

II. Intangible Cultural Heritage Inventory

1. National Inventory

Important Intangible Cultural Properties

1) Inventory information

Title of national inventory:

- Important Intangible Cultural Properties
- Folklore materials

2) Number of designated items

Important Intangible Cultural Properties:133 (as of Dec 2013)

3) Frequency of designation

Frequency of designation is not fixed.

4) Date of most recent update

Most Recent inscription:

5) Establishment of an expert advisory panel

According to the Cultural Heritage Protection Act Article 8, ICH committee and ICH expert Committee is established. The members of the two committees are as follows (as of Dec 2013).

List of ICH Committee (11 Members)

Name	Post	Expertise
*YIM, Dawn-hee	Professor, Dongguk University	Folklore
Kim, Young-wun	Professor, Hanyang University	Traditional music

KIM, Wun-mee	Director, Hanyang University	Traditional dance
PARK, Seong-sil	Director, Research Institute of Nansa Tradional Custumes Former Professor, Danguk University	Traditional crafts
PARK, Hyung-chul	Professor	Traditional crafts
LEE, Sam-gil	Principal, Shool of Eosan Jakbeob (Educational institute of buddhist ritual) Direcotor, Institute of Buddhist prayer, Bongsun Temple	Buddhist ritual
Lee, Young-hee	Former executive director, The Korean Traditional Music Association	Traditional music
JEON, Kyung-wook	Professor, Korea Univeristy	Traditional play, Ritual
CHOI, Seong-ja	Former editorialist, Hankook Ilbo (Korean Daily Report)	Media
CHOI, Eung-chun	Professor, Dongguk University	Traditional crafts
HAM, Hanhee	Professor, Chonbuk University	Folklore

* Chief of ICH Committee

List of ICH Expert Committee Members (22 members)

Name	Post	Expertise
KIM, Se-jong	Chief, Research Division, Dasan Research Institute	Ancestral ritual, Ritual
KIM, Yong-deok	Professor, Hanyang University	Buddhist ritual
KIM, Eung-gi	Professor, Dongguk University	Buddhist music

PARK, Sang-jin	Professor, Dongguk University	Traditional music
SEO, Young-dae	Professor, Inha University	Foklore
SON, Hye-won	Craft Expert	Traditonal crafts
SHIM, Seung-gu	Professor, Korea National Sport University	Traditional martial arts
Yeon, Je-young	Professor, Korea National Sport University	Buddhist ritual
LEE, Yu-ra	Professor, Jeonju University	Traditonal crafts (Paper)
LEE, Eun-ju	Professor, Andong University	Traditonal crafts (Costume)
LEE, Jong-sook	Instructor, Hanyang University	Traditional dance
LEE, Joo-hee	Professor, Joongang University	Traditional dance
YIM, Mee-sun	Professor, Chonbuk University	Traditional music
JANG, Kyung-hee	Professor, Hanseo University	Traditional crafts
JEONG, Bok-sang	Professor, Kyungil University	Traditional crafts (Wooden lacquer)
JEONG, Hyung-ho	Adjunct Professor, Joongang University	Triaidional play, Ritual
JOO, Kyung-mi	Intructor, Seoul National Univerisity	Traditional crafts
JOO, Young-ha	Professor, The Academy of Korean Studies	Cuisine
CHUN, Hye-sook	Professor, Andong University	Folk literature
CHOI, Heon	Professor, Busan University	Traditional music
HAN, Young-sook	Instructor, Hanyang University	Traditional music

HONG, Tae-han	Instructor, Joongang University	Shamanism, Ritual
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6) Responsible governmental organization (national/local governmental)

Cultural Heritage Administration of Korea

2. Designated heritage

National inventory is called to Important Cultural Heritage. There are also inventories by local states or cities.

1) Categories

They must fall under the following categories and have great historical, academic, and artistic significance while possessing salient local colour. Detailed standards are notified by the Administrator of the Cultural Heritage Administration considering transmission value, transmission ability, and transmission environment.

(1) Theatre: puppet shows and mask plays

(2) Music: Jeryeak (music for religious rituals), yeonryeak (music for banquets and parties), daechwita (military music), gagok (lieder), yeongchang (aria) of gasa (lyrics) or sijo (Korean verses), sanjo (instrumental solo), nongak (instrumental folk music), jangga (vulgar songs), minyo (folk songs), muak (court dance and music), beompae (Buddhist ritual hymnals)

(3) Dance: euisikmu (ritual dance), jeongjaemu (court dance), talchum (mask dance), and minsokmu (folk dance)

(4) Artistic Craftsmanship: ceramic crafts, brush and hat making, metalwork, bone and horn crafts, mother-of-pearl crafts, paper making and paper crafts, woodcrafts, architectural crafts, textiles, dyes, precious stone crafts, embroidery, apparel, musical instruments, grass and bamboo crafts, and shamanistic instruments

(5) Other rituals, plays, martial arts, and cuisine

(6) Techniques that are important elements for establishing the artistic accomplishments defined in sub-clauses (1) and (5) or the techniques for making or repairing the tools related therewith.

2) Criteria

To be listed to IICH, an element needs to belong one of the categories above. It should have historical, academic, artistic values. Detailed

standards for inscription is announced by the administrator of CHA in consideration of value, competency, and others.

Criteria for certifying holders and possessing organizations

(1) Holder: Any person who is capable of teaching, preserving and demonstrating the artistic accomplishments or skills of IICH.

(2) Holding organization: Any organization capable of teaching, preserving and demonstrating the artistic accomplishments or skills of IICH in their original form. However, a holding organization is designated only when it is important for an individual to demonstrate the necessary artistic accomplishments or skill of the IICH, or if there are many individuals who can be certified as holders.

(3) Honorary holder: Among holders of IICH, the one who normally has difficulties providing transmission education.

3) Designated heritage items:

133 (as of 2013)

4) Process of Designation

(1) Apply for designation: Applications are submitted by local organizations, and the administrator Cultural Heritage Administration can also use authority to apply items for designation as well. The artistic skill holders must be included in the application.

(2) Investigate for designation: Based on the data submitted by local organizations, a thorough examination is executed by experts in the selected sector.

(3) Examine for designation: After examination, the Cultural Heritage Committee makes the decision whether the item is valid for designation or not.

(4) Notice for designation: The Official Gazette announces notification of designation as an IICH for more than 30 days.

(5) Deliberate for designation: The Cultural Heritage Committee makes the decision after deliberation, whether the selected item is designated or cancelled.

(6) Announce the designation: The result is announced by the Official Gazette to the applicants and local organizations and holders.

Designation of Items as IICH and recommendation of holder
Possessors are recommended by city mayor or governor
Investigation
More than three experts of ICH Committee
Making investigation reports
Results of experts' investigation
Examnation of ICH Committee
Item to be designanated is examined
Notification of designated item and holder
The Official Gazette announces notification for designation for more than 3 0 days
Deliberation of ICH Committee
Evaluation of whether the selected item is designated or cancelled
Announcement of designation
The Official Gazette announces the result of designation

5) Cancellation of Designation

When a designated item has lost the value as a national cultural asset, or If there is any special reason the administrator of Cultural Heritage Administration can cancel the designation through the deliberation of the ICH committee.

6) Domains of IICH

Music

Korean traditional music, often called 'national music' was popularly enjoyed and handed down from generation to generation long before Western music was introduced to Korea. The culture of Korea was influenced by China in ancient

times, but Korean music developed in an independent way, clearly distinguished from the music of China and surrounding countries. The most distinguishing characteristic of Korean music is, unlike Western music's symmetrical structure, its distinctive structure of playing technique, 'put out, hoist, tie, and then loosen'. Such structure is not only found in music but is also commonly featured in the sectors of Korean arts such as dance, drama, storytelling, etc. Deep philosophical meaning is suggested from such forms of arts.

Jongmyo jeryeak (No.1): This is the royal music performed during religious ceremonies at ancestral shrines in the Joseon Dynasty. UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2001.

Pansori (No.5): Pansori is a long epic song. A singer tells, sings, and acts the epic story, such as Chunhyangjeon or Simcheongjeon, to the beat of drummer (gosu). UNESCO registered this one-man opera as the Intangible Cultural Heritage of Humanity in 2003.

