

# J I A P I C H

Award Ceremony Secretariat

**The Center for Intangible**

**Culture Studies (CICS)**

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Host



Feel Korea in  
Jeonju

Organizer

**CICS**

UNESCO Accredited NGO  
The Center for Intangible Culture Studies

## 2024 Jeonju International Awards for Promoting Intangible Cultural Heritage

### PROGARM

# J I A P I C H

Sep.25.2024  
10:00 GMT+9

Jeonju Hanbyuk  
Cultural Center

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## PROGRAM

Celebratory Performance   <b>Everyday life &amp; ICH around the World</b>		
10:00-10:20	Guest Arrival and Pre-registration	
10:20-11:00	Celebratory Performance	
Ceremony   <b>2024 Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH)</b>		
11:00-11:30	Opening Address	Jeonju City Mayor <b>Woo Beomki</b>
	Welcoming Address	Jeonju City Council Chair <b>Nam Kwanwoo</b>
		Korean Heritage Service, ICH Division <b>Yun Soonho</b>
		ICHCAP, Director-General <b>Kim Jisung</b>
	Congratulatory Address	Jeollabuk-do Intangible Cultural Heritage Association, Chairman <b>Wang Giseok</b>
11:30-11:40		Pro-Chancellor and Distinguished Professor of Indigeneity and Inclusive Museum & Heritage Studies, Kalinga Institute of Social Sciences <b>Amareswar Galla</b>
	Jury's Remarks	The 2024 JIAPICH Jury Panel Evaluation of Chair, Professor at Flinders University <b>Ghil'ad Zuckermann</b>
11:40-12:00	Awarding the 2024 JIAPICH Plaque & Acceptance Speech	
12:00-12:20	Pansori Performance	Jeollabuk-do Intangible Cultural Heritage Holder of Pansori <b>Wang Giseok</b>
Ancillary Events   <b>2024 Jeonju International Forum for Intangible Cultural Heritage &amp; Tourism (JIFIT)</b>		
14:00-	Forum	

## Jeonju International Awards for Promoting Intangible Cultural Heritage

The Jeonju Intangible Cultural Heritage Award was established to identify exemplary cases of safeguarding intangible cultural heritage, and to foster social cohesion, identity establishment, and the future development of international communities through intangible heritage. This award is given to individuals, organizations, community groups, institutions, and non-governmental organizations (NGOs) that have demonstrated excellence in the transmission and safeguarding of intangible cultural heritage and have contributed to community revitalization. By instituting the Jeonju Intangible Cultural Heritage Award, the city of Jeonju aims to honor those who have dedicated their efforts to the protection and promotion of intangible cultural heritage, acknowledging their hard work and indomitable spirit.

Jeonju is the city with the largest number of intangible cultural heritages in Korea. The gathering of such cultural assets demonstrates the evolution of Jeonju's identity and the spirit of "Beopgo Changsin" (preserve the old and create the new). The spirit of Jeonju, which aligns with UNESCO's principles of safeguarding intangible cultural heritage, is celebrating its 6th anniversary this year.

To honor those who have devoted themselves to universal human values beyond national, ethnic, religious, and gender boundaries, a prestigious award and prize have been established. It is with pride that we host this leading award in Jeonju, aiming to promote global harmony, the advancement of human culture, and sustainable development for the future. Our journey towards the future is built upon the intangible cultural heritage accumulated over many years. We strive to preserve the invaluable intangible heritage left by our ancestors, ensuring it does not become forgotten but rather continues to serve as a robust force propelling us forward.

As the Jeonju Intangible Cultural Heritage Award enters its 6th year in 2024, it continues to progress smoothly thanks to the support and interest of many. Just as this award has grown through collective efforts, we aim to be a steadfast partner for those who work diligently to safeguard intangible cultural heritage.

In the future, Jeonju will continue to recognize the achievements of those contributing to the protection and transmission of intangible cultural heritage through this award. We will also honor their spirit and activities, further enhancing Jeonju's status as a city of intangible cultural heritage.

JIAPICH Secretariat  
The Center for Intangible Culture Studies

## Operation Overview

1

### International Call for Nominations

The call for nominations begins in January, targeting holders of intangible cultural heritage, organizations, communities, relevant administrators, researchers, and non-governmental organizations (NGOs).

2

### Review of Candidate Eligibility

In June, a comprehensive review of candidate eligibility is conducted, including verification and scrutiny for any instances of misconduct among the nominees.

3

### Judging by the Panel

The jury panel, composed of six leading experts in the field of intangible cultural heritage from various continents, undertakes a rigorous evaluation process.

4

### Announcement and Public Verification of Nominees

In July, the results of the judging panel are subject to cross-verification, and the list of nominees for the award is publicly announced.

5

### Notification of Results

Following extensive verification, the final results are officially announced on the Jeonju city, JIAPICH official websites in August, and winners are notified individually.

6

### Program Promotion Activities

Throughout the year, activities are conducted to promote the JIAPICH program, involving previous finalists, as well as other communities involved in intangible cultural heritage.

7

### Jeonju International Awards for Promoting Intangible Cultural Heritage Ceremony

The award ceremony takes place in Jeonju, Korea, on September 25th, where the finalists for 2024 are formally honored and celebrated.

