are currently communicating

actively amongst themselves and sharing ideas to promote their cause. The individuals, organizations, and local communities associated with pungmul 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. They should be provided in their original language as well as in English or French, if needed.

Attach to the nomination form information showing such consent and indicate below what documents you are providing and what form they take.

Not to exceed 250 words

Documentation attached

#### **4.c. Respect for customary practices governing access to the element**

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. Indicate whether or not 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. If no such practices exist, please provide a clear statement on it.

Not to exceed 250 words

Not applicable

#### **4.d. Concerned community organization(s) or representative(s)**

Provide the name, address and other contact information of community organizations or representatives, or other non-governmental organizations, that are concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.

Organization/ Jinju Samcheonpo Nongak  
community:

Name and title of Kim Seon-ok (skill holder)  
the contact person:

Address: 177-2 Songpo-dong, Sacheon-si, Gyeongnam-do

Telephone number: +82-55-834-3858

Fax number: +82-55-834-3853

E-mail address: [www.nongak.org](http://www.nongak.org)

Other relevant  
information:

## 5. Inclusion of the element in an inventory

For Criterion R.5, the States shall demonstrate that '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 of the Convention'.

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 the Convention, 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.

Attach to the nomination form documents showing the inclusion of the element in an inventory or refer to a website presenting that inventory.

Not to exceed 200 words

Pungmulnori is an Intangible Cultural Heritage designated and maintained by the Korean government. The officially designated title is 'Important Intangible Cultural Heritage No. 11.' The historical, artistic, and academic value of pungmulnori was recognized as an intangible heritage and was designated an Intangible Cultural Heritage on December 1, 1985. Among the seven categories of Intangible Cultural Heritages (music, dance, drama, games, ritual, martial arts, handicrafts, and food), Pungmulnori fits under the category of music. Since 1961, valuable intangible cultural heritages have been preserved and maintained under the system of Important Intangible Cultural Heritages and pungmulnori is among them. The Korean government monitors and documents designated intangible cultural heritages at least once every five years.

## 6. Documentation

### 6.a. Appended documentation

The documentation listed below is mandatory, except for the edited video, and will be used in the process of examining and evaluating the nomination. It will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- 10 recent photographs in high definition
- cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- edited video (up to 10 minutes) (strongly encouraged for evaluation and visibility)
- cession(s) of rights corresponding to the video recording (Form ICH-07-video)

### 6.b. Principal published references

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Nongak: Research Report for Intangible Cultural Heritage. issue #164, Jeong Byeong-ho and Lee Bo-hyeong, Cultural Heritage Administration

Pyeongtaek Nongak. 1996. Kim Ho-wan and Cheon Jin-gi, National Research Institute of Cultural Heritage

Gangneung Nongak. 1997. National Research Institute of Cultural Heritage

Imsil Pilbong Nongak. 1999. Lee Jong-jin, National Research Institute of Cultural Heritage

Iri Nongak. 2000. Lee So-ra, National Research Institute of Cultural Heritage

Jinju Samcheonpo Nongak. 2002. Kim Hyeon-suk, National Research Institute of Cultural Heritage

## 7. Signature on behalf of the State(s) Party(ies)

The nomination should conclude with the original signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Choe Kwang-shik

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

Date: March 28, 2011

Signature:

