

2004 Seoul ICOM-ICME Conference

2004 서울세계박물관대회
국제세계생활문화박물관위원회

Museums and Intangible Heritage
(Seoul, Korea, 2~10 October 2004)



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ICOM-ICME
Conference

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Transport Information

Sami Shamanism: From Prohibition and Persecution to Expression of National Identity

The Sami, indigenous people of Northern Scandinavia, were from the Middle Ages on gradually made subjects of their neighbours states: Norway, Sweden, Finland and Russia. As part of the subjugation process, the Christian religion of these states was imposed on the Sami. Their old animistic beliefs were suppressed, shamanistic practices were forbidden and objects associated with these practices were confiscated. Most important among such objects were the magic drums, which the shaman would use for divination or to achieve a state of trance, so that his soul could "travel" out of the body. Some drums were destroyed, others ended up in royal collections and eventually in museums far away from Samiland. Among the Sami themselves, a particularly strict variety of Lutheran Protestantism became widespread, condemning all expressions of "paganism" as a consequence, shamanistic beliefs and practices were generally considered extinct by the early 20th century.

During the last decades, a growing movement of political and cultural self-expression among the Sami has contributed to a renewed interest in ancient religious traditions and practices. Some claim to have inherited esoteric knowledge from relatives or elders, others have systematically explored the spiritual power of "soul journeys" achieved through the use of magic drums, and some have sought inspiration from similar movements in other parts of the world, such as new-age schools inspired by Native American traditions. The presentation will discuss these new shamanistic expressions and their relation to Sami traditions as well as their function in contemporary society. The exploration of suppressed and revived religious practices will have great relevance for the study of the immaterial aspects of human culture which has lately become a topic of interest to museum scholars around the world.

In addition to the discussion of immaterial practices and belief systems, the paper will include a power-point presentation of objects associated with Sami shamanism, notably a number of drums preserved in major museum collections in Scandinavian capitals and other European cities.

Leif Pareli

Museum Curator, The Norwegian Folk, Board Member of ICOM Norway



The Invisible Strength of our Intangible Heritage

I am very grateful for this chance to take part in the Seoul 2004 ICOM, which is being held in Asia for the first time in the 58-year history of the International Council of Museums.

The theme of ICOM 2004 Seoul, 'Museums and Intangible Heritage', emerged out of wishes of the Korean delegation to demonstrate the vitality of Korean culture as they hosted the event. This vitality is as much evidenced in traditional practices and forms of behaviour as it is in physical artifacts.

The artifacts of tangible culture are not created suddenly, but grow out of a whole context of habits, skills, ideas and relationships that are intangible. Physical artifacts can not come into existence independent from intangible culture. It is true that most museums other than natural history museums have failed to link the intangible heritage to their programs typically focused on tangible objects. But the world's fast-disappearing intangible heritage calls for sincere attention from the museum world for its preservation and creative development. What differs such effort from preservation activities is the museums' serious and systematic involvement in the task of interpreting and contextualizing heritage, and defining cultural identities and cultural values with the professional and curatorial mission and knowledge.

It is thus significant that the general conference, with the ICME (the International Committee for Museums of Ethnography), together with The National Folk Museum of Korea through its special exhibition 「Wood and Paper in Korean Traditional crafts」, is playing such an active role in the exploration of intangible cultures.

I would like to express my deepest thanks to all participants visiting the National Folk Museum for this conference and to express my hope that their visit can deepen their understand of Korea's rich intangible heritage.

Looking Forward to the ICOM 2004 Seoul

Hongnam Kim

Director, The National Folk Museum of Korea

Dear Friends of the National Folk Museum of Korea

Soon Seoul will be visited by more than a thousand museum professionals from all over the world when the Korean National Committee of ICOM hosts the 20th General Conference of ICOM. ICOM is not only divided into national committees, but also into 29 international committees, each specializing in a theme or a type of museum.

For The International Committee for Museums of Ethnography(ICME), The National Folk Museum of Korea was selected as the host institution - and a better choice would not have been possible for ICME! ICME was one of the very early international committees of ICOM, established more than 50 years ago. Its scope is as wide as the types and names of museums it encompasses: they are museums of ethnology, ethnography, anthropology, folk museums, museums of folklore and folk life, museums of local culture as well as of cultures from all over the globe, national museums as well as international museums, museums of traditional life as well as modern life.

What we do have in common is our focus on cultures and societies: small and large, past and present.

In addition to having separate programs at ICOM's triennial General Conferences, each international committee arranges yearly conferences. Over the last twelve years, ICME's yearly conferences have been in Asia(India), Oceania(Australia), Africa(Zambia), America(Canada, Mexico) and Europe(Germany, Norway, The Netherlands, Denmark, Spain, Romania).

The European domination is a regrettable fact in all of ICOM's international committees and it is therefore particularly valuable to have an ICOM General Conference in Asia this year. Hopefully this will strengthen the tendency we have seen over the last years in making ICOM also in practice a more truly global organization. ICME has over these years been focusing on a variety of issues, like cultural diversity, xenophobia, museums for indigenous peoples, low cost museum activities in poor countries, preserving of traditions in a rapidly changing society, and the roles of folk museums in modern societies. Already in 1996 we dealt with the importance of intangible heritage - traditional knowledge systems were the title - at our conference in India, and intangible heritage was also the most important sub-theme at last year's conference in Romania. Intangible heritage is a particularly well chosen theme - and unlike at many earlier general conferences where the overarching theme is partly ignored by the international committees - this year it seems that all international committees will seriously discuss intangible heritage, each from their own vantage point. For ICME the theme is most relevant and we look forward to have discussions with our Korean colleagues in the context of your beautiful National Folk Museum.

We will learn from your perspectives, acknowledging that Korea for decades has been a center when it comes to philosophies, theories and practices on intangible heritage - long before the concept started being debated in other parts of the world.

I had the pleasure of visiting Seoul and the National Folk Museum earlier this year, and look forward to coming back with childish anticipation. And for a short time again be in your country and enjoy the company and hospitality of Korean colleagues, as well as the friendliness of all other Koreans we come into contact with!

Per B. Rekdal
ICME President

Program for ICME Conference & Cultural Events

Time	Contents	Venue
October 2(Sat.) 08:30-21:00	Registration and Welcome Reception hosted by Seoul Mayor	Gyeongheegung Palace
October 3(Sun.) 08:30-22:30	Registration and Welcome Reception hosted by the Minister of Culture and Tourism	COEX
October 4(Mon.) 08:30-20:00	Conference I	COEX #401
October 5(Tue.) 08:30-20:00	Visit to the National Folk Museum & Cultural Events Experience The Opening of the Special Exhibition & Gala Dinner	The National Folk Museum of Korea The MyungWon Cultural Foundation
October 6(Wed.) 08:30-20:00	Conference II	COEX #321A
October 7(Thu.)	Excursion	
October 8(Fri.) 09:00-20:00	General Assembly & Farewell Party hosted by the Governor of Gyeonggi-do	COEX, Gyeonggi-do
October 9(Sat.) 08:30-20:00	Post-Conference Tour	Chungnam
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ICME CONFERENCE

Concurrent Session : Museums and Living Heritage

▷ Monday October 4

Time	Contents	Venue
08:30-18:00	Registration	COEX
09:30-11:00	<ul style="list-style-type: none"> · Welcoming Addresses <ul style="list-style-type: none"> - Hongnam KIM, Professor, Director, The National Folk Museum of Korea - Per B. Rekdal, President, ICOM-ICME · Presenters <ul style="list-style-type: none"> - Kyoung-Mann CHO (Korea): From the Fetishism of Cultural Artifacts to the Reflexive Field of Human Being - Jang-Hyuk IM (Korea): A Prospective and Retrospective Evaluation of the Protective Policy on Intangible Cultural Properties. - Silvia Singer (Mexico): One More Challenge For Museums : Intangible Heritage: Reflections from a Mexican Perspective 	#401
11:00-11:30	Coffee Break	
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13:00-14:30	Lunch	
14:30-16:00	<ul style="list-style-type: none"> · Presenters <ul style="list-style-type: none"> - Han-Bum SUH (Korea) : Considerations on the Preservation and Development of Intangible Heritage, Concentrated on Korean Traditional Music - Daniel Winfree Papuga (Norway) : A Taste of Intangible Heritage: Food Traditions Inside and Outside of the Museum - Henry C. Bredekamp (South Africa) : Transforming representations of Intangible Heritage at Iziko Museums, South-Africa 	
16:00-16:30	Coffee Break	
16:30-18:00	<ul style="list-style-type: none"> · Presenters <ul style="list-style-type: none"> - Ana Maria Theresa P. Labrador (Philippines): Colonial Legacies, Memory And Display: The Museum as Space for Representations of Choice - Margaret Hart Robertson (Spain): The Difficulties of Interpreting 'Mediterranean Voices': Exhibiting Intangibles - Patrick Boylan (United Kingdom): The ICOM Curricula Guidelines for Museum Professional Development and the Extension of ICOM's Official Role into the Living Intangible Heritage 	

* One speech includes a 20-minuted presentation and 10-minuted question and discussion.

From the Fetishism of Cultural Artifacts to the Reflexive Field of Human Being

Up to now in most of all museum presentations of Korea, people have to be accustomed to appreciate 'treasures', apparent habits or techniques of artisans' production, alienated from the total, real context of culture. This type of appreciation has happened in the area of presentation which deals with intangible culture as well as in that which deals with tangible materials. It is quite difficult to discover 'human beings and their lives' in the presentations.

Recently people's desire of cultural appreciation is changing. People are more and more inclined to make comparative interpretations between themselves and the displayed objects. Beyond retrospective remembering of past, reflexive interpretations of people's human existence occur. Now it is needed that the displays of museum offer the instances for the people to appreciate human lives and to discover 'themselves', instead of mere rendering of 'past informations' and relative entertainment.

Kyoung-Mann CHO

Professor of Anthropology, Mokpo National University, Korea

A Prospective and Retrospective Evaluation of the Protective Policy on Intangible Cultural Properties

All countries of the world are adopting policies appropriate for the environment of their own countries in order to protect cultural heritage and the arts. Korea enacted the Cultural Properties Protection Law in 1962, and it has been designating cultural properties with historical, artistic and scientific value as important intangible cultural properties, which are part of national intangible cultural properties. It has been 40 years since the country started designating important intangible properties in 1964. The preservation policy on intangible cultural properties brought about policy changes based on the social and cultural environment. The stages for the policy development are currently in operation via a 3-phase process. The first phase places importance on excavating and recording intangible cultural properties scattered throughout the country and designating those having preservation value as important intangible cultural properties. In the second phase, systematic provision is arranged to continue the spirit of designated important intangible cultural properties without letting it die out. Namely, training of fostering successors is being implemented as the obligation of those possessing important intangible cultural properties to hand down their own skills or techniques to their successors. Training is a form of apprenticeship education for the traditional artists that has been systematized, which is a special feature of the system for important intangible cultural properties in Korea. The Cultural Properties Administration is providing the holders and the transmitters of skills and techniques with various supports on the training grounds. The support can be classified into financial support and systematic support. Financial support provides grants to the holders so that they can conduct training and art activities under stable livelihood. Systematic support refers to providing support by managing various systems in cooperation with relevant government ministries. Establishing the policy on such support falls under the second phase. The third phase places importance on the propagation policy for developing importance intangible cultural properties as popular cultural properties. Undesignated intangible cultural properties were designated as important intangible cultural properties, and training was begun in order for the holders to teach many successors. In addition, as the first generation holders passed away and their successors became second generation holders, a dispute over the original form had arisen on occasion. Accordingly, scientific documentation of skills and techniques concerning important intangible cultural properties was urgently demanded. The National Research Institute of Cultural Properties is making efforts to preserve the original form of important intangible cultural properties by producing documentary films and publications.

The policy on the intangible cultural properties should be converted from a protection-oriented policy to a propagation-oriented policy in order to be developed as popular culture properties rather than cultural properties of the successors only. In order to do so, above all, a link with education-related policies is necessary. The value of intangible cultural properties should be included in a regular curriculum and dispersed to a social education program. In order to make such measures possible, a function of the Foundation for the Preservation of Cultural Properties, Korea should be strengthened. Materials related to activities of the holders should be managed systematically since the modern history of traditional arts has been led by them. Therefore, a resource center for important intangible cultural properties should be established.

One More Challenge For Museums : Intangible Heritage : Reflections From a Mexican Perspective

ICOM Mexico organized, in response to ICOM International's call for reflection and discussion around the topic of Museums and Intangible Heritage, a colloquium that assembled a remarkable group of Mexican academics, who delivered (from the academic perspective) their thought and theories on Heritage and its intangible expressions. As part of the same event, an interesting group of colleagues, who are currently responsible for the mise-en-scène of contemporary expressions of Intangible Heritage in Mexican museums, presented their experiences.

During the Seoul session, we will present the central preoccupations that academics and museum professional expressed on the preservation, meaning and continuity of Mexican intangible heritage.

The most relevant aspects discussed during the colloquium included the importance of restoring the meanings attributed to intangible heritage by Mexicans, its relevance in relation to historical memory and identity, its links with tangible heritage, the need to safeguard endangered intangible expressions, the current interaction conditions between intangible heritage and globalization processes.

From the museum perspective, we wanted to highlight the splendid studies existing on intangible heritage, the fact that they remain unknown, and the meager connection existing with museums. The problems we, as institutions, face in order to contribute to the preservation and revitalization of this invaluable heritage, the relations that museums establish with the communities that generate intangible wealth, and the challenges that its documentation implies are also commented. Finally, the contributions that some Mexican museums have done to document, divulge, promote and revalue intangible heritage from the 80's onwards, have been of the greatest importance for interpretation and knowledge of our valuable Mexican intangible heritage.