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**Opening  
Address**

I would like to extend a warm welcome to everyone attending the 2024 Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH), held in Jeonju, Korea's leading city of traditional culture.

Intangible cultural heritage is not static but moves towards the future, possessing a remarkable power to unify generations from local communities to the global stage. The city of Jeonju has continuously strived to promote the value of intangible cultural heritage to the international community and to ensure its safeguarding and transmission. The Jeonju International Awards were established by the city of Jeonju to honor those who have made significant contributions to the safeguarding and revitalization of intangible cultural heritage.

Over the years, this international award has garnered significant attention, receiving a total of 249 applications from 83 countries. We sincerely thank everyone for their unwavering support.

Moving forward, the city of Jeonju will continue to provide full support through the Jeonju International Awards, ensuring that the efforts of individuals and organizations worldwide, who work tirelessly to safeguard, protect, and revitalize intangible cultural heritage, shine even brighter.

Finally, I would like to extend my heartfelt congratulations to this year's award recipients: the Indigenous Association of the Pira-Paraná River from Colombia, Dr. Roya Taghiyeva from Azerbaijan, and the Southern Mandé Koble Foundation from Côte d'Ivoire.

Jeonju City Mayor  
**Woo Beomki**

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**Welcoming  
Address**

Welcome to everyone.

I am Nam Kwan-woo, the Chairman of Jeonju City Council. It is with great significance that we host the '2024 Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH)' ceremony in a city that is continuously transforming into a global city based on its thousand-year history and cultural assets. I extend my heartfelt welcome to all who have come to visit Jeonju.

Jeonju, a city with a long history and exceptional cultural heritage, has played a significant role in safeguarding and passing on humanity's invaluable intangible cultural heritage. As we moved from prehistory into historical eras, human civilization has progressed through records and transmissions. Intangible cultural heritage enriches our identity and cultural diversity. However, unlike tangible cultural heritage, which can be recorded and preserved in material form, intangible cultural heritage poses challenges in its safeguarding due to its immaterial nature, despite its immense value.

We must continually maintain our attention and efforts to ensure that these legacies are passed on to future generations, transcending time and space. Today's JIAPICH is an occasion where diverse cultures from around the world gather to share their experiences and reaffirm the importance of intangible cultural heritage. I hope it will be a moment that enhances the value of intangible cultural heritage.

Let us remember that all intangible cultural heritage, including communal knowledge, skills, and arts that have been passed down through history, is a global asset that requires the collective effort of various generations to preserve and protect. I look forward to continued global efforts in the protection and revitalization of intangible cultural heritage, with Jeonju at the heart of these efforts.

Thank you.

Jeonju City Council Chair  
**Nam Kwan-woo**

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**Congratulatory  
Address**

Greetings, I am Yoon Soon-ho, Director of the Intangible Cultural Heritage Division at the National Heritage Administration.

As autumn deepens, I would like to extend my heartfelt congratulations on the hosting of the Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH) in Jeonju, a city where intangible cultural heritage is alive and thriving. I also offer my sincere congratulations to this year's award recipients: the Indigenous Association of the Pira-Paraná River from Colombia, Dr. Roya Taghiyeva from Azerbaijan, and all members of the Southern Mandé Koble Foundation from Côte d'Ivoire.

Intangible cultural heritage embodies the soul and wisdom of our people and serves as the source of our cultural identity. Recognizing the importance of this heritage and striving to transmit it in its entirety to future generations is a profound responsibility and duty for those of us living in the present.

The successful hosting of the JIAPICH, which honors those working to safeguard and transmit intangible cultural heritage not only in Jeonju and Korea but around the world, is the result of Jeonju City's dedicated efforts to recognize and safeguard the importance of intangible cultural heritage, as well as the collective interest and support from everyone involved. As you have done so far, I hope that we will continue to join forces to play a leading role in the sustainable development and safeguarding of intangible cultural heritage.

Finally, it is thanks to the active efforts of individuals across the globe, who have worked tirelessly to safeguard countless intangible cultural heritages amid the changes brought by industrialization and urbanization, that we can enjoy and pass on the value and significance of this heritage to future generations. Once again, I congratulate the award recipients, and the National Heritage Administration will continue to work diligently to ensure that our heritage, illuminated by your invaluable efforts, shines even brighter through its transmission and development.

Thank you.

Director, Intangible Cultural Heritage Division  
National Heritage Administration  
**Yoon Soon-ho**

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**Congratulatory  
Address**

Greetings, I am Kim Ji-seong, Secretary-General of the UNESCO Asia-Pacific Centre for Intangible Cultural Heritage.

First and foremost, I would like to extend my heartfelt congratulations to the recipients of the 2024 Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH). It is a great pleasure to join you this September, filled with the refreshing spirit of autumn, for the sixth edition of the JIAPICH ceremony.

I would like to express my gratitude to Mayor Woo Beom-ki of Jeonju City for organizing this meaningful event, and to Chairman Nam Kwan-woo of the Jeonju City Council for providing the necessary budgetary support.

Raising awareness about the value and importance of intangible cultural heritage and honoring the contributions of its bearers is as crucial as the safeguarding and transmission of intangible cultural heritage itself. Jeonju is a city where tradition and modernity harmoniously coexist, and where creativity thrives on a rich foundation of both tangible and intangible cultural heritage. This is precisely why the JIAPICH ceremony, held annually in this city of prestige, should be sustained and expanded in the future.