Jinjusamcheonpo nongak (No.11-1): This is traditional folk art, well preserved in the form of nongak (peasants' music). It successfully displays artistic and historical features in its performances.

Pyeongtaek nongak (No.11-2): It started from a simple tradition of dure nongak, but evolved into a formal performance by adopting the professional dramatic skill of eminent artists. It is unique in that sogo (tabor) is not accompanied by percussion instruments.

Iri nongak (No.11-3): It has the characteristic of Honam region's nongak, very diverse in style with a well-developed melody on the beat. The technique of the dance performed on sogo is very notable.

Gangneung nongak (No.11-4): This is the most representative nongak of the Yeongdong region. It is composed of instruments such as farming tools, gong, janggu, sogo (tabor), beopgo, etc. Sogo and beopgo are clearly distinguished from one another.

Imsilpilbong nongak (No.11-5): A nongak developed in Imsil belonging to the Honam region's style. Gongs and drums are not frequently used, and it is unique to find the performance of hwadong, the instrument that originated in Gyeongnam Province.

Geomungo sanjo (No.16): Geomungo is a traditional Korean harp with six strings, also called 'hyeongeum'. Geomungo sanjo is magnificent solo-performed

music that boasts a masculine moderate beauty. It portrays the human sentiment of joy, anger, love, and pleasure.

Seonsori santaryeong (No.19): Santaryeong is a folk song mainly praising the beauty of nature. It is sung by a group of singers who are standing side by side with small drums in their hands. Its other name, seonsori, comes from the idea that all singers sing as they are standing.

Daegeum jeongak (No.20): Dignified music performed using a daegeum at banquets in the Royal Court, government offices or elegant social clubs. The complex melody and gentle sound generated by vibrating thick bamboo tubes are gems of Daeguem jeongak.

Gayageum sanjo and byeongchang (No.23): It is played with a gayageum(a 12-string zither) to the beat of a janggu (Korean double-headed drum). Gayageum byeongchang is to sing a short poem or aria from Pansori.

Seodo sori (No.29): A folklore and vulgar song, sung in the region of Seodo. The lifestyle and sentiments of the people of Seodo are well-expressed in its melodies.

Gagok (No.30): This is a classical lyric song improvised from fixed forms of original Korean poems. It is sung with the accompaniment of orchestral music. The currently inherited gagok consists of 41 songs(male 26, female 15) including Ujo and Gyemyeonjo.

Gasa (No.41): Gasa is traditional Korean vocal music and it presents songs with long stories. Gasa is primarily sung by a solo vocalist without any accompaniment, but sometimes is performed with instruments as well.

Daegeum sanjo (No.45): This is solo instrumental music played on a daegeum (a large cross flute), usually divided into 4~6 movements. Various melodies such as sinawi or namdomuak are performed gradually from slow to fast rhythm.

Piri jeongak and daechwita (No.46): Piri is a bamboo oboe and Piri jeongak is the varied solo performance of court music. This music performance displayed originality and was distinguished from the general music played at the Court. Daechwita is military music performed when the army parades or returns from war, the king visits the town, and the castle gate is opened or closed.

Namdo deulnoraе (No.51): A fast and delightful music with colorful folklore, inherited from Jindo of Jeollanam-do. It mainly consists of verses of agricultural affairs in rice fields and farms. Unlike other folklore, Jeollanam-do has a simple

and soft style, perhaps due to the characteristic of Jindo, where the soil is very fertile.

Gyeonggi minyo (No.57): There are numerous kinds (12) and diverse characteristics of the folk songs that represent Gyeonggi Province. Gyeonggi Minyo mostly expresses ordinary people's love and sympathy, using lyrical and scenic rhythms. It usually uses do deuri (6 slow beats) or sematch (3 slow beats).

Guryehyangje julpungnyu (No.83-1): Instrumental music inherited from Gurye, the region of Jeollanam-do. It is played with the instruments such as geomungo, gayageum, yanggeum, sepiri, daegeum, haegeum, danso, and janggu.

Irihyangje julpungnyu (No.83-2): Instrumental music inherited from Iri, the region of Jeollabuk-do. The content and formation of instruments are similar to Guryehyangje julpungnyu.