Silvia Singer
Chairperson, Mexican National Committee of ICOM

“Comprehensive Countermeasures of Protection for Non-Government Designated Intangible Cultural Heritage and Digital Archiving for Future Protection of Intangible Cultural Heritage”: Context for Korean Shamanism

This study is dealing with the future comprehensive countermeasures of protection policy for intangible cultural heritage, specifically discussing non-government designated intangible cultural heritage and digital archiving in the context of Korean shamanic ritual. In the world, government protection policy for intangible cultural heritage has been promulgated extensively only in Japan and Korea. This study is focusing on the Korean model, which is perhaps the most developed of these systems globally. The data will come from Korean shamanic ritual, which is one category of intangible cultural heritage.

In Korea, the intangible cultural heritage have been protected only as designated intangible cultural heritage forms under cultural property protection law of Korean government. Therefore, non-designated intangible cultural heritage have been excluded and are disappearing. This study is more focused on the non-designated forms and alternative ideas for its protection. This study identifies current methods of recording and cataloging intangible cultural heritage, which have been wontedly recorded with analogue systems for protected and transmitted materials. Today, we need the intangible cultural heritage to be recorded with digital systems and digital archiving for the future protection of intangible cultural heritage. Therefore, this study addresses new techniques(including digitalization) for recording of intangible cultural heritage.

Jongsung YANG,
Senior Curator of the National Folk Museum of Korea.

Museum of New Zealand Te Papa Tongarewa: The Case of the Intangible Heritage

This paper will critically examine the concept and practice of “Museums and Intangible Heritage” with reference to the Museum of New Zealand Te Papa Tongarewa, in Aotearoa New Zealand. Particular focus will be on Te Papa's approach to the intangible heritage of Pacific peoples as reflected in its Pacific collections and permanent Pacific exhibition, Mana Pasifika. Te Papa's current Pacific collection does not account for the intangible elements of Pacific cultures. This is highlighted in the current Pacific collection development strategy where emphasis is placed on the tangible rather than the intangible. A brief description of Mana Pasifika, will illustrate that although the intangible is not accounted for in the collection, there is the awareness and acknowledgement of the importance of intangible heritage. While the tangible and intangible can be regarded individually they are closely interconnected and the separate but equal representation of both is an important factor in the successful merging of the theory and praxis of “museums and intangible heritage”. To remedy this current imbalance there is a proposal for a collection development strategy that will involve a more structured and active role in collecting the intangible. This proposal will be outlined with reference to the approach taken by the Vanuatu Culture Centre in regards to their fieldworkers network system and significant film and audio collection, which are examples of the successful fusion of the concept and practice of “museums and intangible heritage”. Pacific cultures are “living cultures” and this can only be reflected in a Pacific collection that conceptually and practically encompasses both the tangible and the intangible in mutually inclusive and holistic ways.

Kolokesa Mahina,
Curator Pacific Cultures, Museum of New Zealand
Te Papa Tongarewa, Wellington

Considerations on the Preservation and Development of Intangible Heritage, Concentrated on Korean Traditional Music

Museum is not a big box to store the things that we do not use these days. It reflects who we are, represents the strength of the nation, and guides to the future of next generations. The purpose of this study is to find out potential functions of museum to implement the effective system that preserves and develops our intangible heritage. The author proposes five aspects of museum for the improvement and preservation cultural assets.

- 1) It is necessary for people to modify the concept of cultural heritage. People tend to regard museum as a place where we preserve and display only tangible objects from the past. Knowing that heritage of nation includes not only visible assets, but also intangible heritage such as music, dance, drama, and rites will encourage people to redefine what cultural heritage is.
- 2) The extensive traditional music archive should be facilitated. It is to conserve and maintain the original forms of traditional music. The archive also includes relevant historical resources, costume, traditional instruments, and transcription of treatises. It also extends resources of the field of traditional music and services to the community, students, faculty, collectors, scholars and public researchers. There is no doubt that the continuous investigation of traditional music with tangible objects, would contribute to the preservation and development of intangible heritage.
- 3) Museum can be the right place to provide people with opportunities where they can experience hereditary habits and behaviors from the past. For instance, participating in the process of producing traditional instruments or demonstrating

traditional play, which requires certain level of order, structure, and combined efforts of participants, would contribute to increase group cohesion. These kinds of simulation based on abundant visual, auditory, and tactile aids allow people to trace back to the real life of our ancestor and to be connected with the philosophy that has been a significant foundation of this nation.

4) Performing arts demonstrated by living human treasures and lecture series on the aesthetic quality of traditional music will encourage people to validate the uniqueness of intangible heritage and help people increase patriotism.

5) Museum can function as a Muse University(Museum+University). It may create lecture series about cultural heritage with its extensive and valuable items and provide people with life-long learning opportunities.

Han-Bum SUH

Professor, DanKook University

A Taste of Intangible Heritage: Food Traditions Inside and Outside of the Museum

As nourishment, food consists of tangible, material substances which humans consume. But the knowledge and practice of food preparation, etiquette of eating and symbolic meanings tied to various foods are all intangible. As intangible substances, food can mediate social relations, and be imbued with power far beyond its nourishment value. Using examples from Korea, the USA, Norway and Croatia, this paper will discuss how museums have integrated food traditions into their collections, exhibitions and activities. How does food relate to visitor/museum interactivity, ideas of authenticity and the dynamics between tangibility and intangibility?

Daniel Winfree Papuga

Editor for the Pedagogical section of the Norwegian Museum Association; Secretary of ICME

Transforming representations of Intangible Heritage at Iziko Museums, South-Africa

The key question the paper wishes to address is the extent to which a national museum institution in a country like South Africa, with a wide range of autonomous locally based and/or community museums should incorporate the management and promotion of intangible heritage as part of its core business. Within this context, the proposed paper would be an attempt to give some insight into the dilemma of transforming five national museum institutions based at the southern tip of Africa into a single amalgamated national heritage institution subscribing to UNESCO's broad definition of intangible heritage.

By way of introduction the paper will situate the intangible heritage discourse in South Africa against the backdrop of a transformation process after 1994, which led to the formation of the three national heritage institutions, namely the South African Heritage Resources Agency, the Northern Flagship Institution and Iziko Museums.

The larger part of the paper will be devoted to the question of the extent to which Iziko Museums can regard its inherited collections (from 1825) in Art, Social History and even Natural History - representing the various domains of expressions of living cultural heritage - as genuinely representations of intangible heritage from Cape to Cairo.

