

**Legislative Council
of the
Hong Kong Special Administrative Region**

Delegation of the Panel on Home Affairs

**Report on the duty visit to study
the development of cultural software and
preservation of Intangible Cultural Heritage
in Japan and the Republic of Korea**

4 to 11 August 2010

TABLE OF CONTENTS

	Page
Acknowledgements	1
Chapter	
1 Introduction	2 - 3
2 Policy and measures on the development of cultural software and preservation of Intangible Cultural Heritage in Japan	4 - 34
3 Policy and measures on the development of cultural software and preservation of Intangible Cultural Heritage in the Republic of Korea	35 - 56
4 Conclusion	57 - 63
Abbreviations	64
Appendix I	
Visit programme	
Appendix II	
Representative List of Intangible Cultural Heritage of Humanity in Japan	
Appendix III	
Representative List of Intangible Cultural Heritage of Humanity in the Republic of Korea	

Acknowledgements

The delegation wishes to thank all the distinguished individuals, including officials of government agencies and public organizations and representatives of the non-profit organizations ("NPOs"), social enterprises and various arts and cultural institutions, with whom the delegation met during its visit to Japan and the Republic of Korea from 4 to 11 August 2010. The delegation is most grateful to them for their detailed briefings for and useful exchanges of views and information with the delegation.

The delegation wishes also to thank the Consulate General of Japan and the Consulate General of the Republic of Korea as well as the Hong Kong Economic and Trade Office in Tokyo for their kind assistance in putting together the visit programme and making the logistical arrangements.

Introduction

1.1 A delegation of the Panel on Home Affairs of the Legislative Council visited Japan (Tokyo and Kyoto) and the Republic of Korea (Seoul) in August 2010 to study the experience in the development of cultural software, and the preservation and promotion of Intangible Cultural Heritage ("ICH") in the two countries.

Membership of the delegation

1.2 The delegation comprised the following Members -

Panel members

Hon IP Kwok-him, GBS, JP (Panel Chairman and Leader of the delegation)

Hon KAM Nai-wai, MH (Deputy leader of the delegation)

Hon James TO Kun-sun

Dr Hon Philip WONG Yu-hong, GBS

Hon Emily LAU Wai-hing, JP

Hon Timothy FOK Tsun-ting, GBS, JP

Hon Cyd HO Sau-lan

Hon WONG Sing-chi

Hon Tanya CHAN

Hon WONG Yuk-man

Non-Panel Members

Hon WONG Ting-kwong, BBS, JP

Hon Starry LEE Wai-king, JP

1.3 Ms Betty FONG, Clerk to the Panel and Ms Anna CHEUNG, Senior Legislative Assistant (2)3, accompanied the delegation on the visit.

Purpose of the visit

1.4 The Panel has been actively monitoring the promotion of cultural software and the preservation of ICH, which are essential to tie in with the development of cultural hardware under the West Kowloon Cultural District project, and the growing impact of cultural and creative industries to the local economy.

1.5 The Panel decided to send a delegation to Japan and the Republic of Korea to obtain first-hand information on: (a) measures taken by the two countries to promote the development of cultural software (in particular the promotion of arts education, the nurturing of artists and arts administrators, and the cultivation of the arts and culture in the community); and (b) initiatives to safeguard, develop and transmit ICH for the promotion of cultural development.

Visit programme

1.6 The delegation visited Tokyo and Kyoto from 4 to 8 August 2010 and Seoul from 8 to 11 August 2010. The delegation met with officials of government agencies and public organizations and representatives of NPOs and social enterprises. In addition, the delegation visited a variety of public and private arts and cultural facilities/establishments in these cities. Details of the programme of the visit are in **Appendix I**.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Visit programme

2.1 The delegation met with officials of the Agency for Cultural Affairs ("ACA") of the Ministry of Education, Culture, Sports, Science and Technology to study the government-led initiatives in the promotion of the arts and culture. The delegation also visited NPOs, including the Association for Corporate Support of the Arts Japan and the Japan Foundation for Regional Art Activities, to study community-driven initiatives in promoting corporate support of the arts, as well as joint governmental and community efforts in advancing regional development through creative cultural activities.

2.2 The delegation received briefings from ACA, the Department of Intangible Cultural Heritage of the National Research Institute for Cultural Properties, Tokyo, and the Japan Arts Council on the policy and measures in the protection, preservation and transmission of ICH in Japan, in particular initiatives to enhance public awareness and interest in ICH.

2.3 The delegation also visited a variety of arts and cultural institutions, including the National Theatre, the New National Theatre, the National Art Center, the Museum of Contemporary Art Tokyo, the Miho Museum and the Kyoto Municipal Museum of Art, to study their work in the development of educational programmes and outreach activities to enhance public appreciation of the arts and bring the arts to the community.

Development of cultural software

Fundamental Law for the Promotion of Culture and the Arts

2.4 The Japanese Government enacted the "Fundamental Law for the Promotion of Culture and the Arts" as the basic law for promoting culture and the arts in Japan in November 2001. The law provides for comprehensive measures to promote culture and the arts with a view to enriching the quality of cultural life of the Japanese people. These measures include -

- (a) promotion of every genre of culture and the arts;
- (b) promotion of culture and the arts in each region of Japan;

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

- (c) advancement of international cultural exchange;
- (d) training and acquisition of human resources;
- (e) enhancement of national language education for Japanese people and Japanese language for non-Japanese;
- (f) protection of copyright and prevention of exploitation of works;
- (g) creation of more opportunities for Japan's residents to appreciate culture and the arts;
- (h) enhancement of cultural and artistic activities within school education;
- (i) enhancement of cultural facilities;
- (j) promotion of the use of data telecommunications technology;
- (k) encouragement of private-sector patronage for cultural and artistic activities; and
- (l) reflection of public opinion during the policy-making process.

Basic Policy on the Promotion of Culture and the Arts

2.5 In accordance with the Fundamental Law for the Promotion of Culture and the Arts, the Basic Policy on the Promotion of Culture and the Arts was formulated by the Ministry of Education, Culture, Sports, Science and Technology to ensure the comprehensive advancement of measures concerning the promotion of culture and the arts in Japan. The First Basic Policy, enacted on 10 December 2002, was reviewed in the light of changing circumstances and progress in culture and arts programmes, and the Second Basic Policy, aiming at building a nation based on culture and the arts, was approved by the Japanese Cabinet on 9 February 2007. Under the Second Basic Policy, six issues have been identified for priority action -

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

- (a) cultivation of human resources to transmit, develop, and create Japanese culture and the arts;
- (b) dissemination of Japanese culture and promotion of international cultural exchanges;
- (c) strategic support for cultural and artistic activities;
- (d) promotion of regional culture;
- (e) enhancement of cultural and artistic activities for children; and
- (f) enhancement of the preservation and utilization of cultural properties.

Authorities

2.6 To study the government-led and community-driven initiatives in the promotion of cultural development in Japan, the delegation visited the ACA, and NPOs, including the Association for Corporate Support of the Arts Japan and the Japan Foundation for Regional Art Activities.

The Agency of Cultural Affairs

2.7 ACA was established under the Ministry of Education, Culture, Sports, Science and Technology in 1968, through the merger of the Cultural Bureau of the Ministry of Education and the Cultural Properties Protection Commission. Officials of ACA have briefed the delegation on its work in the promotion of the national cultural policy in Japan.

2.8 According to ACA, since the enactment of the Basic Policy on the Promotion of Culture and the Arts in 2002, the budget for the Agency has consistently surpassed ¥100 billion (HK\$ 9.6 billion). In 2009, a budget of ¥102 billion (HK\$ 9.8 billion) was allocated to ACA, of which 36.4% was used for the promotion of culture and the arts. The allocation of this arts and culture budget was: the expenditure on the "Creative Plan for Culture and the Arts" (16.1%), maintenance and management of the National Museums of Arts (13.8%), promotion of performing arts (5.1%), and promotional projects to invigorate local

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

cultural activities (1.3%).

2.9 Officials of ACA have told the delegation that as a key initiative for the promotion of cultural software in Japan, ACA has initiated the "Creative Plan for Culture and the Arts", which comprises an array of strategies for nurturing manpower resources for the arts and culture, and enhancing the accessibility of the arts and culture to the public. These strategies include -

- (a) giving priority and intensive support to top-level performing arts and traditional performing arts;
- (b) promoting international music, dance and drama festivals, encouraging international exchange, and fostering world-class artists;
- (c) improving the standard of Japanese films by enhancing the support of film production;
- (d) providing domestic and foreign training, as well as presentation opportunities for upcoming artists;
- (e) supporting artistic groups to conduct diffusion projects and relevant research; and
- (f) providing opportunities for children to directly experience genuine culture and the arts, and participate in creative activities.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Presentation by officials of ACA on measures to promote cultural development in Japan



Presentation of souvenir to representatives of ACA

The Association for Corporate Support for the Arts

2.10 The Association for Corporate Support for the Arts, Japan (Kigyo Mecenat Kyogikai) ("KMK") was founded by private corporations in 1990 as Japan's first NPO devoted to promoting corporate

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

support of the arts. According to KMK, the Association aims to create a cultural infrastructure to bring together the artistic and cultural communities and the corporate world. According to KMK, the number of corporations actively participating in the support of the arts is growing over the years. As of March 2010, there are 132 corporations as full members, and 39 organizations as associate members.

2.11 To provide incentives for the corporate support of the arts, the delegation notes that KMK was granted the status of "Specific Public Interest Promoting Corporation" by the Japanese Government in 1994, under which the Association is authorized to initiate the "Arts Project Assistance Approval Programme" which provides Japan-based corporations with preferential tax measures, such as tax concession, upon donations to artists or arts projects.