Since its establishment in 2011, the UNESCO Asia-Pacific Centre for Intangible Cultural Heritage has been at the forefront of enhancing information sharing and networking across the Asia-Pacific region. One of our initiatives includes supporting the project to promote craft tourism in Kyrgyzstan. This makes today's celebratory performance of the Kyrgyz intangible heritage "Ai-Pery" particularly meaningful.

Tangible and intangible cultural heritage connects individuals, societies, and nations. It plays a crucial role in forming community identities and sustaining cultural diversity. Ensuring that this precious heritage endures across generations and borders is one of the most vital responsibilities and missions of our time. I promise that the UNESCO Asia-Pacific Centre for Intangible Cultural Heritage will remain at the forefront of these efforts.

Once again, I extend my congratulations to the 2024 JIAPICH Finalists. I hope today's ceremony provides a valuable opportunity to reflect on the significance and value of intangible cultural heritage.

Wishing you all happiness and health always. Thank you.

Director-General  
UNESCO Asia-Pacific Centre for Intangible Cultural Heritage  
**Kim Ji-seong**

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**Congratulatory  
Address**

Dear Mayor, Woo Beom Ki, Jeonju City; Director General, Yun Soonho, Korean Heritage Service, ICH Division; ICHCAP DG, Kim Jisung; Jeollabukdo ICH Association, Chairman, Wang Giseok; H.E. Ambassador Carlos Soto Peñafiel, Mexican Ambassador to the Republic of Korea; Mr. Emin Teymurov, Cultural Attaché of the Embassy of Azerbaijan, Professor Hahm Hanhee, Distinguished scholar and Founding Director of CICS; and dear colleagues and friends.

May I say how proud I am to be associated with Korea and its leadership for 25 years in the positioning of Korea as a world leader in the Safeguarding of Intangible Heritage. Reflecting on my journey so far, I would like to emphasize three critical aspects.

First of all, Korea has made seminal contribution to the development of the UNESCO 2003 Convention on Safeguarding Intangible Heritage and its implementation through the development of the discourse of Intangible Heritage and appropriate Capacity Building of the State Parties of both Global South and North.

Secondly, Korea has established critical infrastructure and institutions that benefit not only Korea but also its partners.

Thirdly, Korea's resourcing of cultural programming is unparcelled in the world. This soft power investment bodes well for the promotion of culture as a pillar of Sustainable Development Goals and the promotion of a culture of peace much needed in the contemporary times.

Korea was a key member of the one hundred-fifty States that unanimously adopted an ambitious Declaration for Culture at the end of a three-day conference convened by UNESCO in Mexico known as MONDIACULT 2022. The text affirms culture as a "global public good". It reflects countries' agreement on a common roadmap to strengthen public policies in this field. I wish Korea all the best to continue its cultural leadership as we move towards MONDIACULT 2025 in Barcelona.

Once again, my heartfelt congratulations to the City of Jeonju and its Mayor Woo Beom Ki for sustained support for the JIAPICH Awards. They have become a significant part of the international cultural map putting Jeonju on the world stage.

With best wishes,

UNESCO Chair on Inclusive Museums & Sustainable Heritage  
Development, AnantU, India  
**Amareswar Galla**

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**Congratulatory  
Address**

I sincerely congratulate you on the occasion of the 6th Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH). Jeonju is a city that holds the largest number of intangible cultural heritage assets in Korea. The many holders who have quietly inherited the ways of life and spirit of our ancestors are a precious asset and pride of Jeonju, a city that leads in traditional culture. Hosting the JIAPICH ceremony in such a culturally rich environment, where we recognize and encourage those who perform exemplary activities for the transmission of intangible cultural heritage worldwide, is indeed a significant event. What is certain is that the city of Jeonju is at the forefront of the transmission, safeguarding, and promotion of global intangible cultural heritage.

Intangible cultural heritage is a source of cultural diversity, passed from person to person and reinterpreted across generations. As a living heritage, intangible cultural heritage is also a deep source of empathy that unites our society, centered around local communities. This living heritage is closely tied to the identity of communities and contributes significantly to enhancing the image of the region. I hope that the 6th JIAPICH will serve as an opportunity for even more people to recognize the importance of intangible cultural heritage.

This year, 45 teams from 33 countries applied, and after two rounds of rigorous and fair evaluations, the award recipients were selected: the Indigenous Association of the Pirá-Paraná River in Colombia, Dr. Roya Taghiyeva of Azerbaijan, and the Southern Mandé Koblè Foundation of Côte d'Ivoire. I extend my heartfelt congratulations to the Finalists.

I hope that through the JIAPICH, exemplary activities for the safeguarding, transmission, and revitalization of intangible cultural heritage, as well as efforts toward sustainable development goals, will be widely recognized. I also wish for Jeonju, a local city, to be acknowledged for its leading role in fostering global harmony, advancing human culture, and safeguarding intangible cultural heritage. I look forward to seeing Jeonju rise as a central city of intangible cultural heritage in the future.