Goseong nongyo (No.84-1): It is the music inherited by peasants in Goseong. Agricultural affairs that began during the summer solstice are the main topics of the music. The crude and tough characteristic of Gyeongnam Province is evoked in the playing of this music.

Yecheon Tongmyeong nongyo (No.84-2): It is the music inherited by peasants in Tongmyeong of Gyeongnam Province. Melody and lyrics are performed in a pastoral and naive way, conveying the atmosphere of their homeland.

Jeju minyo (No.95): Jeju Island's Minyo is very unique in its melodies and accounts perhaps due to its geographical, historical, and social peculiarity. It is treated as very valuable folklore both academically and artistically.

Dance

Korean dance formed on the background of traditional rituals and folkways. It developed from the rise and fall of Buyeo and the confederation of Goguryeo. The dance, performed during rituals, played a significant role in the mutual harmonization between tribes in order to preserve regional stability. This also has been one of the important factors that developed Korean culture and arts. Korean people used to put more priority of integrity than strength, and such concepts have been revealed in dance as well. In dance performance, the mind's spirit was emphasized more than apparent technique. The beauty of empty space was emphasized, rather than splendid movements. Soft and curved lines were

emphasized rather than strong and straight lines, since natural beauty was regarded as the essential character.

Jinju geommu (No.12): A female geommu(sword dance) inherited from the region of Jinju. The original performance methods including forms, dance gestures, and ways of using swords, are well preserved, making it very valuable artistically.

Seungjeonmu (No.21): Four dancing girls are positioned to four directions (north, south, east, and west) with a drum set at the center. They sing as they play drums and dance along to the beat. The performance is splendid and delightful.

Seungmu (No.27): This is one of the most representative folk dances, and is danced in clerical garb. It is a superb dance, harmonized with delicate rhythmic expressions and complexity of dance gestures.

Cheoyongmu (No.39): Among court dances, this is the only dance performed with masks on. It is based on the tale of Cheoyong, who defeated evil spirits by dancing along to the song she composed in the period of the United Silla.

Hakyeonhwadae hapseolmu (No.40): This unique dance tells the story of two little girls, born as lotus flowers, expressing their gratitude with their dance and song after being deeply moved by the grace of the king.

Taepyeongmu (No.92): A dance performed to pray for a country's peace. Its movements are delicate and elegant. Various feet movements and unique dance gestures make it very valuable artistically.

Salpurichum (No.97): This is a dance for spiritual cleansing. A performer wears a white Korean female coat and holds a white scarf to express emotion more clearly while dancing to the melodies of the song.

Drama

Korean traditional drama basically consists of mask drama and puppet drama. Mask drama, often called talchum, was developed in the period of the Three Kingdoms and through the period of Goryeo and Joseon Dynasties. It was inherited by various regions for a long time, and developed unique regional characteristics. In typical form of drama, dance is the main performance, with musical accompaniment. Drama is divided into two parts: gamu, with song; and drama, with speech. Buddhist invocation, musical tune, and and dance for exorcism are basically used as accompaniment. Its contents are usually about

priests, aristocrats, and commoners. Byeoksa ritual and exorcism are performed to start the show. Offenses of depraved monks, contempt against aristocrats, and the joys and sorrows of commoners, as well as confrontation and conflict between men and women are portrayed throughout the drama.

Yangju byeolsandaenori (No.2): A mask drama inherited from Seoul and Gyeonggi Province. Witticism is expressed throughout the performance. It contains relatively common daily dialogues to capture the attention of the audience.

Tongyeong ogwangdae (No.6): This is a drama that expresses the most straightforward mockery and satire against aristocrats. The total performance consists of five main madang dramas.

Goseong ogwangdae (No.7): A highly entertaining mask dance performance developed in Goseong. It is similar to the story of other ogwangdae games, but there is no formal ritual performance held in the beginning or end of the game.

Bukcheong sajanoreum (No.15): This is an inherited mask drama in Bukcheong, in which players wear lion masks on New Year's Day. Unlike talchums of other regions, the bamboo flute is frequently used. Rather than expressing speeches and satires, the lion dance and exquisite skills are enjoyed in a pleasurable atmosphere. The performances are generally very strong and dexterous.