Briefing on KMK's initiatives to solicit corporate support for the arts

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Presentation of souvenir to representative of KMK

The Japan Foundation for Regional Art Activities

2.12 The Japan Foundation for Regional Art Activities ("JAFRA") was founded in 1994 as a NPO funded by the Ministry of Home Affairs (currently the Ministry of General Affairs) and local authorities to promote regional development through creative cultural activities. The delegation was told that during the latter half of the 1980s, many public cultural facilities, such as halls, theatres and art museums were built across Japan. However, most of them were of low usage rates and suffered from a lack of independent activities. This led officials from the regional public organizations to join together to create the JAFRA as an external public service organization to provide the software component, including funding, training and information, to public facilities and local governments.

2.13 According to JAFRA, the Foundation is operating on the basis of contributions from the local governments, lottery funds and income from motorboat racing. Its major activities include: supporting public cultural facilities, providing training opportunities for facility managers, conducting research, producing publication, recommending jobs for artists and arts experts, providing support services for museums, supporting succession of regional traditional arts, establishing database, and presenting awards to outstanding artists.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Meeting with representatives of JAFRA



Briefing on the work of JAFRA in promoting regional development through the arts and culture

Findings and observations

Nurturing of artists and arts administrators

2.14 The delegation notes that as far as manpower strategy is concerned, ACA has been focusing on fostering world-class artists and artistic groups. Under this policy, ACA has provided support for:

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

performances involving music, dance, theatre and traditional performing arts that are of high artistic value; outstanding independently planned or produced performances that will lead to the formation of artistic hubs in Japan at such venues as public cultural halls and theatres; joint productions by first-rate Japanese artistic groups in different fields and major theatres that serve as artistic hubs in Japan; and international artistic exchanges. The delegation considers that ACA's focused effort to nurture top-level artists and flagship artistic groups is a basic but crucial step to promote the development of cultural software. The delegation finds that such initiative is conducive to the production of quality performances for the building of a solid audience base for arts programmes and facilities, and in the long run the development of artistic and cultural hubs, as evidenced in the experience in Japan.

2.15 The delegation also notes ACA's concrete measures in the training and development of upcoming artists and arts administrators. For the nurturing of budding artists, ACA has sponsored their study and training abroad under the Japanese Government Overseas Study Programme for Artists. According to ACA, 2 739 budding artists involved in the fine arts, music, dance, drama, or other arts have been sponsored for practical training overseas up to the end of 2008. For arts management, the delegation has been advised that the fundamental policy is to provide well-planned and systematic education and training for arts managers; promote the employment of arts managers at institutions for culture and the arts; and create an environment for arts managers to undertake major events. The delegation finds these measures fundamental but vital for the nurturing of quality manpower to support and take forward the development of the arts and culture.

Arts education for school children

2.16 The delegation is impressed by the multiplicity of support measures adopted by ACA in the promotion of arts and cultural programmes to children to inspire their creative thinking, nurture their ability in arts appreciation, as well as enhance their understanding of the traditional Japanese culture. For instance, under the Programme for Viewing Authentic Stage Arts, children are invited to view authentic stage arts in nearby venues, participate in studio classes and workshops taught by artists or cultural groups, as well as take part in joint performances with such groups. Outstanding artists, successors to traditional performing arts are sent to schools to demonstrate their skills

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

and deliver talks to enhance the children's interest in the arts under the Programme for Promotion of Cultural Activities at Schools. The Programme to Support Cultural Activities utilizing Local Talent is implemented to establish a system of regional support for organizing cultural and artistic activities for children at schools or during school holidays. To further enhance students' exposure to the arts and culture, they are invited to perform at the National Cultural Festivals for Senior High Schools.

2.17 The delegation considers that the dedicated efforts of the Japanese Government to instil the arts and culture to children through an array of programmes and activities are important steps for enhancing the cultural capability of its people and nurturing an audience base for the arts and culture. The experience in Japan has provided many inspiring examples for Hong Kong in the promotion of the arts and cultural activities to children.

Community participation in artistic and cultural activities

2.18 The delegation is highly impressed by ACA's proactive measures to bring various forms of cultural activities to local areas. Under the Programme for Discovering the Appeal of Performing Arts, ACA has sponsored performance tours of orchestra, opera, drama, kabuki, traditional Japanese dance etc. with a view to bringing these art forms to the rural areas. In order to offer more opportunities for people to participate in cultural and artistic activities, ACA is actively promoting cultural volunteering and the development of diverse cultural activities at regional level. ACA also collaborates with the hosting prefectural government or municipal government, cultural groups, or local organizations in organizing cultural festivals to provide opportunities to present various cultural activities by the Japanese public with an emphasis on activities by amateurs.

2.19 The delegation believes that community involvement in the arts and culture is indispensable for the development of a sustainable and vibrant arts scene, and finds that the variety of measures to encourage community participation by the Japanese Government, in particular the cultural volunteering concept, provides valuable reference for Hong Kong.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Community-driven initiatives in the promotion of culture and the arts

2.20 The delegation finds that KMK has served as a useful bridge between the arts communities and the business corporations in promoting corporate support for the arts and culture through its various initiatives including: conducting research, surveys and seminars, and providing information and statistical data on corporate support of the arts; presenting the "Japan Mecenat Awards" to recognize corporations and corporate foundations which have significant contributions towards the promotion of culture and the arts; and providing corporations with preferential tax measures upon donations to arts projects under the "Arts Project Assistance Approval Programme".

2.21 The delegation considers that JAFRA has showcased a successful example of joint governmental and community collaboration in promoting the arts and culture. The delegation finds that JAFRA plays a strategic role in supplementing government effort in bringing the arts and culture to the regional community and nurturing the audience base for the regional arts and cultural facilities. In achieving its mission, the delegation notes that JAFRA has attached much importance to outreach activities for children and senior citizens by sending auditioned and registered artists and programme coordinators to regional communities to plan and carry out workshops and performances in collaboration with local public halls. The delegation is impressed by the positive impact of these outreach activities in revitalizing regional arts and culture, and inspiring creativity and vitality of the local communities.

2.22 The experience of KMK and JAFRA has raised the profile of NPOs in the promotion of cultural activities. The delegation notes that owing to their expertise, flexibility and enthusiasm towards cultural affairs, these community-driven initiatives have been a significant driving force in complementing the government's role in the promotion of the arts and culture in the community. The delegation considers that a strong partnership among the arts community, businesses, governments, NPOs is a necessary condition for the diverse and sustainable development of the arts and culture.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Preservation and promotion of Intangible Cultural Heritage

Law for the Protection of Cultural Properties

2.23 Under the Law for the Protection of Cultural Properties enacted in 1950, ICH is classified into three categories: intangible cultural properties, intangible folk cultural properties and conservation techniques for cultural properties. Their respective definition is set out below -

- (a) intangible cultural properties: these are drama, music, craft techniques, and other intangible cultural products which possess a high historical or artistic value for Japan;
- (b) intangible folk cultural properties: these are items indispensable for understanding changes in the daily lives of the Japanese people, such as manners and customs concerning food, clothing, shelter, occupation, religious beliefs and annual events; folk performing arts and folk techniques; and
- (c) conservation techniques for cultural properties: these are traditional techniques of skills that are indispensable for the conservation of cultural properties.

Representative List of Intangible Cultural Heritage of Humanity

2.24 In November 2008, the United Nations Educational, Scientific and Cultural Organization established the Representative List of Intangible Cultural Heritage of Humanity to help enhance visibility of ICHs and raise public awareness regarding their importance. The Representative List in respect of Japan is set out in **Appendix II**.

Authorities

2.25 To better understand the policy and measures in the preservation and promotion of ICH in Japan, the delegation met with officials of ACA, the Department of Intangible Cultural Heritage and the Japan Arts Council.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Agency for Cultural Affairs

2.26 ACA is the major government body responsible for preserving and promoting ICH in Japan. Officials of ACA have pointed out to the delegation that cultural properties (including ICH) are essential to accurately understand the history and culture of Japan. They also form the foundations for Japan's future cultural growth and development. The Japanese Government has attached great significance to measures for the preservation and promotion of cultural properties, which are regarded as the heritage of the Japanese people.

2.27 According to ACA, about 60% of the budget allocated to the Agency in 2009 (i.e. ¥61.2 billion (HK\$ 5.9 billion)) was used for the enhancement of cultural properties protection, which includes preservation and utilization of historic sites (26.0%), maintenance and management of national institutes for cultural heritage (12.6%), facilitation of preservation projects for national treasures and important cultural properties (11.8%), dissemination of traditional arts (9.8%), and promotional projects to invigorate local cultural activities (0.8%).

2.28 The delegation notes that for the protection of Intangible Cultural Properties, the Japanese Government designates especially significant Intangible Cultural Properties as Important Intangible Cultural Properties while simultaneously recognizes individuals or groups that have achieved advanced mastery of the pertinent technique as the holder or holders of that Important Intangible Cultural Property so as to ensure the transmission of traditional artistry. Recognition of holders may take one of three forms: individual recognition, collective recognition or group recognition. The number of recognized Important Intangible Cultural Properties holders in Japan as of April 2009 is shown in the following table.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Division	Category	No. of designation	
		Individual recognition	Collective or group recognition
Performing arts	Gagaku	0	1
	Noh	6	1
	Bunraku	3	1
	Kabuki	4	1
	Kumiodori	2	1
	Music	18	6
	Dance	1	0
	Engei	2	0
	Subtotal	36	11
Craft techniques	Ceramics	10	3
	Textile weaving and dying	15	7
	Lacquerwork	5	1
	Metalwork	7	0
	Woodwork and bamboowork	2	0
	Doll making	2	0
	Papermaking	3	3
	Subtotal	44	14
	Total	80	25

2.29 As advised by ACA, for the protection of Important Intangible Cultural Properties, the Japanese Government provides special annual grants (i.e. ¥2 million (HK\$193,000)) to recognized individual holders (commonly called "National Living Treasures") and subsidizes a portion of expenses incurred for successor training or public performances/programmes conducted by recognized group holders, local governments, and other entities.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Discussion with officials of ACA on the preservation of ICH in Japan

Department of Intangible Cultural Heritage

2.30 The Department of Intangible Cultural Heritage is under the purview of the Independent Administrative Institution – National Institutes for Cultural Heritage. During the visit to the Department, members of the delegation were briefed on the work of the Department in the conservation of ICH, which includes: conducting research on the preservation and transmission of ICH in Japan; producing audio-visual documentation for the preservation of ICH; contributing towards international cooperation in investigation and research of ICH; and cooperating with international bodies on safeguarding ICH.