Henry C. Bredekamp

Professor, Chief Executive Officer, Iziko Museums (national museum group), Cape Town, Republic of South Africa

The Difficulties of Interpreting 'Mediterranean Voices': Exhibiting Intangibles

If researching intangible heritage is all of a challenge in itself, even more so is the task of exhibiting the results of the research, using the new technologies of communication and multi-media. Mediterranean Voices is a Euro Med heritage II project, partially funded by the EU, and involving thirteen partners under the supervision and coordination of London Metropolitan University to initially build up a database on Intangible Heritage in the various cosmopolitan centers to be used in the framework of regenerated cultural tourism to promote greater community participation in the same. The contents of the database are presented in both the original language of the country/region and in English, thus presenting the first problem of translation of culturally embedded terms into another language and at the simple user-friendly level required by the database. Although the contents of the database and the exhibition/s arising from the same are identical, the means of presentation are not. The database is for individual use and may, or may not be interactive. The person who consults a database will either be interested in Intangible Heritage or will merely be browsing. The person who visits an exhibition on Intangible Heritage does so to understand what Intangible Heritage is all about and the task of the exhibitor is not only to inform but to engage and involve, using all the means at his/her disposal. The exhibition of intangible Heritage should be designed to produce feedback and should be susceptible to becoming a virtual exhibition once its period of physical exposure has finished. The author looks at the difficulties of using synaesthesia, kinaesthesia, association and memory triggers in the museum, plus those of presenting the locally intangible to outsiders, using a combination of exhibition, catalogue, database and further education tools/games or stimuli.

Margaret Hart Robertson

Dra. , Director of the Doctorate Programme in Tourism, Intercultural Relations and Sustainable Development, University of Las Palmas de Gran Canaria

The ICOM Curricula Guidelines for Museum Professional Development and the Extension of ICOM's Official Role into the Living Intangible Heritage

Soon after the new ICOM Training Committee (ICTOP) was established in 1968 it began work with the ICOM Training Unit (Georges-Henri Riviere and Yvonne Oddon) preparing the first detailed curriculum guidance for programmes of study and professional training in museology/museum studies. Supported and adopted also by UNESCO, this was first published in 1971 as the UNESCO-ICOM "Programme-Type" (translated as "Basic Syllabus"). Responsibility for maintaining and reviewing this has ever since rested with ICTOP, and following several previous more minor revisions, between 1996 and 1998 a complete re-writing was undertaken. The new version was adopted by the ICOM Executive Council in 2000 under the title "ICOM Curricula Guidelines for Professional Museum Development". The team who developed this new document were already at least partly aware of the rapidly growing importance for museums of the living intangible heritage, and included a section on "community museology". However, the 2001 changes in the official ICOM definition of a museum, and the likely new role for the museum sector in relation to the 2003 UNESCO Convention on the Intangible Heritage, means that changes in the ICOM Curricula Guidelines are now needed to refer more explicitly to the intangible heritage.

Patrick Boylan

Professor Emeritus of Heritage Policy and Management,
City University London, and President of the ICOM Training of
Personnel Committee (ICTOP)

Cultural Events at The National Folk Museum

- Time and date : 10:00-20:00 5th October, 2004
- Venue : The National Folk Museum of Korea
- Cultural Events : Exhibition Tour, Korean Culture Experience, Korean Movie Watch, Special Exhibition, Gala Dinner and Reception

Time Table

Time	Contents	Venue
08:00-09:10	Departure on COEX Arrival at the museum	COEX South Gate
09:10-09:40	signing on the Guest Books	Lobby
09:40-10:00	Greetings by the Director	Lobby
10:00-10:40	Exhibition Tour	NFMK Exhibition Halls
10:40-11:10	Paying a visit of an Educational Program	Children's Museum
11:10-12:30	Korean Folk Movie 'Youngmae'(A Messenger)	Auditorium
12:30-14:00	Lunch Tasting of Royal Court Tea	NFMK Outdoor
14:00-16:30	Korean Paper Craft-making Tasting of Royal Court Tea Korean Mask Dance-learning	Children's Museum
16:30-17:30	Gyeongbokgung Palace Tour	Gyeongbokgung Palace
17:10-17:30	Gilnori Performance by Mask Dancers for welcoming ICOM Members	In Front of the Main Gate
17:30-18:30	Yeongsanjae:Buddhism Ceremony Tasting of Royal Court Tea	NFMK Outdoor
18:30-19:00	Opening of the Special Exhibition	The Special ExhibitionHall
19:00-20:00	Gala Dinner and Reception	NFMK Outdoor

* Reception and Gala Dinner are Sponsored by the Myung Won Cultural Foundation.

Bongsan Tal-chum

Important Intangible Property No. 17



This mask dance drama was originally played in Bongsan, in the northwestern province of Hwanghae-do province, which was a thriving market town during the eighteenth and nineteenth centuries. In the past, the mask dance drama played a festive role for expelling evil spirits and invoking blessings for a good harvest in the coming year. It was designated Important Intangible Cultural Property No. 17 by Korean government.

The drama is divided into seven episodes: those of ceremonial opening dance by the four young monks, the eight Buddhist dance, dance and songs by a dancing girl and seven entertainers, the old priest's dance, the lion dance, the noblemen and their servants, and the old couple.

Bukcheong-saja Noleum

Important Intangible Property No. 15



Like other Korean folk games on the first full moon, Bukcheong-saja mask dance has been performed to keep the peace without any trouble and expel evil spirits. The entrance of lion, the king of beasts, functions as the expelling of evil spirits. In particular, the function of this game is exactly consistent with that of the event called Maegui, which lions visit every house and expel evil spirits with jingling a bell, and it also has a religious aspect that if someone stealthily cut and keep some hair of a lion, he or she would live long. The performance consists of nine acts with proceeding Madang and Saja performances.

Hanji Craft

'Hanji craft' has long been treasured as a form of art in Korea. It includes artwork as well as house wares made of Korean traditional handmade paper, called Hanji, which literally means "Korean Paper". This particular paper is made of Dak (Mulberry) trees. It can be used for everything, such as books and wrapping paper, but its unique softness and sturdiness made it very special. Our ancestors used it for various house wares such as plates and boxes. They dyed the paper in a rainbow of colors with natural materials. This method has been delivered from generation to generation, hand to hand, and has remained a unique art form in which Korea's own traditional patterns, colors, and sense of beauty are all melted together, representing the beauty of Korean traditions. Hanji craft can be classified into several types according to the method of paper usage or production process.



Gyeongbok-gung(palace)

Gyeongbok-gung palace is the head of five palaces built in Joseon Dynasty. It was constructed as a foundation of the new kingdom by Taejo, Lee Sung Gye in 1395, after he left Gaeseong, the capital of the former kingdom, (Koryo), and appointed Seoul as the new capital of Joseon Dynasty. At that time, the transfer of the capital to Seoul was very important meaning to the first king, Taejo, since Gaekyong was the centre of the former power. Accordingly, Seoul became the new ground of Joseon Dynasty.

The representative buildings in Gyeong-gung palace are Gyeonghoiru pavilion and Geunjeong-jeon. The former had been a place for having banquets on the occasion of welcoming national congratulations and the latter had been the royal audience chamber of the main palace out of the five palaces in Joseon Dynasty, where held national ceremonies and received foreign envoys. Geunjeong named by one of the founding members of Joseon, Jeong Do Jeon, means that all affairs are subject to be well completed on condition that someone is diligent.