Bongsan talchum (No.17): A mask drama performed on Dano festival in Haeseo region. Unlike other mask dramas, there are many quotes and copies from Chinese poetry verses. Dance gestures are very active and the performing movements are splendid and joyful.

Dongnae yaryu (No.18): Yaryu (playing in the field) is a mask drama played by village people. Its name originated from commoners who played in a large field. It is performed on the night of the first month to forecast the year's harvest and wish for a fruitful year.

Gangnyeong talchum (No.34): This mask drama is performed annually during the Dano festival. It consists of seven main parts of dance performances, including lion dance, old priest dance, high official dance, old lady dance, etc.

Suyeong yaryu (No.43): Its contents consist of satire against aristocrats and commoners' life styles including particular issues, such as problems occurring between a wife and mistress. Unlike most other yaryus, it does not include a leper's dance, but a lion dance is performed instead.

Songpa sandaenori (No.49): A mask dance annually performed on New Year's Day, Dano festival, the Buddhist All Souls' Day, and harvest festival.

Pantomime, well-wishing remarks, and jocularities are mixed together in the performance.

Eunyul talchum (No.61): One of the Haeseo talchums performed mostly during the Dano festival or Buddhist All Souls' Day. Unlike other talchums, severe vulgar expressions are condoned and contempt for aristocrats, rather than priests, is especially emphasized.

Hahoe byeolsingut talnori (No.69): A mask drama inherited in Hahoe Village. Mockery of corrupted Buddhists and strong satire against aristocrats are its main contents. Unlike other mask dance performances, there is no ceremony in which the masks are burned at the end.

Gasan ogwangdae (No.73): A folk mask drama inherited from Gasan of Gyeongnam Province. Distinctive dance gestures, which are not seen in any other region, are performed. It is also unique to see five lepers dancing separately

Baltal (No.79): Masks are worn on feet in this drama, and it appears to be derived from the puppet dramas by Namsadang performers of Anseong. A skillful person lies down inside a tent and based on the movements of feet and hands displayed outside, song, dance, and speech are performed to the audience.

Jindo dasiraegi (No.81): A drama played all night in the house of mourning in the Jindo region. Pallbearers comfort the person who is mourning for the deceased a night before the coffin is to be carried out. This funeral bier game is very dramatic and performers are invited to pray for the dead rebirth in paradise.

Folk Games

Folk games enjoyed by our ancestors have more than just a literal meaning of 'not working but having fun'. Folk games feature the highly valuable synthetic art forms of music, literature, and religion. Folk game might look similar to dramas, but unlike dramas, they are not only to be shown to an audience. Traditional Folk games are especially meaningful because they were meant for all local inhabitants, to be the main subjects who produce fun and enjoyment together. Folk game are generally divided into three big categories: Folk games that commoners share for amusement and enjoyment after finishing hard labor to wish for great harvest, Folk games for celebrating important holidays such as

New Year's Day and the Dano festival, and lastly, Folks games in which teams match up against each other.

Namsadang nori (No.3): A traditional folk game performed mainly for commoners from the late period of Joseon Dynasty. Drama, song, and dance were performed in synthetic composition of six major arts such as playing instrument, spinning bowl, ground stunt, tightroping, mask dance, and puppet drama.

Ganggang sulrae (No.8): An eminent female game inherited from the south sea regions of Jeollanam-do. With a synthetic combination of folk song and amusement, it boasts a high level of artistic culture.

Andong chajeonori (No.24): A folk game performed before or after New Year's Day in Andong region. It is a battle game of males, displaying the unique warlike spirit of Andong region. Joyful and fun atmosphere is highly motivated.

Yeongsan soemeoridaegi (No.25): A traditional folk game performed to pray for a fruitful year in Yeongsan. Under the direction of a captain riding on the head of an ox, the game is won when the opponent's ox head falls to the ground.

Yeongsan juldarigi (No.26): An agricultural ceremonial game based on faith in dragons and snakes. During the ceremony, people forecast whether it will be a year of good or bad harvest, and pray for abundance. This folk game is especially meaningful because all villages participate.