2.31 The delegation notes that the work of the Department is implemented by three Sections. The Intangible Cultural Property Section conducts investigation and research on classic performing arts, traditional craft techniques and conservation techniques for cultural properties by studying their actual conditions and historical changes. The Intangible Folk Cultural Properties Section conducts investigation and research on intangible folk cultural properties, such as manners and customs, folk performing arts and folk techniques, on the basis of fieldwork. The Audio-Visual Documentation Section conducts research on methods of documentation and archiving. It also documents intangible cultural properties, intangible folk cultural properties and conservation techniques for cultural properties in order to understand their present conditions and to transmit to the future generations. Examples of Intangible Cultural Properties studied by the Department

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

include Nogaku, musical instruments, Ningyojoruri Bunraku, and craft techniques.



Briefing on the work of the Department of Intangible Cultural Heritage



Demonstration on the audio-visual documentation of ICH

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

Japan Arts Council

2.32 The Japan Arts Council, established in 1990 as a special corporation of the National Theatre, is an Independent Administrative Institution under the national government of Japan. The delegation notes that the Japan Arts Council has been tasked to preserve and promote traditional performing arts, and foster modern performing arts in Japan. These objectives are fulfilled by leasing and operating national theatres in various regions; holding performances of traditional and modern performing arts; providing training for artists of traditional and modern performing arts; and conducting surveys, research and other activities in related areas.

2.33 The delegation visited two of the national theatres operated by the Japan Arts Council (viz. the National Theatre and the New National Theatre) and received detailed briefings on the human resources development strategies for the preservation and promotion of traditional performing arts, and the training of young artists for modern performing arts.

2.34 The budget of the Japan Arts Council is divided into three components: the Japan Arts Fund budget, the National Theatre budget and the New National Theatre budget. The Japan Arts Fund (comprising ¥54.1 billion (HK\$ 5.2 billion) of endowment from the government and ¥11.2 billion (HK\$ 1 billion) of donations from the private sector in 2009) is used for promoting artistic and cultural activities in Japan. The National Theatre budget, underpinned by proceeds from ticket sales, rental charges of facilities, and government grants and subsidies, is used for financing the expenses of public performances, training and conducting research. The New National Theatre budget, supported by rental charges of facilities and government grants, is used for the management of the New National Theatre.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Briefing on the work of the Japan Arts Council



Exchange of souvenirs with representative of the Japan Arts Council

Findings and observations

Proactive measures for the preservation of ICH

2.35 The delegation is highly impressed by the strong commitment of the Japanese Government in creating an enabling environment for the promotion and preservation of ICH, specifically the comprehensive legislative and institutional framework, the well-established designation and recognition systems for ICH, the dedicated support to ICH holders,

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

and the coherent efforts in research, investigation and documentation of ICH. The experience of Japan has shown that government support is most crucial for the preservation and promotion of ICH (including traditional performing arts), which generally generates less public and commercial interest than other more popular art forms.

2.36 The delegation notes that as of April 2009, the Japanese Government has designated 252 Important Intangible Folk Cultural Properties, which are preserved by the government through providing subsidies for the cost of training successors, organizing public performances, repairing facilities, replacing and restoring props, costumes, tools and other essential items for public performances. The Japanese Government also subsidizes a portion of the expenses on transmission, utilization and other projects run by the local governments in areas where "Important Intangible Folk Cultural Properties" are located. To facilitate the transmission of ICH, ACA has organized exhibitions featuring the work of recognized individual holders, and techniques for protecting cultural properties, and the Japan Arts Council has conducted workshops and other activities at the National Theatre and other national theatres to train the successors of traditional performing arts, such as Noh, kumiodori (ensemble dance), bunraku (puppet theatre), Kabuki and traditional popular entertainment.

Promotion of public awareness of cultural heritage

2.37 The delegation is impressed by the ACA's active measures in revitalizing traditional culture (including ICH) in regional communities by encouraging their involvement in the preservation and transmission of their distinctive folk culture and heritage. The "Programme to Revitalize Hometown Culture", which promotes integrated and comprehensive preservation and utilization of traditional culture in regional communities, is introduced with a view to passing to the next generation a distinctive traditional culture in a variety of forms, including festivals, folk performing arts, and traditional crafts that have been handed down in these communities. The programme provides support for projects conducted by traditional culture preservation groups and other organizations for training successors, producing tools and other implements, or producing audio-visual records.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

2.38 To provide opportunities for children to experience and master folk performing arts, craft techniques, traditional Japanese dance, and other forms of traditional culture, the delegation notes that ACA has supported organizations all over Japan that are engaged in planning and giving classes for the dissemination and diffusion of traditional culture. According to ACA, more than 4 694 of such classes were delivered in 2008.

2.39 ACA also subsidizes the Folk Performing Arts Festival to deepen people's understanding of Japanese folk performing arts, and the International Folk Performing Arts Festival on a regular basis for the preservation and transmission of folk cultural properties, and promotion of international cultural exchange.

2.40 The delegation considers that these government-led initiatives not only enhance public awareness and appreciation of traditional culture and heritage, but also promote the revitalization of local culture and regional economy. The experience should provide insight for the promotion of local culture and ICH at district level in Hong Kong.

Visits to arts and cultural institutions

2.41 The delegation visited the National Theatre, the New National Theatre, the National Art Center, the Museum of Contemporary Art Tokyo, the Miho Museum and the Kyoto Municipal Museum of Art, in view of their strategic position in bringing the arts and culture to the community.

The National Theatre

2.42 Since the National Theatre was established in 1966, one of its main objectives is to develop successors for traditional performing arts including Kabuki, Bunraku and Noh, which are the key cultural heritage of Japan. The delegation was briefed on the Theatre's initiatives to attract young audience and apprentice for these traditional performing arts. These measures include: educational workshops/seminars, concessionary student/family tickets, and apprenticeship system comprising two to three years' paid foundation training followed by stage performance for experience building.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

2.43 The delegation also notes that the Theatre has undertaken a range of studies to improve productions and performances with a view to enhancing the appeal of these performances to the public, in particular the younger audience. For instance, to make it easy to understand the storyline of Kabuki and Bunraku plays, the National Theatre aims to produce coherent performance of the entire play. To facilitate the understanding of new audiences, Noh programmes consist, in principle, of one Noh play and one Kyogen performance. The Theatre also issued material books about its productions, reissued a wide range of classical literature, created inventories including indices of plays and issued publications that are instrumental in familiarizing the public with these traditional performing arts.



Visit to the National Theatre

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Presentation of souvenir at the National Theatre

The New National Theatre

2.44 The New National Theatre, opened in October 1997, aims to disseminate modern performing arts, such as opera, ballet, contemporary dance and plays. The delegation toured the facilities of the Theatre and was briefed on the training programmes for young artists and education programmes for students during the visit to the Theatre.

2.45 The delegation notes the comprehensive training programmes for students and young artists. For instance, the New National Theatre Opera Studio provides training for opera singers aspiring for an international career in the art; the New National Theatre Ballet School provides a two-year programme for students who aim at becoming professional ballet dancers; and the drama studio offers a three-year programme for talented candidates to take the lead as the next generation of fine stage actors.

2.46 To invite the next generation to the opera world, the Theatre has offered Opera Appreciation for High School Students at an affordable cost of ¥2,100 (HK\$ 203) since 1997. The Kids Opera was introduced since 2004, aiming primarily at elementary school students. The original music and texts of operas are reworked to make them more accessible for children. Tickets are also modestly priced at ¥2,100 (HK\$ 203) each. In addition, ballet has been offered for junior high

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

school students since 2008 to increase the popularity of the art, foster cultural richness in the society, and develop well-rounded young people.



Meeting with representatives of the New National Theatre



Briefing on the programmes offered by the New National Theatre

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Touring the facilities at the New National Theatre

The National Art Center

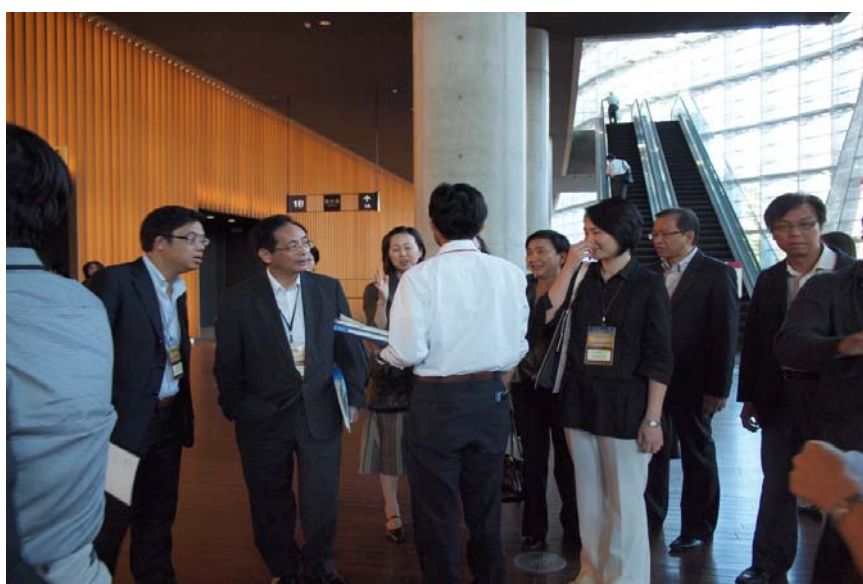
2.47 The National Art Center, Tokyo was opened to the public in 2007 as the fifth national art institution in Japan. The delegation was told that instead of maintaining a permanent collection, the Center will use its exhibition space of 14 000 m² to serve as a venue for exhibitions by artists associations with a national membership base, for exhibitions organized by the Center that highlight the latest trends, and for exhibitions co-organized with mass media companies and other art institutions. The Museum aims to establish a distinctive image through its distinctive design, exhibitions with blockbuster appeal and its first-class facilities and environment, such as café and retail shops.