Jeollabuk-do Intangible Cultural Heritage Association, Chairman,  
**Wang Gisuk**

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**2024  
JIAPICH  
Jury Panel  
Evaluation  
Address**

My name is Ghil'ad Zuckermann. I am language revivalist, professor of endangered tongues and expert of the relationship between language, culture, wellbeing and health. It is wonderful to be here in Jeonju for the first time.

This year I had the sheer pleasure and great honour of chairing the jury panel for the Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH).

I have been a member of the jury panel for several years and can tell you that it is a fascinating and multifaceted task to assess dozens of exquisite applications every year.

There were outstanding applications this year too and I am happy to announce the three winners - after a plethora of discussions, deliberations and debates.

I have been professor at universities on FOUR continents and am therefore pleased to report that our three winners this year also come from FOUR different continents:

Firstly, from SOUTH AMERICA: Association of Captains and Traditional Indigenous Authorities of the Pirá-Paraná River, Columbia.

ACAIPÍ's activities are represented by the "Jaguar Shamans of the Yurupari" as the NGO from Colombia focuses on documenting traditional knowledge & establishing an educational framework aimed at transmitting Intangible Cultural Heritage (ICH) for future generations. They prioritize creating their own learning models for the succession of ICH and endeavor in environmental education aimed at safeguarding sacred sites. They strive for the practical application of traditional knowledge, emphasizing the connection to younger generations.

Secondly, from Eastern EUROPE and West ASIA: Dr. Roya Taghiyeva, from Azerbaijan.

I call Roya, jocularly, CARPET DIEM as throughout her life she has become an accomplished carpet specialist from Azerbaijan. She has conducted activities that aim to safeguard and transmit Azerbaijani carpet weaving culture. She has led the way for the carpet community of Azerbaijan and has played a pivotal role in promoting Azerbaijani carpet weaving culture worldwide. Additionally, she operates a carpet museum, organizes various exhibitions, and introduces ICH to diverse generations, making significant contributions to Azerbaijan's ICH.

Thirdly, from AFRICA: the Foundation Koble des Mandé Sud, Côte d'Ivoire.

Since its beginning, this foundation has organized workshops, meetings, conferences and contests to collect as many facts and stories about the Mandé Sud, more precisely the Dan people of Côte d'Ivoire. They promote local parades and traditional dances to sustain their cultural legacy. Through these performances, they foster exchanges with various ethnic groups within Côte d'Ivoire and aim to restore traditions lost due to turmoil.

Thank you so very much for hosting us here so generously. It is great to be with people who on the one hand look so different from each other and on the other hand are so similar to each other in their pacifism, appreciation of multiculturalism and deep understanding of how important intangible heritage is, particularly in this capitalist, war-stricken world.

Professor, Flinders University  
**Ghil'ad Zuckermann**



## Tribute

Master Lee Ui-sik, a recognized holder of the intangible cultural heritage of lacquerware, has crafted a special plaque for the Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH), embodying the spirit of craftsmanship. This plaque, made from red pine, is designed to withstand the test of time, ensuring its preservation across generations. The red pine is adorned with natural pigments derived from elements such as soil, stone, and lacquer trees, and further embellished with mother-of-pearl.

The creation of this plaque reflects the artist's deep dedication, as he searched for colors in unknown stones and natural materials and collected mud from reed leaves along the riverbanks after the rain. This plaque, born from the artistic soul of the master, is destined to shine as a radiant symbol of the value of intangible cultural heritage, spreading its light from Jeonju and South Korea to the world.



Master holder **Lee Ui-sik**  
A bearer of intangible cultural heritage in the art of lacquerware

### Biography:

- 1991: Served as the inaugural President of the Jeonbuk Special Self-Governing Province Traditional Crafts Association
- 1998: Designated as the Holder of Intangible Cultural Heritage No. 13 in Lacquerware
- 1999: Recognized as a "New Knowledge Worker" of the Republic of Korea / Awarded a Citation by the Governor of Jeonbuk Special Self-Governing Province
- 2006: Awarded the "Cultural Prize" as a Proud Jeonbuk Citizen by Jeonbuk Special Self-Governing Province
- 2009-2012: Adjunct Professor in Traditional Wood Lacquer Craft at the Korean Traditional Culture Training Institute
- 2013- Present: Adjunct Professor in the Department of Traditional Wood Lacquer Craft at the Korea National University of Cultural Heritage

### Awards:

- 1990: Received the Minister of Trade and Industry Award at the Korea Crafts Competition, among many other accolades

## 2024 Jeonju International Awards for Promoting Intangible Cultural Heritage



The One and Only  
International  
ICH Award

Sep.25.2024  
10:00 GMT+9

Jeonju Hanbyuk  
Cultural Center

Host  
Free of charge to Jeonju  
Organizer  
JIAPICH  
Korea National University of Cultural Heritage



## Introduction of the Awardees

# 1

### ACAIPÍ

(Association of Captains and Traditional Indigenous Authorities of the Pirá-Paraná In River), Colombia

The activities represented by the 'Yurupari Jaguar Shamans' focus on documenting traditional knowledge and establishing educational systems to connect with younger generations, thereby emphasizing the transmission and systematization of intangible cultural heritage for future generations. They are dedicated to creating self-learning models for the safeguarding of intangible cultural heritage and are engaged in environmental education to safeguard sacred sites, striving to apply traditional knowledge in practical ways.