Gwangju Chilseok gossaumnori (No.33): A male group game performed before or after New Year's Day, usually in the regions of Jeollanam-do. The game is won when the opponent's loop falls to the ground. When the game is tied, groups rematch at a tug of war on February 1.

Jultagi (No.58): This is a game in which a ropewalker displays various skills with speech and gestures on a tight rope. The fundamental movement of tightrope walking is to walk on the rope, then gradually walk backward, jump with one foot, sit and lie down, and often amuse the audience by pretending to fall down.

Jwasuyeong eobangnori (No.62): A game enjoyed generally by fishermen, inherited from Dongnae, Busan. Women also enjoy the festive and entertaining atmosphere.

Miryang baekjungnori (No.68): A game in which farm servants are granted a day off to have fun after busy and hard agricultural labor. Also known as 'homissitgi(washing off hoes)', this game is commonly found in the farmlands.

Gijisi juldarigi (No.75): One of agricultural rituals performed to prevent disaster and pray for a fruitful year. The cooperative minds and lifestyles of farmers are portrayed in playing a tug of war.

Rites

A rite is a religious ceremony executed in definite formality, in the dwellings of gods, Sacrifice to ancestors is commonly performed as well as religious prayers. Korea's ancient civil religion was based on shamanism. When advanced religions such as Buddhism and Confucianism were introduced, shamanism was harmonized with those two major religions and maintained its pulse in a complex form. The fundamental ritual conduct of shamanism was exorcism, but our ancestors turned such a serious religions rite into a joyful, harmonious, and entertaining ceremony. Since Confuciansim and Buddhism were accepted on the basis of the civil unconsciousness of shamanism, religion and shamanism existed together historically. Such religious phenomena contributed to the development of the Korean culture of religion, in national and civil rites and sacrifices.

Eunsan byeolsinje (No.9): A folk festival held to comfort the souls of Baekje soldiers and to pray for the prosperity and peace of the village. It boasts the largest scale in the country and synthetic rites: combining local and national customs.

Gangneung danoje (No.13): A historical village festival which mainly focuses on religious service offered for agricultural prosperity and village's peace. Various folk games and cultural events are performed centering Dano sacrifice and Gwanno mask drama, UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2005.

Gyeongsan Jain danoje (No.44): A sacrificial rite for local guardian deity with a long history of tradition. It accompanies peculiar mask parade, now represents significant local culture that includes superb artistic dance movement.

Yeongsanjae (No.50): As one of the rites for a soul's way to Providence in Buddhism, it has the symbolic meaning of reemerging from the Great Buddha's reflection. To praise the good deeds of Buddha and give sacrifice to souls, dances are performed on diverse instruments.

Jongmyojerye (No.56): Jongmyojerye, which expresses the spirit of 500 years of the Joseon Dynasty, in solemn ritual ceremony, represents the figure of national

rite performed by ancestors. UNESCO registered it as the Intangible Cultural Heritage of Humanity in 2001.

Yangju sonorigt (No.70): An exorcism rite performed on New Year's Day and before the coming of spring for the prosperity and fruitfulness of the family in the next year. The performance begins with the dialogue of the shaman and groom, tune and remarks, the dance of the groom, and finally ends with the movement of an ox. Commoners' refining of long lyrics makes it very literarily valuable.

Jeju Chilmeoridang yeongdeunggut (No.71): A shaman rite to pray to the god of the sea for woman divers to catch precious treasures. This rite reflects the regional tradition of Jejudo(island), including the distinctive figure of woman divers and folk life.

Jindo ssitgimgut (No.72): A rite inherited from the region of Jindo preserving the originality of Korean shamanism.

Donghaean byeolsingut (No.82-1): A village exorcism performed to pray for a big haul in the regions near the East Sea. Festive, recreational and artistic functions are displayed, as well as the religious function.

Seohaean baeyeonsingut and daedonggut (No.82-2): A unique form of village exorcism inherited in the regions near the West Sea. It reflects the characteristics of fishing cultures.

Wido ttibaetnori (No.82-3): A unique rite for a big haul off Wido(island), which is famous for being a large fishery of the yellow corvina. Male agricultural music performance, female song and dance, and sailing as well as its magnificent scales, catch people attention.