2.48 The Center promotes outreach activities through educational programmes for all ages, and serves as a site of participation, interaction and creativity through lectures, symposia, gallery talks, workshops, internship and volunteer programmes.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Visit to the National Art Centre



Touring the facilities at the National Art Centre

The Museum of Contemporary Art Tokyo

2.49 The Museum of Contemporary Art Tokyo, opened in 1995, is the first public contemporary art museum in Tokyo which houses international and Japanese post-war contemporary arts. The Museum aims to provide more opportunities for Tokyo citizens to experience high-quality arts works, to stimulate artistic activities, and to establish a

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

firmer base for the development of the arts and culture in Tokyo and Japan.

2.50 During the tour around the Museum, the Chief Curator of the Museum highlighted the main features for attracting visitors and promoting modern arts to young children. The delegation notes that between six to eight temporary exhibitions are held every year, covering a wide range of themes and genres centered around contemporary arts. To attract a wide range of visitors to the Museum, works are displayed in a manner that creates a fresh and surprising space. Permanent exhibitions are organized along various themes. For instance, there are interactive exhibitions in which the visitors are able to come in contact with the work, and virtual exhibitions that utilize the scale of the galleries.

2.51 On the education programmes, the delegation notes that these programmes are devised catering for the different needs of a wide range of audience, so as to enable them to familiarize with the museum environment and the world of contemporary arts through various forms and approaches according to their interests. To enable visitors to enter into an easy dialogue with contemporary arts, the Museum provides gallery talks, museum lectures, gallery cruises, workshops to satisfy visitors' educational needs. It has also worked proactively in organizing school programmes for elementary to high schools, including school visits, lending service of educational resources, artists' programme at schools, and special lectures for teachers. According to the Chief Curator, the Museum visited 118 schools with an outreach programme covering 4 500 students in 2009.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Briefing on the education programmes offered by the Museum of Contemporary Art Tokyo



Touring the facilities at the Museum of Contemporary Art Tokyo

Miho Museum

2.52 The Miho Museum is a joint Japanese and American project designed by the renowned architect, Dr I M Pei. This private museum is situated on a scenic mountainside in a nature preserve near the center of the town of Shigaraki, Shiga prefecture in Koyto. The visit was organized to better understand the development and operation of a privately-run arts and cultural institution. During the visit, the delegation received a briefing on the history of the museum and a guided tour on its facilities and collections.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

2.53 The delegation notes that Miho Museum was founded by Mrs Mihoko Koyama, one of the richest women in Japan, to foster an appreciation of the arts. The Museum houses Mrs Koyama's private collection of Asian and Western antiques bought on the world market by the Shumei organisation in the years before the museum was opened in 1997. There are over two thousand pieces in total, of which approximately 250 are displayed at any one time. During the visit, the delegation noted that utmost importance has been placed on the lighting, positioning and setting of the artwork, so as to provide an environment where art would have a profound effect on the viewer. The Museum has also actively supported and sponsored art and art education. Concessionary tickets at ¥300 (HK\$ 29) (for junior high/primary school students) and ¥800 (HK\$ 77) (for university/senior high school students) are offered. Apart from the collections, the delegation finds that the spectacular architectural feature of the Museum, which is nestled among the verdant Shigaraki Mountains with some 80% of the Museum's structure beneath the earth so as to preserve the natural environment and to assimilate it into the surrounding scenery, has also played an important part in drawing local visitors as well as those from overseas.



Visit to the Miho Museum

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Presentation of souvenir to representatives of the Miho Museum

Kyoto Municipal Museum of Art

2.54 The Kyoto Municipal Museum of Art, formerly known as the Kyoto Enthronement Memorial Museum of Art, was opened in 1933 as a memorial for the enthronement ceremonies of Emperor Hirohito. It is the second largest public art museum in Japan.

2.55 The delegation was briefed on the Museum's major activities during the visit. These included conducting permanent exhibitions (for masterpieces from the museum collections), and special exhibitions (for contemporary and modern arts with specific themes); conducting arts and craft research; acquiring artwork, art-related materials, books and other materials; providing space and support for exhibitions; providing opportunities for citizens to experience and deepen their understanding of arts through the publication of museum news, and sponsorship of art classes, workshops and lectures; and providing free or discounted tickets to exhibitions and invitations to lectures and tours to members of the Museum. The delegation notes that 60% of the visitors to the Museum are local residents, among whom more than 20% are children and students.

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan



Visit to the Kyoto Municipal Museum of Art



Briefing on the exhibition programmes of the Museum

Findings and observations

2.56 The delegation is highly impressed by the comprehensive training programmes and educational activities offered by the New National Theatre in the nurturing of young people in various forms of modern performing arts, and the intensive school outreach programmes organized by the Museum of Contemporary Art Tokyo to bring the arts to children and students. The delegation finds that the measures are

CHAPTER 2: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in Japan

effective in inspiring young people's interest in the arts and culture, and are instrumental in nurturing an audience base for the sustainable development of the arts and culture. The experience of these institutions should serve as a useful reference for their counterparts in Hong Kong.

2.57 As regards the promotion of traditional performing arts, the delegation is particularly impressed by the proactive initiatives of the National Theatre in the training of successors, as well as enhancing the appeal of these arts to the general public. This should serve as useful reference for the transmission and promotion of ICH, such as the Cantonese Opera, in Hong Kong.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Visit programme

3.1 The delegation met with officials of the Ministry of Culture, Sports and Tourism ("MCST") and the Korea Arts & Culture Education Service ("KACES") to study their experience in the promotion of cultural software, in particular their initiatives in the advancement of arts and culture education. For community-driven efforts in the promotion of the arts and culture, the delegation received a briefing from the Noridan & Haja Foundation on the experience of this social enterprise in helping the disadvantaged social groups through the promotion of arts and cultural performances and activities.

3.2 To better understand measures in the preservation and promotion of ICH, the delegation visited the Korea Cultural Heritage Foundation ("CHF") and the National Center for Korean Traditional Performing Arts, focusing particularly on their role in enhancing public awareness of ICH and training of ICH successors.

3.3 In addition, the delegation visited the National Folk Museum of Korea and the Leeum, Samsung Museum of Arts to study their work in the promotion of folk culture and arts to the community, and toured the Insadong Cultural District, a cultural district and tourist attraction converted from various heritage sites.

Development of cultural software

Arts and culture education policy

3.4 It was not until 2000 that arts and culture education became a subject of policy debate in Korea. In 2003, the Korean government undertook a comprehensive review of the Korean cultural policy. In 2004, the New Arts and Culture Education Plan was developed, with the vision of enhancing the quality of cultural life for Koreans and strengthening the cultural capability of the Korean society. Under the Plan, arts education policy will receive top priority within the "Creative Korea" 24-point cultural policy vision. The goals of the Plan are as follows -

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

- (a) improving arts and culture education at school;
- (b) diversifying community-based arts and culture education programmes;
- (c) raising public awareness of the value of arts and culture education; and
- (d) creating infrastructure necessary for the promotion of arts and culture education.

3.5 Five main tasks for arts and culture education were established under the Plan. They are -

- (a) creating a legal and institutional framework to support arts and culture education;
- (b) broadening school and community-based arts and culture education;
- (c) developing human resources and training arts educators;
- (d) creating a network for arts and culture education; and
- (e) increasing public support for arts and culture education policies.

Arts and Culture Education Supporting Act (2005)

3.6 In 2005, the Korean Government passed the Arts and Culture Education Support Act, which aims to facilitate arts and culture education, enhance the quality of cultural life for Koreans and strengthen the national cultural capacities of the Korean society through government assistance. The Act sets out policies on arts education, training of arts education professionals and educators, operation of training institutions, recruitment of educators at public arts facilities, and collaboration between the public school system and local communities.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Authorities

3.7 The delegation visited government agencies, including the Ministry of Culture, Sports and Tourism and KACES, to study the policy and measures in the promotion of cultural development, in particular the advancement of arts and culture education in Korea. The delegation also met with representatives of the Noridan & Haja Foundation to better understand community-driven initiatives in cultural development.

Ministry of Culture, Sports and Tourism

3.8 The MCST was formed by the integration of the Ministry of Culture and Tourism, the Government Information Agency, and the operation on digital contents of the Ministry of Information and Communication in 2008. Headed by a minister and two vice-ministers, the Ministry comprises three offices, five bureaux, 13 divisions, 52 teams and 11 affiliated organizations.