Special Exhibition : Wood and Paper in Traditional Korean Crafts

- Beauty and soul of Korean Crafts shown to the world participants during ICOM 2004 SEOUL -

Opening a Korean traditional door, Chang-ho, there are usually various household stuffs made in woods and papers. Wood and paper can be used in many ways in traditional material culture.

Special exhibition, 'Traditional Korean crafts: wood and paper', is a stage to express the beauty of Korean handicraft culture, and to indulge sincere soul and spirit of traditional Maestros who have continuously inherited through tradition.

By showing small dining tables, clothes chests, and other wooden artifacts, and paper paintings such as royal paper flowers, Buddhist paintings, and shamanistic paintings, which has been unknown to the public, the exhibition is designed to deliver beautiful line, surface, and pattern of traditional handicrafts which have been embedded Korean lives, and the significance in symbolizing and utilizing Korean folk through artifacts displays.

Although paper is made of wood, we tried to show the ethnic beauty of harmony and the practical features of our ancestors by comparatively exhibiting the similar materials in the exhibition especially among the handicrafts made of wood and paper, which are different each other. In addition, the static heritage exhibition with a trial performance of a small chapter, jiseung, and a paper flower craftsman, which add dynamic elements of exhibition to the static exhibition, is part of the whole exhibition, and the exhibition entirely makes heritage and a trial performance in collusion with each other and is prepared to feel an aspect of Korean intangible culture through tangible heritage.



Youngsanjae

Important Intangible Property No. 50



This is not just a performance but a buddhism ceremony. This is to pray to encounter people who are separated by the death and the life and to be one in the law of Buddha. The ceremony is a symbolic reenactment of the historical Buddha Sakyamuni's delivery of the Lotus Sutra on Mt. Grdhrakuta some 2,600 years ago, in which offerings are made to the Buddha and Bodhisattvas in attendance. It is held in hopes of leading both the living and departed into th joy of enlightenment and perpetual peace.

Muye (18 arts)



'18 Arts', a form of traditional Korean martial arts, received its name from the 18 kinds of military martial arts written in a book of Korean martial arts. The book was completed under the order of King Jeong-jo, of the Joseon Dynasty(1392-1910). This martial arts form can be traced back to the Silla Kingdom(57B. C-935), when elite youths with excellent military skills practiced three very arts. 18 Arts is regarded as one of the standard martial arts forms of the Joseon Dynasty, as it was typically taught to all of the men in the military.

ICME Conference

▷ Wednesday October 6

Time	Contents	Venue
08:30-18:00	Registration	COEX #321A
09:30-11:00	<ul style="list-style-type: none">· Presenters-Tom G. Svensson (Norway) : Knowledge and Context - the Social Life of Objects-Annette Fromm (USA) : Transforming the Intangible into the Tangible ; Expositions of Ethnic Culture in the United States-Philip Scher (USA) : The Politics of Preservation : An Anthropological Perspective	
11:00-11:30	Coffee Break	
11:30-13:00	<ul style="list-style-type: none">· Presenters-Lidija Nikocecic (Croatia) : The Intangibility of Multiculturalism-William Westerman (USA) : The Queen City Manifesto : The Potential for Civic Engagement in Local Folklife Museums-Ngairie Blankenberg and Wonderboy Peters (South Africa) : Constructing Community and Trading in Memory : The Experience of the Kliptown Open Air Museum	
13:00-14:30	Lunch	
14:30+16:00	<ul style="list-style-type: none">· Presenters-Dr. Matilda Burden (South Africa) : Museums and Intangible Heritage: The Afrikaans Language Museum-Viv Golding (UK) : Inspiration Africa! Using Tangible and Intangible Heritage to Promote Social Inclusion Amongst Young People with Disabilities-Martin Skrydstrup (Denmark/USA) : Repatriation between Rhetoric and Reality	
16:00-16:30	Coffee Break	
16:30-18:00	ICME General Meeting and Election	

* One speech includes a 20-minuted presentation and 10-minuted question and discussion.

Knowledge and Context - the Social Life of Objects

In collecting and managing objects, museums have an additional mission, i.e. to focus also on intangible heritage. Referring to artefacts as a point of departure traditional knowledge reflecting cultural distinctiveness can be discerned. In this way objects are contextualized, mirroring their social life not only their materiality. To observe and record relevant knowledge systems and life-ways relating to specific artefacts, objects can speak for a culture, which will make presentation/representation in terms of exhibition more adequate and complete. The problem remains, however, not all intangible heritage is equally suitable for exhibition presentation. Referring to the aspect of kinship as a guideline for collecting, two cases emphasizing handicraft/ethnic art (Hopi, Sámi) will illustrate my argument.

Tom G. Svensson

Ph.D., Professor emeritus, University Museum of Cultural Heritage, Oslo

Transforming the Intangible into the Tangible; Expositions of Ethnic Culture in the United States

The United States has been characterized as a veritable melting pot of immigrant cultures. This paper will explore 20th century presentations of immigrant/ethnic culture in the museum and other contexts. It will look at ways in which intangible expressions of traditional culture have been transformed from fluid performance displays to static exhibitions of material culture. Also discussed will be the outdated concept that these cultural expressions were in the process of disappearing.

Annette B. Fromm

Ph.D., The Deering Estate at Cutler, Florida

The Politics of Preservation : An Anthropological Perspective

The focus of this paper is the investigation of the political use of anthropological research in the global definition, protection and preservation of cultural heritage. Over the last 15 years a dramatic transformation has occurred in the politics of culture. Evolving as a marginal cry from the left in the 1960s and 1970s, the call for the recognition, preservation and protection of cultural heritage has emerged as a fundamental goal of nation-states, ethno-nationalist political movements and embattled minorities (Coombe 1998, Ziff & Rao 1997). In fact, some scholars have determined that the politics of cultural recognition and multi-culturalism have emerged as the most important political ideologies of our time (Fraser 1997, Taylor 1991, 1992, 1994, Goldberg 1994, Honneth 1996). The general acceptance of a multicultural, relativist perspective by such national and international bodies as UNESCO, the World Intellectual Property Organization, and the Smithsonian Institution has created a full-scale global development industry in the name of "culture" (Appadurai 1996). The work of cultural anthropologists, archaeologists and folklorists is often called upon in preservationist projects by these organizations and is used not only to catalogue and document select traditions, but is also put in the position of legitimizing certain cultural practices as worthy of protection. This sort of anthropological legitimation as well as the potential conflicts that have arisen between anthropologists and "natives" has been most thoroughly explored in Native American cases (Brown 1998, Mihesuah, 2000, Messenger 1989, Briggs 1996), yet it is pervasive. The resources and attention allocated to these specific endeavors make such recognition enormously important to groups seeking various political goals. Strictly in terms of financial resources, heritage preservation is big business. For example, the Lebanon Cultural Heritage and Tourism Development Project sponsored by UNESCO and funded in part by the World Bank will cost approximately \$50 million. Such a project will involve not only the preservation of archaeological sites, but the protection and preservation of "intangible heritage" as well. The recognition of an "intangible heritage," by UNESCO may help make the bearers of that culture more legitimate within their society or may help strengthen the power of a specific state in determining the authentic culture of their nation to the exclusion of other cultural forms and practices. There is, however, an unexplored irony in the policy of protecting "intangible heritage" (defined by UNESCO on their website as "all forms of traditional and popular or folk culture, i.e. collective works originating in a given community and based on tradition"). That irony is that in defining which practices, traditions, or art forms need to be protected, organizations such as UNESCO contribute to making such forms thoroughly "tangible." Using ethnographic and archaeological evidence can be a very important part of this objectification of culture. The purpose of my investigation into the institutional use of anthropological research is to illustrate the connections between academic anthropology and its real world political application via institutional juggernauts such as the World Bank, and UNESCO. My goal is to foster an understanding between anthropologists, archaeologists and folklorists and the world of international lending, state building, and industrial development. One key strategy for the project will be to shed light on the nascent process of developing copyright legislation to protect various forms of cultural heritage.