Namhaean byeolsingut (No.82-4): This rite has unique musical characteristics and ritual structures. Festive and artistic functions and the figure of local folks' faith are well preserved in this original community game.

Seokjeondaeje (No.85): An official rite performed in a Confucian shrine. It was served twice a year: February and August.

Hwanghaedo Pyeongsan sonoreumgut (No.90): Although it is a game performed by professional shamans, the strong characteristic of Buddhism is also portrayed. Folk people gathered to pray together for prosperity.

Gyeonggido dodanggut (No.98): It is a village exorcism, which may be considered a community faith practiced in the Gyeonggi area. Do-dang exorcism has been performed by hereditary shamans including sorcerer and sorceress,

with a focus on songs and dances, and has especially contributed to the development of music and dance.

Seoul saenamgut (No.104): A traditional exorcism rite performed exclusively for the noble class and aristocrats in the Seoul region. Religious features of shamanism are mixed with Buddhism and Confucianism. It includes court elements such as splendid ornaments, elegant dance gestures, and delicate ritual instruments.

Sajikdaeje (No.111): Sajik symbolizes the sovereignty of the nation and national rites were offered to the god of land and grain. When the nation was newly established, it was proper to give sacrifice to ancestors first, praying for abundance for people to live in peace.

Martial Art

It is known that there were numerous original Korean martial arts historically, but unfortunately, most of them were forgotten or not preserved. However, archery, Korean wrestling, and Taekkyeon have been impressively transmitted from generation to generation up to the present. Taekkyeon is the only martial art designated as an IICH.

Taekkyeon (No.76): A folk traditional martial art handed down from the ancient era of the Three Kingdoms. The actions of hands and feet are interacted with the muscles of the body to generate smooth movements to dominate an opponent and defend oneself. Taekkyeon also boasts artistic features, such as choreographed movements to music.

Handicrafts

Our ancestors self-manufactured and used most of the necessary tools for daily life. They made vessels with clays, wove textures with glue and bark to make clothes, and lived in houses they built of wood. When metal cultures of bronze and iron arrived, they started to produce accessories and weapons as well as practical tools.

The culture of crafts rapidly developed, especially in the periods of ancient states, when sovereignty needed to be consolidated. Buddhist culture introduced in this period also gave a great influence to the development of handicrafts. In this period, the foundation for various traditional crafts was provided in the fields of

ornaments, such as golden crowns and earrings, which symbolized the authority of the royal family, and materials for Buddhist rites, such as altar fittings, temple bells, and moreover, architectural techniques in building temples and folk houses. Since the development of handicrafts was very necessary in the national system, the governments established organizations to be in charge of production and management of crafts firsthand. Numerous artisans were also trained by this system.

(1) Ceramic Crafts

Ceramic crafts involve the technique of making porcelain, china, and tile out of fired clay in a kiln. Sagijang, onggijang, and jewajang are designated as Important Intangible Cultural Heritage.

Earthenware is made by firing clay with viscosity at a temperature of 600 to 800 degrees centigrade, or sometimes even 1,000 degrees centigrade. The oldest earthenware included those that were just dried under the sun without firing. This type of earthenware was only made for a certain period of time in a few regions. In early periods, filtering clays were not made, and earthenware was made by firing in the low 600 degrees without the use of a kiln.

As man's ingenuity increased, not only was the way of kneading clay improved, but kilns also began to be built that could withstand the heat needed for firing. This heat ranged from 1,100 to 1,200 degrees centigrade. Gradually, the foundation to change from earthenware into china and porcelain was prepared.

Jewajang (No.91): Artisans created tiles to cover the top of traditional buildings to prevent inundation. These tiles also served the ornamental function of increasing a building scenic beauty.

Onggijang (No.96): Onggijang created pottery with a dark brown glaze to store food and for fermentation. The sentiment of Korean people with forms of beauty and roughness is conveyed through these works.

Sagijang (No.105): Artisan who created porcelain in Joseon Dynasty period. Korean culture of china and porcelain was developed as artisan filled sentiment of commoners and fragrance of elegant scholars into the works.

Beonwajang (No.121): A tiling craftsman is an artisan who skilfully wraps the roof with tiles. The tiling technology was greatly developed in the Three-Dynasty

period, especially by 'tiling masters' who also went over to Japan and spread the technology there.