3.9 The delegation was briefed by officials of the Ministry on its role and functions in the promotion of culture and the arts, which include -

- (a) developing and implementing policies to promote culture, arts, sports, tourism, religion and the media;
- (b) improving public confidence through cultural activities such as promoting culture and sports for all;
- (c) enhancing economic vitality through expansion and export of the creative industries, creation of permanent jobs and promotion of investment in the culture, sports and tourism sectors; and
- (d) establishing Korea's cultural identity and restructuring the cultural administration support system.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Briefing on the work of the MCST



Presentation of souvenir to representative of MCST

Korea Arts and Culture Education Service

3.10 Established in 2005, KACES is the first statutory government agency set up for the promotion of arts and culture education in Korea. The delegation met with officials of KACES to study its experience in the advancement and promotion of arts and cultural education, particularly the initiatives to broaden school and community-based arts and cultural education.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

3.11 As advised by KACES, the Agency is tasked to achieve the following visions -

- (a) enhancing the quality of cultural life for the Korean people, and strengthening the cultural capability of the Korean society through improving the status of arts and culture education in Korea;
- (b) building a consensus on arts and culture education policies;
- (c) ensuring the efficient and systematic implementation of government-funded projects; and
- (d) building a co-operation scheme for arts and culture education.

3.12 The delegation notes that in 2010, the government provides 41.2 billion won (HK\$ 278.1 million) for the funding of the arts and culture education services, up by 14% from the previous year's budget. For the promotion of arts and culture education, KACES has focused on initiatives and programmes for broadening school and community-based arts and culture education, developing human resources and training of arts educators, creating a network for arts and culture education, and gauging public support for arts and culture education.



Meeting with officials of KACES

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Presentation of the work of KACES

Noridan & Haja Foundation

3.13 Noridan is a social enterprise founded in 2004, which offers the services of performance, education and production, based on its creative recycling of industrial materials and daily necessities, and characterized by the participation of multi-generations from 10 year-old children to fifties. Noridan was originally formed by a group of artists and youths from the Haja Centre. During the visit, Noridan gave a creative performance by playing colourful instruments, which were made from discarded materials, to welcome the delegation. The delegation notes that in November 2007, Noridan was authorized as the first social enterprise in cultural arts area from the Ministry of Labour, with a vision of promoting social vitality and a sustainable lifestyle, and addressing social problems through the implementation of creative arts and cultural projects. 50% of Noridan's revenue comes from performance fees and it is currently operating on a self-financing basis.

3.14 The Haja Center, officially named Seoul Youth Factory for Alternative Culture, was entrusted to Yonsai University by the Seoul Metropolitan Government as a cultural workplace. The Center was opened in 1999 to address various youth issues (such as youth unemployment problem) following the financial crisis in 1998. The

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Center has since developed the Haja production school, Noridan and Yori (a community that creates healthy food culture and works together with those strive to be self-sufficient). According to Haja, the mission of the Centre is to cultivate creative talents who cope with various problems of society and unify work, play and learning. Youth organizers of the Center have organized web, visual arts, music and design studios, as well as a variety of apprenticeship projects for teenagers. The Center opened the Haja production school in 2001 to provide alternative schooling for the 15-19 year-old youth who have problems with traditional education so as to foster their creativity and art talent.



Visit to the Noridan & Haja Foundation



Creative performance by Noridan

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Findings and observations

Institutional framework to support arts and culture education

3.15 The delegation is highly impressed by the multiplicity of support measures to assist the development of arts and culture education in Korea. As the first and foremost task, the Korean Government has enacted the Arts and Culture Education Support Act to regulate government-level support towards arts and culture education, and established KACES to oversee all programmes and policies for arts education. The delegation considers that these initiatives have manifested the Korean Government's strong commitment to achieving its cultural vision of building a creative Korea by way of arts and culture education.

Bringing arts and culture education to public schools

3.16 One of the objectives of the Korean Government's arts and culture education policy is to give Korean children and youth appropriate preparation for their future cultural life by broadening the related educational offerings in schools. The delegation is highly impressed by KACES' dedicated efforts and comprehensive programmes in implementing this policy mission.

3.17 Examples of KACES' initiatives include: the launching of the 'Artist-in-School Programme', the 'School-Community Partnership Pilot Programme' and the 'School Teacher Re-training Support Programme'; and partnership with the Ministry of Education and Human Resources Development to fund and broaden the in-class arts and culture education curricula in public schools, develop extra-curricular arts activities and provide training support for school teachers. In addition, KACES offers in-school arts and culture education programmes in Korean traditional music, dance, drama, film-making and animation. According to KACES, about 3 500 arts educators have been dispatched to around 4 700 schools, or up to 40% of the entire elementary, middle and high schools for running these programmes since 2005.

3.18 KACES has pointed out to the delegation that these efforts not only foster creativity, imaginative thinking and originality for students, but also improve their academic ability and learning attitude.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

The delegation considers that the experience of KACES marks a great step forward in the implementation of arts and culture education at schools and provides a valuable reference for Hong Kong.

Bringing arts and culture education to the community

3.19 The delegation is equally impressed by KACES' initiatives to create an enabling environment to promote equal access to arts and culture for all in the society. To this end, KACES has extended the Arts and Culture Education Programme to all levels of people in the community including senior citizens, the disabled, military personnel, children and youth living in institutions, juvenile and correctional inmates, immigrants, foreign-born spouses and North Korean refugees. KACES also develops Regional Centers for Arts and Culture Education through providing support to community cultural venues such as helping them acquire basic cultural tools for arts and culture education to local residents, and linking local arts and culture programmes with various museums so that the public is closely in touch with all arts and culture programmes.

3.20 The delegation finds that KACES' initiatives of bringing culture to all with a view to promoting social adaptation, cultural diversity and social harmony have shed light on the positive social impact of the arts and culture.

Training for trainers

3.21 As advised by KACES, the Training for Trainers initiative is to ensure that teachers and artists can pass on their skills and knowledge to the community. The components of the initiative include enhancing the educational functions of cultural institutions and facilities by recruiting professional educators and improving training facilities; establishing the Arts and Culture Educators' Academy to develop educators and administrators in the relevant areas; and creating gifted arts schools for gifted children through the Arts Education Project for Gifted Children.

3.22 The delegation finds that these proactive steps to promote the quality of arts educators and the development of young artistic talents are part and parcel of a comprehensive policy for the effective promotion of arts and culture education, and are of high reference value

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

in the formulation of measures to strengthen the arts education in Hong Kong.

Community-driven initiatives in the promotion of the arts and culture

3.23 The delegation is impressed by the contribution of social enterprise, such as the Noridan and Haja Foundation, in promoting social vitality through the development of creative arts and business. Examples of these initiatives include: providing attractive goods and cultural art services by recycling industrial materials and living supplies; lowering young adult unemployment by staffing over 50% of the Foundation with young people; building a global network with overseas social enterprises; and organizing local festivals and participatory cultural art educational events.

3.24 The delegation is also impressed by Noridan's initiatives in bringing arts and culture education to socially disadvantaged groups such as the elderly, the disabled, soldiers, inmates in prison, single-parent families, and migratory labourers, as well as providing job opportunities to vulnerable individuals like students on leave of absence, long-term unemployed youths, discharged soldiers, graduates from art colleges, women who have their career interrupted, and retired seniors.

3.25 The delegation considers that the Foundation has helped raising the profile of social enterprises in cultural development, and finds its initiatives contributing not only to the grooming of the arts and culture in the community, but also the development of a more harmonious and creative society.

Intangible Cultural Heritage

Cultural Heritage Protection Act (2007)

3.26 The Cultural Heritage Protection Act (2007) provides the purposes, definition and principles of conservation on the management and utilization of both tangible and intangible cultural heritage assets in Korea. It also provides for the establishment of the Cultural Heritage Committee under the Cultural Heritage Administration ("CHA") and the formation of the CHF as an affiliate of CHA. The purposes of the

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Act are to promote the cultural edification of Koreans and to develop human culture by preserving cultural heritage as well as using it as an education tool.

Definition of intangible cultural heritage

3.27 Under the Act, ICH refers to intangible cultural products of outstanding historic, artistic or academic value, such as drama, music, dance and craft skills, while "folklore resources" refers to customs or traditions relating to food, clothing, housing, trades, religious rituals, annual observances, and costumes, equipments and premises used for such rituals and events, essentially required for understanding changes in the Korean life.

Designation of intangible cultural heritage assets

3.28 The Administrator of CHA may designate outstanding ICH assets subject to the recommendation of the Cultural Heritage Committee. The Administrator may also recognize a holder or a holding organization of the ICH asset.

Protection and development of intangible cultural heritage assets

3.29 The Act has specified various measures for protection and development of ICH assets, which include -

- (a) conducting courses for ICH holders to pass on their skills and artistic senses;
- (b) funding the expenses incurred in organizing such courses and allowing free use of public facilities by such courses;
- (c) awarding scholarship to persons attending such courses;
- (d) providing special aid grant for ICH holders; and
- (e) funding the expenses incurred in the protection and development of ICH assets.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Cultural Heritage Charter (1997)

3.30 In December 1997, the Korean Government proclaimed the Cultural Heritage Charter, committing to passing on to future generations the spiritual and physical cultural heritage. The Charter specifies the following principles for the preservation of cultural heritage -

- (a) cultural heritage must be preserved in their original condition;
- (b) cultural heritage and their surroundings must be protected from indiscriminate development;
- (c) cultural heritage must not be destroyed or illegally traded under any circumstances as they are beyond material value;
- (d) the value of cultural heritage must be taught and widely propagated through education at home, at school and in the society; and
- (e) all Koreans must contribute to preserve, develop and pass on the national culture.

Budget

3.31 In 2009, the budget for CHA was 492.5 billion won (HK\$ 3.3 billion), and the distribution was as follows -

- (a) establishment of cultural heritage policies (3.8%);
- (b) conservation and management of tangible cultural heritage (72.6%);
- (c) safeguarding ICH (3.4%);
- (d) research and restoration of cultural heritage (7.1%);
- (e) training of cultural heritage specialists (2.2%); and

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

(f) administrative cost of CHA (10.9%).