The aim of ACAIPÍ is to protect and preserve the cultural identity, land rights, and natural resources of the Indigenous peoples of the Pira Paraná region, while actively promoting and safeguarding their intangible cultural heritage, including traditional knowledge, language, rituals, and worldview within Indigenous communities.



## Acceptance Speech

In 1996, the indigenous peoples of the Pirá Paraná River in the Colombian Amazon established the Association of Traditional Indigenous Captains and Authorities of the Pirá Paraná River (ACAIPÍ). ACAIPÍ serves as a representative and intercultural relationship entity for the Pirá Paraná River Indigenous Territory, which is in the process of transitioning to become a recognized Indigenous Territorial Entity of Colombia in the coming years.

The Pirá Paraná River Indigenous Territory encompasses 17 neighboring communities and malocas, with a population of approximately 2,222 inhabitants from the Barasano (Yebe hakt ríaa), Eduria (Iko hidoria), Makuna (idehidoria), Itano (Itada), and Tatuyo (Ibi ~reko pidopuda) indigenous peoples. We speak various languages belonging to the Eastern Tukano language family, and our highest decision-making body is the Indigenous Council.

Our indigenous government's priority has been the development of the Special Safeguarding Plan for the Hee Yaia Ketí Oka manifestation, Traditional Knowledge - Jaguares de Yuruparí - for Global Management, recognized by UNESCO as Intangible Cultural Heritage of Humanity in 2010. We have accumulated extensive experience in safeguarding traditional knowledge through strengthening the transmission of traditional knowledge embodied in the Jaguares de Yuruparí by training new knowledge bearers capable of preserving this vital traditional practice; managing and protecting sacred sites and cultural practices for territorial management; and fostering intercultural and cross-border alliances aimed at protecting and conserving one of the most important ecosystems on the planet: the Amazon.

For this reason, the Jeonju International Awards for Promoting Intangible Cultural Heritage (JIAPICH) represents a tremendous opportunity for us to highlight the strength of the ethnic and cultural diversity of the cultural, legal, and political measures we implement as an indigenous government to safeguard and preserve our traditional knowledge, which is recognized as intangible cultural heritage of humanity, ensuring our physical and cultural survival and the conservation of the Amazon biome.

Furthermore, we view our participation in JIAPICH as an invitation to intercultural dialogue, an exchange of experiences and learnings between cultures to promote the recognition of different ways of life that are complementary and interdependent, even if geographically dispersed. We believe that events like JIAPICH are crucial for recognizing the contribution of traditional knowledge as intangible cultural heritage of humanity in mitigating and adapting to the effects of climate change and other global socio-environmental threats, ensuring our survival and ways of life as indigenous peoples, and, in turn, the survival of the Amazon and humanity as a whole.

## Introduction of the Awardees

Dr. Roya Taghiyeva  
Azerbaijan

# 2

Dr. Roya Taghiyeva has actively worked to safeguard and transmit Azerbaijan's weaving culture, which is represented by its carpet traditions. Her efforts have highlighted the unique aspects of Azerbaijani weaving culture compared to those of other countries and have helped it gain recognition as a distinctive cultural heritage. At the same time, she has served as a bridge to promote Azerbaijani weaving culture globally. Through her management of a carpet museum and the organization of various exhibitions, she has introduced this intangible cultural heritage to multiple generations. Additionally, she has undertaken projects to teach weaving techniques to displaced persons affected by war, ensuring the continuity of this endangered intangible cultural heritage and fostering its safeguarding.



## Acceptance Speech

Dear colleagues, dear friends!

I am sincerely thankful to the Selection Committee for the honor of my becoming a finalist in JIAPICH 2024.

This news was a complete surprise and, at the same time, a great joy to me. I am happy that the present appreciation of my activities in the safeguarding, studying and promoting of traditional Azerbaijani carpet weaving allowed once again drawing the attention of international community to this intangible cultural heritage.

I began my scientific and public activities as a carpet expert back in 1967 at the Azerbaijan National Carpet Museum. This was the period when the Azerbaijani carpet as an original art form was just beginning to gain recognition in the global scientific world.

In 1983 and 1988, when I was the director of the museum, we were able to organize the two international symposiums on the Azerbaijani carpet held under the auspices of UNESCO. These symposiums, as well as subsequent scientific conferences, gave the Azerbaijani carpet an opportunity to establish itself as an integral part of the intangible cultural heritage of humanity. The recognition of the Azerbaijani carpet by the international community was completed in 2010 with inscribing the traditional carpet weaving of Azerbaijan onto the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

Nevertheless, after this milestone event we continued our work in the field of the safeguarding of Azerbaijani carpet weaving. In 2012, the Azerbaijani Carpet Makers Union, of which I am the chairman, was accredited as a non-governmental organization to provide advisory services to the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage.

Being not only a carpet expert, but also a museologist, I also encountered issues related to the development of museum work. After Azerbaijan had gained its political independence in 1991, the museum community of the country was faced with the need not only to expand its international contacts, but also to preserve its cultural heritage. I am happy that in 1992 the fate gave me the opportunity for many years to participate in this work as the chairman of the Azerbaijan National Committee of the International Council of Museums. Our committee paid great attention to the implementation of projects on the development of museum education and management, as well as the preservation of intangible cultural heritage in the country.