Philip W. Scher

Asst. Professor, Department of Anthropology, University of Oregon, Eugene

The Intangibility of Multiculturalism

The paper will deal with the notion of “heritage” as commonly understood in Istria and various activities that have been introduced in order to safeguard intangible cultural expressions in the region. The experiences of the regional Ethnographic museum will be commented. Thanks to the participation of the Museum in the project, i. e. national candidature of Croatia in 2003, named “Istrian Ethnomusicological Microcosm” many questions have arisen concerning multi-culturalism, national boundaries and the delineation of cultural areas. Istria is a multi-cultural border area where for centuries various cultures (Croat, Slovenian, Italian and other) have intermixed, shaping specific cultural expressions. Should such candidature be treated as an international one? Do UNESCO’s criteria fit to the specific border areas? And when minorities are in question (as in the Istrian case), does their (intangible) heritage fit to national criteria which are, in most cases, based on the national level of representation?

Lidija Nikocec

Director, Ethnographic Museum of Istria,
Pazin, Croatia; Board member of ICME

Constructing Community and Trading in Memory: The Experience of the Kliptown Open Air Museum.

In post-apartheid South Africa, communities which have historically been in a state of engineered flux, are in the process of reinventing themselves, re-defining their allegiances, and defining their inheritances from a position of an imagined future. When the national policy makers put the cultural and heritage industries at the core of the reconstruction and development agenda, communities which have emerged out of the accidents of history are presented with the funding and the spaces to create marketable master narratives about their past and identity. In 2004, when Kliptown, the hometown of the Freedom Charter, is being positioned as a national heritage site and international tourist destination, the debate of who is a Kliptonian has resurfaced. The paper problematises the notion of a true Kliptown and asks the question of who is represented in the Kliptown Open Air Museum. In the process of developing a community archive, largely from the gathering of oral histories - which memories are valued and celebrated, and which ones may be in the process of being obliterated? How are community tensions mediated, particularly in a context where memory has become a commodity?

Ngaire Blankenberg and Wonderboy Peters
Oehre Communications, Parkwood, Republic of South Africa

Museums and intangible heritage: The Afrikaans Language Museum

What I plan to do is to give a presentation of concepts how language as subject of study (not language as assisting tool) can be handled by a museum.

I want to illustrate these concepts with the exhibition/presentation in the Afrikaans Language Museum, which is situated in the town Paarl, in the Western Cape Province of South Africa. A brand new exhibition has been opened only two weeks ago, and I am very excited about the effect of the various aspects of the exhibition on visitors and academics.

Matilda Burden
Dr. Dept of History and University Museum, University of Stellenbosch, Republic of South Africa

Inspiration Africa! Using Tangible and Intangible Heritage to Promote Social Inclusion Amongst Young People With Disabilities

How can meaningful connections between new museum audiences, tangible artefacts and the cultural traditions from which they emerge be progressed? Do the ethnographic museum and the anthropology collection have a productive role in the UK government agenda on social inclusion? What is the value of employing new theoretical perspectives and partnerships at the frontiers between museums and schools? This paper explores these questions and the deeper issues surrounding them through Inspiration Africa! a 2-year £72,000 DfEE funded project involving 12 schools and 12 key themes inspired by 12 key objects in the newly displayed African Worlds Gallery of the Horniman Museum in South East London; an area of rich cultural diversity but one suffering from extreme levels of economic deprivation. A special feature of Inspiration Africa! was the collaborative approach by a multi-racial team of artists, website designers and educators, to the feminist-hermeneutic research at a region theorised as the museum frontiers or clearing to facilitate an imaginative exploration of the museum collection and to challenge racist or stereotypical views of Africa. Specifically, tangible objects and the intangible evidence gathered through video performances and oral history provided a wealth of knowledge and ideas at the museum to use as the inspiration and starting point for personal artwork and a creative interrogation of students' own Diaspora heritage back at school. This both and approach at the levels of museum research and displayed culture as well as curriculum development and delivery proved extremely valuable to the school children with special educational needs who experience multiple levels of social exclusion. These student's disabilities ranged from challenging behaviour and mild learning difficulties to severe physical conditions. The themes inspired by their key objects included Stories from a Benin plaque (Nigeria), Harmony from a Gelede mask (Nigeria), Respect from an Ashanti stool (Ghana), Unity from a Bwa Plank Mask (Burkina Faso), Bravado from a Midnight Robber Carnival Mask (Trinidad) and Dreams from a Shona headrest (South Africa). The project team leaders employed the complex social model as opposed to the medical model of disability in their work with this young audience, which permitted a range of overlapping complex issues to be considered through art, drama, creative writing and ICT by the participants. Overall Inspiration Africa! demonstrates new ways of collaborative working that were highly motivating for the students, whose self-esteem and the subsequent levels of their achievement was raised. It also reinforced the determination to work creatively with both tangible artefacts and the wealth of intangible cultural heritage to make the museum more relevant and meaningful to the lived experience of a wider audience.

Repatriation between Rhetoric and Reality

How can an informed debate about repatriation possibly advance without the empirical knowledge to assess systematically and on a global scale what has already been done and the lessons, if any, to be learned from this? Departing from this simple question I suggest that the format of a collaborative database would be ideal to collect and systematize information about already conducted transactions in cultural property. In my presentation I will sketch and discuss the justification, scope, limitations, type of information to include and implementation of such a database.