Representative List of Intangible Cultural Heritage of Humanity

3.32 In November 2008, the United Nations Educational, Scientific and Cultural Organization established the Representative List of Intangible Cultural Heritage of Humanity to help enhance visibility of ICHs and raise public awareness regarding their importance. The Representative List in respect of the Republic of Korea is set out in **Appendix III**.

Authorities

3.33 The delegation met with officials of CHF and the National Center for Korean Traditional Performing Arts to study their initiatives in the preservation and promotion of ICH in Korea.

Korea Cultural Heritage Foundation

3.34 Founded in April 1980 as the Association for the Preservation of Korean Cultural Properties, CHF commenced operation in the form of a corporation under the Cultural Properties Protection Act in July 2003. The delegation visited the Foundation to have a better grasp of its work in the promotion of traditional Korean culture.

3.35 During the visit, the delegation watched the demonstration of traditional Korean craftwork by ICH successors at training workshops for Important Intangible Cultural Properties organized by the Foundation. The delegation was given a presentation on the Foundation's main functions in the preservation of cultural properties (including ICH). These include protecting, preserving, developing, promoting and utilizing cultural properties; promoting the Traditional Ceremony Reproduction Project to tourists; conducting exhibitions, seminars, research and surveys on cultural properties and traditional cultural works; engaging in international joint projects to develop the world's ICH; and operating cultural facilities for the promotion of traditional Korean Culture, such as the Training Center for Important Intangible Cultural Properties and the Korea House.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Meeting with officials of CHF



Demonstration of traditional Korean craftwork by an ICH successor

National Centre for Korean Traditional Performing Arts

3.36 The National Center for Korean Traditional Performing Art, which was established in 1951, is an affiliate of the MCST. The Center oversees the Korean Traditional Performing Art Troupes, and operates both the National Center for Korean Folk Performing Arts and the National Center for Korean Namdo Performing Arts.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

3.37 The delegation was advised of the role and functions of the Center, which include preserving historical artwork originated from Korea as well as East Asian art traditions reflecting the spirit of Confucianism, Buddhism and Zen; promoting and supporting the creation and recreation of contemporary artwork; and preserving Korea's ancient musical traditions through academic courses, private studies, ensembles, research and performances, and most importantly, raising the world profile of Korea through culture. During its visit to the Centre, the delegation also watched performances on traditional Korean music and dance, and received a briefing on the measures to preserve and promote these art forms.



Traditional music performance at the National Centre for Korean Traditional Performing Arts

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Meeting with artists at the Centre

Findings and observations

Legislative and institutional framework

3.38 As in the development of cultural software, the Korean Government has established a solid legislative and institutional regime to take forward the preservation of Korea's cultural heritage (including ICH). It is also noteworthy that under the Cultural Heritage Charter (1997), emphasis has been placed on the responsibility of all Koreans in the preservation and promotion of the national culture, and the importance of educating the public the value of cultural heritage, particularly at home and at school. The delegation is highly impressed by the strong commitment of the Korean Government in creating an enabling framework for the promotion of cultural heritage.

Support for inheritance

3.39 The delegation notes that in Korea, ICH is recognized as mental assets representing the identity of Koreans, and comprehensive measures are initiated by the CHA to ensure the preservation and transmission of ICH. The delegation is highly impressed by the Korean Government's intensive effort to support the inheritance system of "Important Intangible Cultural Heritage". For instance, financial assistance schemes have been put in place to provide: monthly

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

subsidies to ICH inheritors, including holders, apprentices and scholarship students; special subsidies to ICH holders in disadvantaged areas and of vulnerable items for inheritance; health insurance for ICH holders and students; and subsidies to ICH inheritors for funeral expenses and hospital fees.

Public education and publicity programmes

3.40 The delegation is equally impressed by the dedicated efforts of CHF in initiating an array of educational projects, financial assistance schemes, as well as innovative publicity programmes for the promotion of ICH to both Koreans and non-Koreans. These include the 2010 Assembly of Preservation of Important Intangible Cultural Properties Programme to promote nationwide heritage activities of the Seoul Training Centre for Important Intangible Cultural Properties; the 2010 Project for Propagating and Fostering Intangible Cultural Properties to provide financial assistance for national and overseas cultural performances, exhibitions conducted by possessors of Important Intangible Cultural Assets, and training of teaching assistants; the Traditional Ceremony Reproduction Project to provide tourists opportunities to experience the traditional Korean culture; exhibitions of traditional craftworks; education programmes on Korean traditional cultural experience for elementary, middle and high school students as well as the public; courses on searching for the identity of the traditional Korean culture as well as the preservation, transmission and understanding of such culture.

3.41 For the promotion and popularization of traditional Korean music, the National Center for Korean Traditional Performing Arts are conducting traditional Korean music classes for foreigners living in Korea to help them to understand the traditional Korean culture and organizing free Korean culture music concerts and events for the public on festival days.

3.42 The delegation considers that these concrete measures have contributed positively to enhancing the public awareness of ICH. They also provide some innovative ideas on how to position and utilize ICH for the dual-purpose of promoting tourism and enhancing cultural exchange.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

Visits to arts and cultural institutions

3.43 The delegation visited the Leeum, Samsung Museum of Art, the National Folk Museum of Korea and the Insadong Cultural District in view of their important role in bringing the arts and culture to the community.

Leeum, Samsung Museum of Art

3.44 Leeum, Samsung Museum of Art is a private museum established in 1994 under the support of the Samsung Foundation of Culture. The Museum collects both traditional and contemporary artwork of Korea as well as contemporary artwork from all over the world. The delegation notes the Museum's mission in preserving the artistic heritage for future generations. To achieve this mission, the Museum has actively encouraged research on new interpretations of Korean and international arts, and conducted education programmes and training courses on art practices and new art ideas.



Visit to the Leeum, Samsung Museum of Art

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Presentation of souvenir to representative of the Museum

National Folk Museum of Korea

3.45 The National Folk Museum of Korea, established in 1945, is a public national museum located inside the Gyeongbok Palace. The Museum has three exhibition halls which illustrate "the History of the Korean People" from pre-historic times to the end of the Joseon Dynasty in 1910, "the Lifestyle of the Korean People" and "the Lifecycle of a Korean from Birth to Death" respectively. It also houses a children's museum and an outdoor exhibition. In addition to actual relics, there are replicas and paintings showing various aspects of the traditional life such as ceremonies and festivals. To enhance public understanding of traditional Korean arts and culture, the delegation notes that the Museum offers free performances on Korean music, traditional dances, martial arts and mask plays, exhibitions and traditional intangible culture, which are highly welcome by visitors.

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Visit to the National Folk Museum of Korea



Briefing on the programmes to promote traditional Korean culture

Insadong Cultural District

3.46 Insadong is a renowned traditional street representing the past and present culture of South Koreans. It was an area of residence for government officials 500 years ago. During the Japanese occupation, the wealthy Korean residents were forced to move and sell their

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea

belongings, at which point the site became a trading area for antiques. After the end of the Korean war, the area became a focus of Korea's artistic and café life.

3.47 The delegation notes that most of the traditional buildings belonging to merchants and government officials have turned into restaurants or shops with distinctive spatial images and brands, and have attracted about 100 000 visitors every Sunday. The annual Insadong Korean Arts and Culture Festival, featuring ceramic art presentations, brush writing of family precepts, straw arts presentations, portrait drawings and pounding rice flour in a traditional way, together with other festivals like the Antique Art Festival and the Modern Art Festival, have provided additional attractions to the District.



Briefing on the history of the Insa-dong Cultural District

CHAPTER 3: Policy and measures on the development of cultural software and preservation of intangible cultural heritage in the Republic of Korea



Touring the establishments at the District

Findings and Observations

3.48 The delegation is impressed by the systematic collection and presentation of items related to Korea's traditional culture and heritage at the National Folk Museum of Korea, which have served effectively the purpose of enhancing the public understanding on Korea's national heritage. The delegation also notes the contribution of private museums, such as the Leeum, Samsung Museum of Art, in enhancing the culture life of the general public, thanks to its dedicated initiatives in presenting a wide range of impressive collections and organizing the very informative guided tour cum educational programmes. The delegation finds the experience of Insadong Cultural District showcasing the blending of cultural and business elements in the development of a heritage site.

CHAPTER 4: Conclusion

4.1 The delegation considers the visit very useful in that it has enabled Members to better understand the policy and measures for the development of cultural software in Japan and Korea, as well as the preservation and promotion of ICH in these countries. The delegation is highly impressed by the strong commitment of both governments in creating an enabling environment for the advancement of the arts and culture, and conservation of their cultural heritage (including ICH). In particular, both governments have put in place legislation to set out the fundamental principles and comprehensive policies for achieving these objectives, as well as institutional framework for overseeing and supporting the implementation of the related measures and initiatives. It is also noteworthy that both countries, in particular Korea, have emphasized the significance of cultural development for enriching the quality of life of their people, as well as the realization of social vitality and economic growth.

4.2 This chapter contains the delegation's findings and observations and outlines its recommendations on their application to the development of cultural software and preservation of ICH in Hong Kong.

Development of cultural software

Arts and culture education

4.3 In Korea, arts education has received top priority within the "Creative Korea" 24-point cultural policy vision, and is recognized as crucial to achieving harmonious national growth. In addition to enhancing the cultural life of Korean people and strengthening the cultural capabilities of the Korean society, the Korean Government considers that arts and creative education is of paramount importance in developing human resources to cope with the challenges of the new economy brought about by globalization and rapid advancement in information technology.