I hope that our current event, in which I participate as a finalist, will serve not only to extend knowledge about the Azerbaijani intangible cultural heritage, but also develop relations between JIPICH and the cultural community of Azerbaijan.

Once again, I express my sincere gratitude to all those who proposed me as a finalist for JIAPICH-2024, and I also want to congratulate the other finalists on this honorable award!

Roya Taghiyeva

## Introduction of the Awardees

3

### The Foundation Koble of Mandé Sud Côte d'Ivoire

The Foundation KOBLE of the Mandé Sud is an organization dedicated to the safeguarding and transmission of the intangible cultural heritage of the Dan people within Côte d'Ivoire. By promoting regional parades and safeguarding traditional dances, the Foundation KOBLE of the Mandé Sud seeks to enhance interactions with various ethnic groups in Côte d'Ivoire through these performances. These activities serve as a catalyst, ensuring that the intangible cultural heritage passed down through generations contributes to the harmonious development of contemporary daily relations. Additionally, the Foundation aims to recover and protect traditions that have been lost due to civil conflict.



## Acceptance Speech

Ladies and Gentlemen, in your capacity as such,

To be selected as one of the three international winners of the 2024 JIAPICH Prize, without previously having won a national award, is a source of great emotion and pride. It is evident in the voice and gestures you see when you observe me closely.

Such emotion must not blind me to the duty of recognition and gratitude that such an event, which unites us, imposes. On behalf of myself, the Foundation KOBLE des Mandé Sud, and my country, Côte d'Ivoire, which is particularly honored, I would like to thank you for the choice of our Foundation by your illustrious institution of JIAPICH. My warmest and most sincere thanks go to you.

At a time when our entire planet is living to the rhythm of political considerations of democracy and economic hegemony, your institution, JIAPICH, is giving intangible legacies a chance. Is this not what we refer to elsewhere as Folklore? Indeed, these are objects, facts, and events of a communal nature, inviolable, sacred, and untouchable, which communities are obliged to pass on from generation to generation.

As far as our modest Foundation is concerned, we are talking about all the ways of doing things, whether drawn from our recent past or our ancestors, to harmonize the day-to-day relations that are the source of the Peace that Côte d'Ivoire wants to champion.

President Félix HOUPOUET BOIGNY made it the country's first religion. His successors, including H.E. Alassane Ouattara, are continuing this struggle. To select the KOBLE Foundation of the Mandé Sud as the international winner of the JIAPICH Prize based on the conservation, promotion, and transmission of intangible heritages is an immense honor for our modest institution.

The Mandé Sud, including the DAN and their immemorial allies, observe this on a daily basis, through the particularities of their community relations and their artisanal, recreational, and religious practices. This is why we feel deeply honored and humbled to be the recipient of such a great prize. Like you, we pledge to pursue the project of promoting the preservation and exploitation of the values we derive from the lives of those who have left us.

Thank you again for your kind attention.



Past Finalists of the JIAPICH



2019  
Ahmed Skounti  
Morocco



2019  
Contact Base  
India



2019  
Heritage Foundation  
of Newfoundland and  
Labrador New Zealand



2020  
ASAMA  
Burkina Faso



2020  
Hieu Duc Vu  
Vietnam



2020  
NGO Impacto  
Mexico



2021  
Dil Kumar Barahi  
Nepal



2021  
El Felze  
Italia



2021  
Shirinbek  
Davlatmamadov  
Tadjikistan



2022  
Anka Raic  
Bosniaand  
Herzegovina



2022  
NM Cordillera  
Philippines



2022  
Serfenta  
Poland



2023  
Art for Refugees  
USA



2023  
Rural Development  
Fund  
Kazakhstan



2023  
Woodfordia Inc  
Australia



## Performance

### Master holder Wang Ki-seok

Master holder Wang Ki-seok, a bearer of the Intangible Cultural Heritage of “Sugungga”, was exposed to traditional Korean vocal music from an early age, influenced by the renowned singers, the late Wang Ki-chang and Wang Ki-chul. His early immersion in the art form naturally guided his growth in the field. After starting his career with the National Changgeuk Company as a trainee in 1980, he joined as the youngest principal member at the age of 21 in 1983. Under the tutelage of esteemed masters of his time, Wang Ki-seok honed his skills and developed his unique vocal style.

Over the years, Wang Ki-seok has performed as a lead actor in over 200 Changgeuk (Korean traditional theater) productions, leaving a significant impression with his commanding and impactful performances. From 2018 to 2023, he served as the 7th Director of Namwon National Gugak Center. Wang Ki-seok remains dedicated to ensuring that the precious intangible heritage of Pansori (Korean traditional narrative song) is preserved and transmitted to future generations. He continuously strives to deliver exceptional performances, reflecting his commitment to maintaining the art form’s vitality.



**NARRATION** At that time, Sim Cheong had been sold for three hundred sacks of rice to restore her father’s sight and was sacrificed to the sea at Indangsu. However, she was reborn as a human and became an empress. Sim, the Empress, arranged a banquet for the blind in the capital to see her father again, and it seems that Sim Bongsa (Sim’s father) also attended that banquet. The Empress gave an order: “If there is a blind man named Sim among the blind today, bring him to the palace.” As the officials asked for each blind man’s name, they came to Sim Bongsa.