Martin Skrydstrup

Ph.D. Student in Anthropology at Columbia University, New York

ICME Post-Conference Tour for Traditional Culture Experience

▷ Schedule for Traditional Culture Experience

[Saturday October 9]

08:00-10:00	Departure from COEX, Arrival in Dangjin	Gijisiri Dangjin County
10:00-11:40	Straw-twisting & Tug-of-war playing Experience	Gijisiri Dangjin County
11:40-12:20	Departure from Dangjin & Arrival in Seosan	Janghyeon-ri , Seosan
12:20-15:20	Lunch, Shamanistic Ritual Performance & Agricultural Experience	Janghyeon-ri , Seosan
15:20-15:50	Departure from Janghyeon-ri & Arrival at Haemi-eupseong Fortress	Haemi-eupseong Fortress
15:50-16:20	Haemi-eupseong Fortress Tour	Haemi-eupseong Fortress
16:20-16:40	Departure from Haemi-eupseong Fortress, Arrival at Sudeoksa Temple	Sudeoksa Temple
16:40-21:00	Geunyeokseongbo Museum Tour at the Temple, Dinner(Temple Food)	Sudeoksa Temple
21:00-03:00	Temple Stay	Sudeoksa Temple

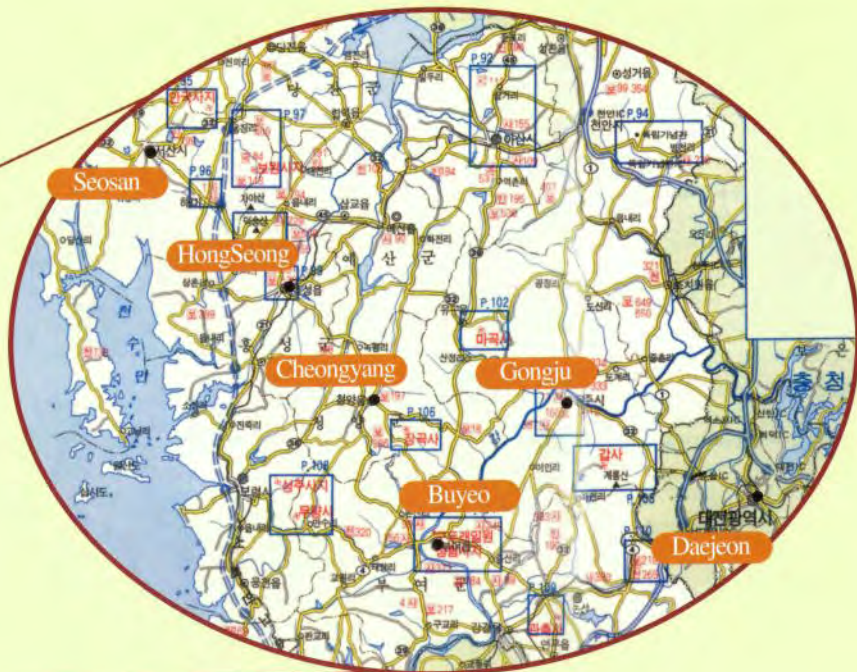
[Sunday October 10]

03:00-06:00	Wake-up & Buddha Worshipping Ceremony	Sudeoksa Temple
06:00-07:00	Offering food to Buddha Breakfast	Sudeoksa Temple
07:00-09:00	Climbing Jeonghyesa	Jeonghyesa
09:00-09:30	Departure from Sudeoksa Temple Arrival at Onggi Village in Galsan	Onggi Village in Galsan
09:30-13:00	Pottery-making Experience, Lunch(Korean Food)	Onggi Village in Galsan
13:00-14:00	Departure from Galsan, Arrival in Cheonyang	Daech-ri, Yongdu-ri
14:00-14:20	Jangseung & Sotdae Village Tour	Daech-ri, Yongdu-ri
14:20-15:00	Departure from Galsan, Arrival in Cheonyang	Folk Village at Oiam-ri
15:00-16:30	Folk Village Tour, Watching of Traditional Wine-making Process	Folk Village at Oiam-ri
16:30-18:00	Departure from Asan, Arrival in Seoul	Seoul

Chungcheongnam-do

The province of Chungcheongnam-do boasts a long eventful history, with its two ancient cities of Gongju and Buyeo having consecutively served as capitals of the Baekje Kingdom for more than 700 years. The ancient, yet sophisticated cultural heritage found in the province allows us to more fully understand the area's time-honored traditions.

Chungcheongnam-do is anticipated to become one of the most popular tourist areas as the west coast develops. As Anmyeondo Island has now evolved to become an international tourist site and a major producer of ginseng and mud facial pack ingredients, the province has already drawn quite a bit of foreign attention.



Experiencing of the Korean Straw Culture: Association of Juldarigi in Giljisi-ri, Dangjin-gun (Intangible Heritage No.75)



Juldarigi is a Korean tug-of-war game in which two teams try to drag a thick rope(jul) from one side to another. It is one of the most popular team games. Though the practice differs from region to region, it is usually played on the 15th day of the first lunar month. Because a good rope is traditionally a critical element for the contest, players begin collecting rice straw one month before the game date. The size of the rope used in Juldarigi also varies in size according to region, ranging from 0.5 to 1.4 meter thick, and 40 to 60 meter long. Both teams participate in constructing the rope used for the game, as the rope made by each team is connected to form one long rope.

The Gijisi Juldarigi has now developed into a local folk festival, though the practice first began as a folk religious rite. Within the village, people are divided into two groups for the game. This event was designated as an important intangible cultural property since it reflects the uniqueness of folk life in farming villages. The rope used for the Gijisi Juldarigi measures 200 meters in length and 1.8 meters in diameter. Over 40 tons of rice straw is used to make this rope.

Janghyeon-ri Village



This town is seated on a valley formed alongside the chain of Yeonwha mountains. Surroundings of the town leaning on hilly districts and houses are scattered along with the boundary between the mountains and flatland. Cultivated land consists of a little more rice field than dry field. Recently, cultivatable land has increased since the embankment construction in the 1980s, has led reclamation of the inner land by drainage. The town accommodates 42 houses 133 people in its territory and consists of three natural villages called Uhyunri, Dokjugol, and Yangjibyeon.

A Shamanistic Ritual for the Deceased Soul



Handed down from Daejeon city and Chungnam province from generation to generation, the sedentary shamanistic rituals can be classified into several types according to their practises such as those for the household god, spirit possession, one's fortune, the three gods governing childbirth, and the deceased soul. The ritual for the deceased soul represents leading unmarried dead man and woman after letting them marry to Heaven.

A gut is a ritual in which a mudang(a shaman playing the role of a mediator between gods and human beings) lifts up offerings to the gods on an altar while dancing, singing, and praying for control over the fortunes and misfortunes of human affairs. The ceremony can be seen as an appeal to the gods for aid in solving problems that are beyond the power of human beings.

Haemi-eupseong Fortress

Town castles were built in areas where local government offices were located. They were used not only as administrative offices but also as defensive military fortresses, particularly in cases of emergency. Haemi had been a military base from the 14th year of King Tejong (1414) to the 2nd year of King Hyojong (1651). The construction of Haemi began during the reign of King Sejong and was completed in the 22nd year of King Seongjong (1491).

This castle, originally built for protection against Japanese pirates, is a historical site where thousands of Catholic believers were executed during the French Aggression in 1866. Due to this reason it has been a popular place of pilgrimage. It is said that the Rev. Kim Daegun was martyred in the very castle. And because orange trees were planted throughout the castle grounds, it is also believed that Haemi possessed the name of the "trifoliate orange tree castle".