4.4 The delegation is highly impressed by the dedication of the Korean Government in the development of arts education, as evidenced by the enactment the Arts and Culture Education Supporting Act in 2005, which sets out very comprehensive policies on arts education, training of arts education professionals and educators, operation of training institutions, recruitment of educators at public arts facilities, and collaboration between the public school system and local communities. The delegation is equally impressed by the strategic role and functions of KACES, an official agency dedicated to oversee all programmes and

CHAPTER 4: Conclusion

policies for arts education covering six major areas including arts education in schools, arts education in communities, training for trainers, advocacy and public awareness, artE (online training & resource center) and international exchange.

4.5 In Japan, the Fundamental Law for the Promotion of Culture and the Arts has provided for the enhancement of cultural and artistic activities within school education. The ACA has initiated an array of programmes for achieving this mission. Some notable examples are the "Programme for Viewing Authentic Stage Arts", "Programme for Children's Traditional Culture Classes", and "Promotion of Cultural Activities at Schools", which aim to help children experience and learn about the authentic stage arts and traditional culture, and develop their sensitivity and creativity.

4.6 The delegation finds that the experience in both countries, in particular the bold national initiatives in Korea and the inspiring arts education activities for children in Japan, have provided valuable insight on the long-term strategies for the development of arts and culture education in Hong Kong. While the delegation notes the Administration's effort in introducing a new senior secondary school curriculum from the 2009-2010 school year to provide students with more opportunities to pursue arts education in Hong Kong, it considers that continuous effort is required to further strengthen the existing system for building a solid foundation for the sustainable development of arts and culture education. In this connection, the delegation considers that the cohesive initiatives in both countries should provide very useful reference.

4.7 The delegation also notes that the public and private arts and cultural institutions under study in both countries have played a vital role in the delivery of arts and culture education to the public, especially children and the younger generation (such as the Museum of Contemporary Art and the New National Theatre), and enhancing the public's appreciation of the arts and understanding of traditional culture and heritage (such as the National Theatre, the Miho Museum, the Leeum, Samsung Museum of Art and the National Folk Museum of Korea). The delegation is highly impressed by their innovative concepts and substantial efforts in building and presenting their collections, enriching or modifying the content of their programmes to make them more appealing to families and younger audience, promoting educational and outreach programmes to the community. The delegation also finds that attractive catering and shopping facilities (such as those at the National

CHAPTER 4: Conclusion

Art Center), as well as spectacular architectural designs (such as those at the Miho Museum and the National Art Center) have contributed to their popular appeal to visitors.

4.8 In the planning and development of cultural facilities, such as museums and performing arts venues, which are in a strategic position to bring the arts and culture to the public, the delegation considers that the Administration should give due regard to their educational role in enhancing the public awareness and appreciation of the arts and culture. The experience in the relevant institutions in Japan and Korea, particularly the outreach programmes to schools and the local communities, should provide useful insight in this regard.

Manpower development

4.9 The delegation notes that the Japanese Government has adopted a multi-pronged approach in the nurturing of manpower resources for the arts and culture under the "Creative Plan for Culture and the Arts". Accordingly, priority and intensive support is given to top-level performing arts and traditional performing arts, domestic and overseas training is provided to upcoming artists, and systematic education and on-the-job training programmes are available for arts managers and administrators. The delegation considers that these initiatives are instrumental to cultural development in that they facilitate the grooming of quality artists and arts professionals, the production of quality arts programmes, the cultivation of a strong audience base for the arts and culture, and the transformation of cultural venues and facilities into artistic hubs.

4.10 As artistic talents and quality programmes would provide the impetus for the development of a vibrant arts scene, the Administration should make reference to the experience in Japan, and consider devoting more resources to the nurturing of artists and arts professionals, in particular enhancing their performance and internship opportunities at world-class arts and culture institutions. The Administration should also work in close collaboration with tertiary and arts education institutions to devise systematic and long-term education and development programmes for the nurturing of manpower resources for the arts and culture.

Bringing the arts and culture to the community

4.11 The delegation is impressed by the concrete measures initiated by both governments in bringing the arts and culture to the community,

CHAPTER 4: Conclusion

which are imperative for the nourishment of a strong audience base for the arts and culture, as well as the development of the culture power of a country. In Japan, ACA is sponsoring various forms of cultural activities (such as performance tours of both western and traditional arts) in local areas, especially rural communities, with a view to providing opportunities for people to experience culture and the arts irrespective of where they live, as well as enhancing the cultural level of the country. The delegation is particularly impressed by the initiative in promoting cultural volunteering on a regional basis under which training programmes are organized and training hubs are established for cultural volunteer coordinators to promote high-quality, autonomous and sustainable cultural volunteering activities for the promotion of the local arts and culture. As for Korea, the delegation is highly impressed by KACES' mission to create a "culture for all" environment to bring arts and culture education programmes to all levels of people in the community (including the social disadvantaged groups).

4.12 In order that the arts and culture may take root in the community, the delegation considers that the Administration should further strengthen measures to promote arts and cultural programmes in the 18 districts, and encourage the participation of the local community in these activities. Apart from enhancing the funding support for arts and cultural activities at district level, the Administration should consider promoting the concept of "cultural volunteering" in collaboration of various non-governmental or local organizations with a view to motivating community involvement and inspiring community-driven initiatives in the arts and culture. Drawing from the experience in Korea, the delegation considers that the Administration should step up efforts in promoting equal access to culture and the arts for all citizens, and take proactive measures to facilitate the participation of disadvantaged groups (such as low-income families and people with disabilities) in cultural and arts activities.

Community-driven initiatives

4.13 The delegation considers that community-driven initiative is an indispensable element for the development of a vibrant, diverse and sustainable arts scene, and has studied such initiative in three different contexts. As far as private-sector support for the arts and culture is concerned, the delegation notes that owing to the increasing impact of community-driven efforts initiated by NGOs such as KMK, as well as various Government incentives, corporate awareness of the significance of the arts and culture in economic development, and corporate support

CHAPTER 4: Conclusion

for artistic and cultural activities in Japan are growing in recent years. As corporate support for the arts and culture is by and large at its embryonic stage in Hong Kong, the delegation considers that the Administration should make reference to the experience of Japan, such as providing tax concession and awarding recognition to cultural sponsorship and contributors, so as to foster a stronger partnership with the business sector in the support of and participation in cultural activities.

4.14 As for collaborative efforts between the government and community in the promotion of cultural software, the delegation is impressed by the inspiring experience of JAFRA in supporting the development of cultural software for the under-utilized cultural halls and facilities in the regional communities in Japan, and promoting regional development by bringing the arts and cultural programmes to the local communities (notably children and elderly people). The delegation takes the view that community-generated initiatives are of paramount importance in bridging or complementing Government efforts in promoting the arts and culture to local communities. The Administration should work in collaboration with community-based arts and cultural organizations, which have a better grasp of the needs of the local communities, in drawing up arts education programmes and cultural activities for local residents.

4.15 The experience of social enterprises, such as Noridan & Haja Foundation, has shed light on the empowering impact of community-driven arts and cultural projects in promoting social vitality and social harmony. The Administration may consider devising policy to encourage the establishment of social enterprises for promoting artistic and cultural activities for the dual- purpose of bringing culture to all (including the socially disadvantaged groups) and promoting social harmony.

Preservation and promotion of ICH

4.16 Cultural properties are considered to be essential to the cultural development in both countries in that they promote the understanding of the history and culture of a country and provide a foundation for future cultural growth and development. The delegation notes that preservation and promotion of cultural heritage (including ICH) is an intrinsic component of the cultural policy in Japan and Korea, and is highly impressed by the strong commitment of both Governments in creating an enabling environment for achieving this policy objective.

CHAPTER 4: Conclusion

The delegation considers that the experience in both countries should provide very useful reference for Hong Kong, where the progress in the preservation and promotion of ICH is relatively slow in comparison with other countries/places in the region.

4.17 While the Administration is currently conducting a territory-wide survey for compiling a list of ICH for Hong Kong, the delegation considers that it should actively consider devising long-term policy and measures for the preservation and promotion of ICH by making reference to the practice in Japan and Korea. The delegations finds that the following measures are of good reference value to Hong Kong: the enactment of legislation to provide for the definition and designation of ICH, the classification and recognition of ICH holders; the establishment of dedicated institutional framework for identification, documentation, research, preservation and promotion of ICH; the establishment of an inheritance system and provision of various forms of support to ICH holders, apprentices and scholarship students; and the organization of education programmes on traditional culture and ICH performances for students and the public.

Conclusion

4.18 The delegation notes from the experience of Japan and Korea that cultural development not only enhances the quality of life of their people, but also generates positive social value, inspires creativity and vitality, and promotes economic development. Recognizing the power of culture, both Governments have adopted a holistic approach by taking into consideration the culture factor in the formulation of policies concerning education, creative industry and mass media, as well as provided a multiplicity of supporting measures to enable culture to take root at all levels of the society. The delegation also notes the indispensable role of community-driven efforts for the development of a vibrant and diverse arts scene in the two countries, and the impact of such efforts in promoting social integration and harmony. Although the relevant factors and situations in Japan and Korea may not be directly applicable to Hong Kong, their respective experience serves as very useful reference for Members in studying the subject matter.

4.19 Taking into account the experience of the two countries, the delegation takes the view that the Administration should make long-term commitment and formulate long-term strategies to foster the development of cultural software and the preservation of ICH in Hong Kong, including creating an enabling environment to facilitate the development of

CHAPTER 4: Conclusion

community-driven initiatives in the promotion of the arts and culture, so that the vision of transforming Hong Kong into an international cultural metropolis will no longer be an unrealistic goal.