“What is your name, sir?”

“Name? I’m starving to death! Just give me something to eat!”

“You need to tell us your name and residence to get food—rice, bread, alcohol, and even meat!”

They offered him all kinds of food.

“My name is Sim Hakgyu, the blind man.”

“Sim Hakgyu is here!” they shouted, and people rushed toward him.

**SONG** Sim Bongsa was stunned. “Oh no! I sold my daughter for money! This banquet, full of blind men, must have been set up to catch and kill me!”

**NARRATION** “Ah, when a person dies, they only die once. How can they die twice? Take my staff!”

Sim Bongsa was led to the Empress. “The blind man Sim is here,” they said.

The Empress commanded, “Find out the name, residence, and family status of this blind man.”

**SONG** Hearing the mention of family, Sim Bongsa’s distant eyes welled up with tears.

**MEDIUM TEMPO SONG** “Yes, I shall speak. Yes, I shall tell you.

I, a lowly blind man, come from Dohwa-dong in Hwangju. My name is Sim Hakgyu. In the Year of the Ox, in the first month, my wife passed away due to complications after childbirth. Left with my newborn daughter, I went from house to house, begging for milk to feed her. She barely grew up, and by the time she turned fifteen, her name was Cheong. She was a child of great filial piety, and when she could no longer bear to see me struggle, she met a monk who told her that if we offered three hundred sacks of rice to a temple, I would regain my sight.

Out of filial love, my daughter sold herself to merchants from Nanjing for the price of three hundred sacks of rice and was sacrificed to the sea at Indangsu. It has been three years since she died. I have not regained my sight, and having sold my own daughter, I deserve no less than death. End my life at once!”

**FAST TEMPO SONG** Look at the Empress’s reaction! As soon as she heard these words, she threw back the red curtains, ran barefoot toward him, and shouted, “Father!”

Sim Bongsa was startled. “Who is calling me father?”

“I have no son, no daughter! My only daughter drowned three years ago. What nonsense is this?”

“Father! Haven’t you opened your eyes yet? I, Cheong, who was lost in the waves of Indangsu, am alive and standing before you. Open your eyes and see me, father!”

Upon hearing this, Sim Bongsa was overcome with shock. “My daughter? Have I died and entered the afterlife? Am I dreaming? Could this be real? My daughter, who drowned and died, is standing here alive—how could this be?”

“If you are my daughter, let me see you!”

“Oh, how frustrating! I must have eyes to see my daughter. Where is she? Let me see her!”

He blinked, blinked, and blinked again—finally, his eyes opened wide.

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## Performance

### NGO Impacto Mexico

Impacto means “citizen association” and was established in the Chiapas region of Mexico in 2012. This organization was founded to reduce poverty and inequality in Mexico, and it helps local residents increase their income and build an economic foundation through cultural activities. It focuses on creating shared value by promoting income generation, innovation, civil society, and partnerships between the public and private sectors at various levels.

Impacto, a Mexican NGO, mainly focuses on empowering women artisans by enhancing their traditional weaving skills in the Chiapas region. The organization works to protect the traditional patterns of Mayan women as intellectual property and connects the products created with these patterns to consumers worldwide. By doing so, they are training professional weavers and leading efforts to connect intangible heritage with sustainable development, gender equality, and the welfare of local residents.

The founder of Impacto, the late Adriana Aguerrebere (1968-2020), was a devoted advocate for the rights of Mayan women in Chiapas. She safeguarded the traditional patterns of Mayan women as intellectual property and ran the “Impacto Textiles” project, which connected the handcrafted products of Mayan artisans to consumers globally. This project successfully provided sustainable income for Mayan women. Adriana not only contributed to the preservation of culture in the Chiapas region but also to economic freedom, and those who worked with her remember her as “a courageous leader for social justice.” Adriana passed away suddenly after receiving the news that Impacto had won the 2020 Jeonju World Intangible Cultural Heritage Award. A moment to honor her memory was held at the 2020 online award ceremony.



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## Performance

### Iksan Mokbal Song Korea

Iksan Mokbal Song is a traditional labor song passed down in the Iksan region. It was sung by farmers carrying loads on their backs, who would tap the legs of their A-frames, called “mokbal,” with a stick as they sang. The A-frame was an essential tool for farmers to transport goods. When they went to gather wood in the mountains or cut grass in the fields, they would leave home with an empty A-frame on their backs and return home at sunset with a heavy load. This song was sung by farmers or woodcutters as they carried their loads.

The Mokbal Song consists of six songs: Santaryeong (Mountain Song), Deungjim Norae (Backload Song), Jige Mokbal Norae (A-frame Song), Jakdaegi Taryeong (Stick Song), Dungdanggi Taryeong, and Sangsaryeong. The song’s rhythm and tune vary depending on whether the woodcutters were carrying heavy or light loads, or when they were heading out with empty A-frames. For instance, when cutting wood or grass, they sang Santaryeong in the slow Jinyangjo rhythm, and as they carried the wood back down, they sang Deungjim Norae in the slow Jungmori rhythm. When returning to the village with their load or feeling uplifted, they would sing Jige Mokbal Norae in the Eotmori rhythm, and Jakdaegi Taryeong, Dungdanggi Taryeong, and Sangsaryeong in the Gutgeori rhythm. These songs are representative of traditional labor songs from the Joseon period, in which rural ancestors used song to express the hardship and emotional struggles of their labor, finding joy by tapping the legs of their A-frames with sticks.