Including the Dongheon that used to house several government offices, some relics related to Catholic persecution still remain. Among the east, west and south gates, Jinnamnu(the south gate) has been preserved, while the east and west gates underwent reconstruction in 1974. Remnants of the castle were found and investigation of the site begun in 1980 and 1981. Today, this becomes the most representative castle town in the present.



Sudeoksa Temple



The Sudeoksa Temple has a long history. The temple is located at the foothills of the 495m-high Mt. Deoksungsan. It is believed that the temple was first built by the Buddhist monk Jimyeongbeopsa during the Baekje Kingdom, and that it was later rebuilt by the renowned Buddhist monk Wonhyodaesa. Its Daeungeon(main hall), built in the 34th year of the reign of King Chungnyeol of the Goryeo Dynasty, is the oldest wooden structure in the nation and was designated as National Treasure No. 49.

The Iljumun(Gate), Jongnu(Bell Tower), Gwaneumbawi(Rock), Mangongtap(Pagoda) and Geumganmun(Gate) are among the other major attractions the temple has. The expansive grounds contain the Gyeonseongam as well as a three-story stone tower built during the Silla Kingdom.

The Geunyeokseongbo Museum displays over 600 Buddhist relics invaluable to the study of Buddhist culture. Blending with the surrounding majestic rocks, cliffs and lush woods, the temple has an impressive sight.

Jangseung Village



Cheongyang is a city having a variety of traditions on the Jangseung, serving as a village guardian and a guidepost to demarcate the boundary between the two locations. The Jangseung ritual has been performed in the villages such as Songhakni, Yongduri, Cheongjangri, and Daechiri. The villages preserve Jangseung cultures.

The Jangseung, or totem pole, is a large post of rock or wood set up at the entrance of a village; the carved face resembles that of a human. Whether it is made male or female, the Jangseung has glaring eyes, swollen protruding eyeballs, a flat round nose, and an open mouth. Its image is both fearsome and slightly ludicrous, and quite different from the common standards of beauty. Though usually found in clusters, there can be instances where just one Jangseung is placed at the entrance of a village or on the roadside. The simplicity of the Korean commoners is reflected through the Jangseung, as it is in other traditional folk beliefs.

Galsan Onggi Village



Galsan Onggi-town is located in Dongseong-ni, Galsan-myeon, Hongseong-gun. It has been producing potteries with dark brown glaze which Koreans have used for a long time. Onggi has survived with Korean people from the Neolithic Age to the present. It is safe to use and multi-purposedly adaptable. Furthermore, its representative features are outstanding preservability and ventilating function. There will be a great opportunity to make Korean traditional Onggi at the Experience hall of Traditional culture, the National Folk museum of Korea.

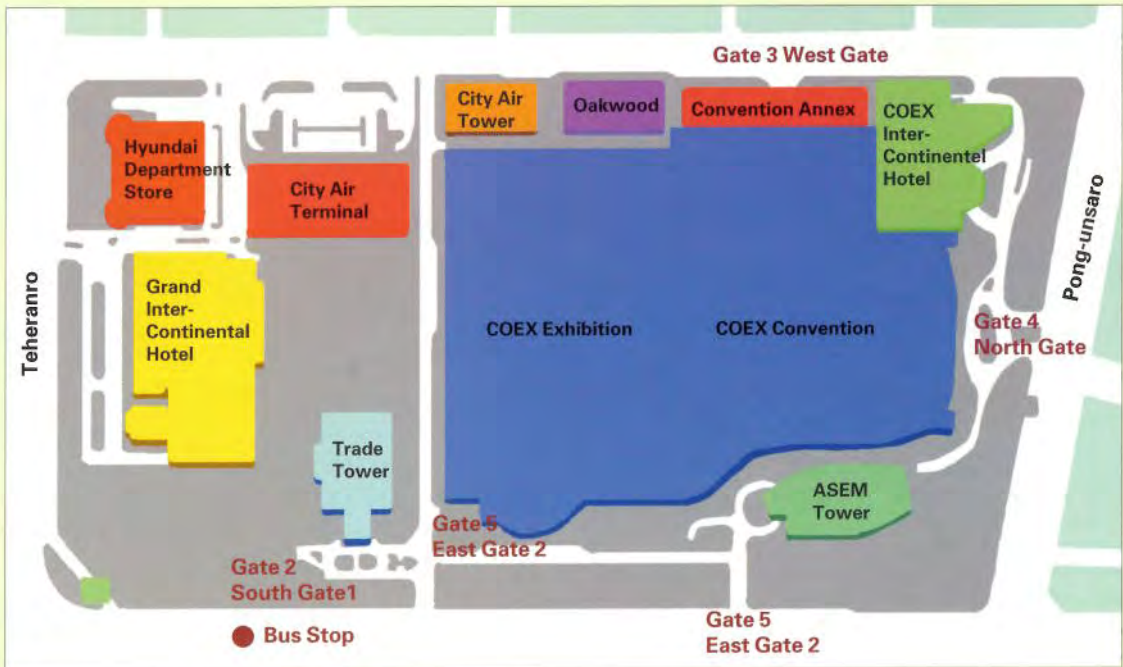
Oiam-ri Folk Village



The Oiam-ri Folk Village came under the governmental protection when it was designated as an important folk site. The Oiam-ri Folk Village is situated on the foothills of Mt. Seolhwa-san, Songak-myeon, Asan-si. It is populated mostly by the Lee clan, a group that had settled there some 500 years ago.

The ancient houses showcased here illustrate the long history of the village. Everything in the village, from the totem poles at its entrance to the fruit trees planted in the yard of each house, enables visitors to imagine how people lived during the Joseon Dynasty. Folk artifacts including treadmills, water mills, thatched houses, and millstones worked by horses are primary tourist attractions.

Transport Information



▷ Bus Services

From COEX To The National Folk Museum of Korea

- 08:00 : There are two buses departing from the South Gate, COEX to the Museum
- 16:00 : There are five buses departing from the South Gate, COEX to the Museum
- 17:00 : There is a bus departing from the South Gate, COEX to the Museum

From The National Folk Museum of Korea To COEX

- 20:00 : Six buses will start from the Main gate of the National Folk Museum to COEX

Guide Map



- **By Subway**
 - Use Exit No 4 at Sicheong Station on Line 1 and Green Shuttle Bus #11
 - Use Exit No 5 at Gyeongbokgung Station on Line 3
 - Use Exit No 1 at Anguk Station on Line 3
 - Use Exit No 2 at Gwanghwamun Station on Line 5
- ※ 15 minute walk from these stations

- **From Incheon International Airport**
 - Take airport limousine buses #602 or 602-1 and get off at Gwanghwamun area.
 - Take buses bound for Gwanghwamun and get off at Gwanghwamun stop on Sejongno

- **Parking**
 - Parking is available at the parking lot of Gyeongbokgung.

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