Council Business Division 2
Legislative Council Secretariat
7 December 2010

J:\cb2\BC\TEAM2\HA\duty visit\Report\Report-e.doc

Abbreviations

ACA	The Agency for Cultural Affairs
CHA	Cultural Heritage Administration
CHF	Korea Cultural Heritage Foundation
ICH	Intangible Cultural Heritage
JAFRA	The Japan Foundation for Regional Art Activities
KACES	Korea Arts & Culture Education Service
KMK	The Association for Corporate Support for the Arts, Japan (Kigyo Mecenat Kyogikai)
MCST	The Ministry of Culture, Sports and Tourism
NPOs	Non-profit organizations

Panel on Home Affairs

**Itinerary of the duty visit to Japan and the Republic of Korea
from 4 to 11 August 2010**

**4 August 2010
(Wednesday)**

9:30 am	Departure from Hong Kong for Tokyo
2:55 pm	Arrival in Tokyo

5 August 2010 (Thursday)

9:00 am	Meeting with the Japan Foundation for Regional Art Activities
10:30 am	Visit to the Agency for Cultural Affairs of the Ministry of Education, Culture, Sports, Science and Technology
12:00 noon	Luncheon meeting with parliamentarians who are responsible or interested in the promotion of the arts and culture
2:30 pm	Visit to the Department of Intangible Cultural Heritage of the National Research Institute for Cultural Properties, Tokyo
4:45 pm	Visit to the Museum of Contemporary Art Tokyo

6 August 2010 (Friday)

9:45 am	Visit to the Japan Arts Council
11:00 am	Visit to the National Theatre

1:30 pm	Visit to the New National Theatre
3:30 pm	Visit to the National Art Center
5:30 pm	Visit to the Association for Corporate Support of the Arts Japan

7 August 2010 (Saturday)

9:20 am	Depart from Tokyo to Kyoto
11:43 am	Arrive in Kyoto
2:30 pm	Visit to the Miho Museum

8 August 2010 (Sunday)

9:00 am	Visit to the Kyoto Municipal Museum of Art
3:15 pm	Depart for Seoul
5:05 pm	Arrive in Seoul

9 August 2010 (Monday)

10:00 am	Visit to the Korea Cultural Heritage Foundation
2:00 pm	Visit to the Korea Arts and Culture Education Service

10 August 2010 (Tuesday)

10:00 am	Visit to the Ministry of Culture, Sports and Tourism
11:10 am	Visit to the Insa-dong Cultural District
2:20 pm	Visit to Noridan & Haja Foundation

4:00 pm	Visit to the National Center for Korean Traditional Performing Arts
---------	---

11 August 2010
(Wednesday)

10:30 am	Visit to the National Folk Museum of Korea
----------	--

3:30 pm	Visit to the Leeum, Samsung Museum of Arts
---------	--

8:05 pm	Depart from Seoul for Hong Kong
---------	---------------------------------

10:45 pm	Arrival in Hong Kong
----------	----------------------

Representative List of Intangible Cultural Heritage of Humanity in Japan

Inscribed year	Intangible cultural heritage	Description
2008	Nogaku Theatre ¹ (能楽)	Nogaku theatre, originated in the eighth century when the Sangaku was transmitted from China to Japan, had its heyday in the 14 th and 15 th centuries. Often based on tales from traditional literature, Nogaku theatre integrates masks, costumes and various props in a dance-based performance.
2008	Ningyo Johruri Bunraku Puppet Theatre ² (人形浄瑠璃文楽)	Ranking with Noh and Kabuki as one of Japan's foremost stage arts, the Ningyo Johruri Bunraku Puppet Theatre is a blend of sung narrative, instrumental accompaniment and puppet drama.
2008	Kabuki Theatre (歌舞伎) ³	Kabuki is a Japanese traditional theatre form. It originated in the Edo period at the beginning of the 17 th century and was particularly popular among townspeople. Originally, both men and women acted in Kabuki plays, but eventually only male actors performed the plays. Kabuki plays are about historical events and moral conflict in relationships of the heart.
2009	Akiu no Taue Odori (秋保の田植踊り)	Akiu no Taue Odori is a dance played by residents of the town of Akiu in northern Japan. People pray for a good harvest by simulating in dance the actions involved in transplanting rice.
2009	Chakkirako (チャッキラコ)	Chakkirako is a celebratory folk performing art long practiced in Misaki, Miura City. It has been performed to celebrate the New Year and to pray for good catches of fish since the Edo period.

¹ Nogaku Theatre was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2001. Before the establishment of the Representative List of the Intangible Cultural Heritage of Humanity in 2008, a project known as the Masterpieces of Oral and Intangible Heritage of Humanity had been active in recognizing the value of intangible cultural heritage through a Proclamation by UNESCO.

² Ningyo Johruri Bunraku Puppet Theatre was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2003.

³ Kabuki Theatre was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2005.

Inscribed year	Intangible cultural heritage	Description
2009	Daimokutate (題目立)	In the Yahashira Shrine of Nara City in central Japan, Daimokutate was originally a rite of passage at the age of 17 to mark the formal acceptance of the eldest son into the community of the 22 families of Kami-fukawa. Currently, it is performed annually in mid-October by young men of various ages and from different families. Young men participating in Daimokutate are dressed in samurai clothes and carrying bows.
2009	Dainichido Bugaku (大日堂舞楽)	At the Dainichido Shrine in Hachimantai of the northern Japan, on the second day of each new year, people proceed from dedicated sites to the Shrine and perform nine sacred dances from dawn to noon as a prayer for happiness in the new year.
2009	Gagaku (雅楽)	Gagaku, characterized by long, slow songs and dance-like movements, is the oldest of the Japanese traditional performing arts.
2009	Hayachine Kagura (早池峰神楽)	Performed on the first day of August, Hayachine Kagura is a series of masked dances accompanied by drum, cymbals and flute in Iwate Prefecture of the northern Japan.
2009	Hitachi Fuyumono (日立風流物)	Hitachi Fuyumono is a parade being held during the cherry blossom festival in the Hitachi City in the middle of Japan, as well as once every seven years in May during the Great Festival at the local Kamine Shrine.
2009	Koshikijima no Toshidon (甕島のトシドン)	Koshikijima no Toshidon occurs every New Year's Eve on Shimo-Koshiki Island in the southwestern Japan. Dressed as deities called Toshidon, two to five local men summon children in the village. They sit down with the children, scold them for their misbehaviours and preach them for good behaviours.

Inscribed year	Intangible cultural heritage	Description
2009	Ojiya-chijimi, Echigo-jofu (小千谷縮・越後上布)	Ojiya-chijimi, Echigo-jofu is the techniques of making ramie fabric in Uonuma region of Niigata Prefecture.
2009	Oku-noto no Aenokoto (奥能登のあえのこと)	Oku-noto no Aenokoto is an agricultural ritual performed by rice farmers of the Noto Peninsula. The ceremony, being held in December and February every year, is to express people's gratitude for good harvest and to ensure abundant harvest in the following year.
2009	Sekishu-Banshi (石州半紙)	Sekishu-Banshi is the papermaking technique in the Iwami region of Shimane prefecture which produces the strongest paper in Japan.
2009	Traditional Ainu dance (アイヌ古式舞踊)	The Ainu are indigenous people who live mostly in Hokkaido of the northern Japan. The traditional Ainu dance is performed at ceremonies and banquets.
2009	Yamahoko (山鉾行事)	Yamahoko is the float ceremony of the Kyoto Gion Festival which performs on 17 July every year.

**Representative List of Intangible Cultural Heritage of Humanity of
the Republic of Korea**

Year of inscription	Intangible cultural heritage	Description
2008	Royal Ancestral Ritual in the Jongmyo Shrine and its Music	The Jongmyo Shrine in Seoul is the setting for a Confucian ritual dedicated to the ancestors of the Joseon dynasty (14 th to the 19 th century) that encompasses songs, dances and music. The ritual is performed once a year on the first Sunday in May and is organized by the descendants of the royal family. It is a unique example of Confucian rituals, concerning the cult of ancestors and the notion of filial piety.
2008	Pansori Epic Chant	The term Pansori is derived from the Korean words "pan", meaning "a place where many people gather", and "sori" meaning "song". Pansori is a genre of musical storytelling performed by a vocalist and a drummer. During the eight-hour performance, a male or female singer, accompanied by a single barrel drum, improvises on texts that combine rural and erudite literary expressions.
2008	Gangneung Danoje Festival	The annual Gangneung Danoje Festival takes place in the town of Gangneung and its surroundings. The four-week festival features the coexistence of Confucian, shamanistic and Buddhist rituals. Through these rituals devoted to the deities, the region is believed to remain unaffected by natural disasters, allowing its residents to live in peace and prosperity.
2009	Yeongsanjae	A central element of Korean Buddhist culture, Yeongsanjae is a re-enactment of Buddha's delivery of the Lotus Sutra on the Vulture Peak in India, through which philosophical and spiritual messages of Buddhism are expressed and people in attendance develop self-discipline.

Year of inscription	Intangible cultural heritage	Description
2009	Namsadang Nori	Namsadang Nori, literally the 'all-male vagabond clown theatre', is a multifaceted folk performance tradition practised by travelling entertainers. The performance contains six components: (a) farmers' music; (b) mask dance; (c) tightrope walking act; (d) puppet play; (e) acrobatic performance; and (f) hoop spinning.
2009	Jeju Chilmeoridang Yeongdeunggut	The Jeju Chilmeoridang Yeongdeunggut is a ritual held in the second lunar month to pray for calm seas, an abundant harvest and a plentiful sea catch. The rites held at Chilmeoridang in the village of Gun-rip are representative of similar ceremonies held throughout the island of Jeju.
2009	Ganggangsullae	Ganggangsullae is a seasonal harvest and fertility ritual popular in the south-western part of South Korea, being performed primarily on Korea's Thanksgiving in the eighth lunar month.
2009	Cheoyongmu	Cheoyongmu is a court dance formerly performed to dispel evil spirits and pray for tranquillity at royal banquets or during exorcism rites on New Year's Eve to promote good fortune.