The Iksan Mokbal Song was the first item to be designated as an Intangible Cultural Heritage of Jeollabuk-do in 2012. As the use of the A-frame has declined in recent times, the transmission of this song has also become more difficult. However, it is still being preserved by people in the Hamra area of Iksan. Following the late master Park Gap-geun, the song is now being passed down by Choi Min, who continues this tradition with the villagers.



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## Performance

### Gyeol Dance Troupe Korea

Gyeol dance troupe was established in 2022 with the aim of preserving and continuing the traditions of Korean dance. Beyond maintaining tradition, the company actively explores new possibilities for Korean dance through original productions and fusion stages.

This upcoming performance, primarily featuring child and youth dancers, presents a valuable opportunity to witness how our traditional culture is being passed on to future generations.

The program will showcase two performances: the national intangible heritage dance "Taepyeongmu" and the original play "Clouds." Taepyeongmu is a dance originally performed to express wishes for national peace and prosperity, reconstructed in the early 1900s by the dancer Han Seong-jun from the Gyeonggi shamanic dance tradition.

The original play "Clouds" poetically captures the imagery of the moonlight and clouds in the night sky.



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## Performance

### Jeonju Kijeopnori Korea

Another name for Jeonju Kijeopnori is Gyeryongri Hapgood. It is now used as a representative name for Jeonju Kijeopnori because of its outstanding dragon play. It is a folk game that has been played for hundreds of years in Gyeryong-ri Via, Jeong-dong, Yongsan, and Haeundae villages (2-ga, Samcheon-dong, Jeonju-si, Jeonju-do) in the former Jeonju-si, Jeonbuk-do area. Around the middle of July, when the farming work of the year is completed, the upper and lower villages gather together at the invitation of a village to compete in strength and skill, wash away the fatigue of farming work, resolve accumulated faults and quarrels, and create a foundation for cooperation in the ongoing life.

As a comprehensive performance that combines majestic dragon (big) games, lively farm music, ethnic gestures (boritdae dance), and sounds (nongyo), it not only has artistic value, but also social value as a picture of an old village community that competes but ultimately lives together as one to face tomorrow. It is a beautiful and precious traditional culture in which culture becomes life and art becomes the foundation of life.

Jeonju Kijeopnori won a gold medal at the National Folklore Contest in 2005 and received the Presidential Award in 2016. In 2018, it was recognized as a provincially designated intangible cultural asset in recognition of the fact that the residents of Samcheon-dong, which remained a rural area in the middle of the city, have kept the tradition alive. Since then, Jeonju Kijeopnori Preservation Society has been carrying out traditional activities.





## Performance

### Ai-Peri

Kyrgyzstan  
Uzbekistan

Five Central Asian countries, centered in Kyrgyzstan, with common cultural roots, unite to showcase their traditional musical instruments and dances. This is a great way for migrants to identify with their intangible heritage and connect with people in the countries they have migrated to. The I-Ferry performance team hopes to create a space for interaction between migrants living in unfamiliar cultures and the people of their host countries by letting them know that they have a culture that they cherish and want to remember.

In addition to playing the dombra, a two-stringed instrument that is one of the most popular of Kazakhstan's 30 traditional musical instruments, the audience will hear traditional folk songs and enjoy three traditional dances, a shoulder dance, a horse dance, and a traditional dance that expresses the nomadic life of the nomadic peoples of Kyrgyzstan and Kazakhstan.

The organization aims to promote the rights and interests of Central Asian migrants, integrate them into society, and create a beautiful world in which they can live together by securing expertise and practicing systematic support for Central Asian migrants, and suggesting policy directions and alternatives such as mid- and long-term prospects and measures for Central Asian migrants so that they can be reflected and implemented in policy.



## Sponsor

### Lee Gang Ju

Lee Gang Ju is a renowned traditional Korean liquor from Jeonju, recognized as one of the three great liquors of the Joseon Dynasty. It is crafted by infusing traditional soju with local specialties such as pears, ginger, and turmeric. The distinctive taste and aroma of Igangju derive from these regional ingredients.

The modernization and commercialization of this liquor were driven by the efforts of the family of Cho Jeong Hyeong, a holder of intangible heritage who worked to bring this family tradition into the contemporary world. The transformation of the family's liquor into a representative fine liquor of Korea is a testament to their dedication.

Today, Lee Gang Ju continues to be developed through various innovations to establish its reputation on the global stage. Originally, Lee Gang Ju had an alcohol content of 25 degrees, but in response to Western preferences, a 19-degree version has been created. Additionally, for enthusiasts who prefer a higher alcohol content, a 38-degree variant has been developed. This underscores the continuous effort required for traditional liquors to maintain relevance and appeal in modern times. This principle extends beyond liquor to all traditional crafts. Jeonju's traditional liquor, Lee Gang Ju, will share an unforgettable moment as the Dinner Wine of the Year.