(2) Metal Crafts

The beauty of metal crafts is expressed in materials such as gold, silver, bronze, and steel. Metal-craft is a technique to create and ornament utensils by the methods of casting or forging with various metals. The measurement of technique depends on the handicraft skill and artistic ability of the artisan who dexterously handles the metals.

The metal processing technique is divided into three sectors: First, forging to make the form, by hammering heated steel. Second, casting to make a form by filling the melted rusty water into the gadget. Third, ornamenting to finish the decorations on the surface of the formed metal utensil. Various metal crafts produced by these procedures result in unique molded beauty depending on the characteristics of the materials and methods of manufacturing.

There are various metal-craft products, from ritual supplies that represent historical royal ornaments, to practical tools used by commoners.

Eight significant metal crafts are currently designated as Important Intangible Cultural Heritage.

Jogakjang (No.35): The skill of jogakjang in ornamenting various decorations on the surface of metal utensils is one of the most representative techniques in Korean metal crafts.

Jangdojang (No.60): Jangdo is a small knife carried in the pocket for protection or ornamentation in daily life. An artisan who makes it is called Jangdojang.

Duseokjang (No.64): Artisans manufacture metal ornaments, such as hinges that are attached to wooden furniture to strengthen coherent parts, and locks or loops for opening and locking doors.

Baekdong yeonjukjang (No.65): An artisan carved decorations on yeonjuk, a tobacco pipe tip, and pot, which contain tobacco leaves. Nickel and paulownia leaves are used as materials.

Yugijang (No.77): A lump of brass made by melted rusty water is hit numerous times by workers' hammers. Ultimately, a beautiful vessel is created by Yugijang (an artisan who makes vessels out of brass).

Ipsajang (No.78): The Ipsa technique was greatly developed in the Goryeo Dynasty period. It is a method of ornamentation in which carvings in the cracks of metal surface are made, and gold or silver lines are added.

Geumsok hwaljajang (No.101): Metal printing technique originated in the Goryeo Dynasty period for the first time in the world. This traditional craft skill clearly shows Korean people's excellence in science.

Jucheoljang (No.112): The skill of the artisan, Jucheoljang, to make various utensils by melting steel, is very important in the casting technique of Korean metal crafts.

(3) Wood crafts

Wood crafts include techniques for building structures, manufacturing various utensils by cutting and sharpening woods, searing the surface of utensils, and ornamenting with shells, ox horn or varnishing with lacquer. From ancient times, wood was used for building houses and making practical tools, instruments, and various utensils. Due to such life conditions, the skill of handling wood also developed significantly. Wood crafts were founded in Korea's natural environment and reserved an important part of traditional culture even to the present day.

Daemokjang is an artisan who makes the essential part of architecture by erecting pillars and putting rafters.

Somokjang manufactures supplementary materials such as equipment or furniture. Artisans used bamboo to manufacture Korean male traditional hats and soldered the surface of bamboo to decorate or create bows and arrows.

Shell and ox horn are often used to decorate various forms on the surface of utensils made of wood. Bamboo and sinew are used to manufacture bows and arrows. The Paulownia tree was carved to make instruments that create sound. After shaping by these methods, products are ultimately finished with the addition of varnishing with lacquer. This traditional woodcraft method is a very important technique in manufacturing furniture or instruments.

Numerous items are currently designated as Important Intangible Cultural Heritage.

Gannil (Ipja) (No.4): Artisans complete gat by painting on the whole section and soldering by silk thread or bamboo slices.

Gannil (Yangtae) (No.4): Yangtae is the section of gat (traditional Korean hat for males) that blocks the sun. It is made by weaving cloven bamboo, which is thinner than noodles.

Najeonjang (No.10): Najeon is a traditional handicraft technique to ornament the product surface by putting small slices of shells in various forms or attaching thinly cut silsangsa.

Nakjukjang (No.31): Artisans carve paintings or letters ornamentally by soldering on the surface of various utensils made of bamboo.

Akgijang (No.42): Artisans manufacture traditional instruments. The technique includes making string instruments and putting drum skin on a drum.

Gungsijang (No.47): Artisans make bows and arrows. Gungjang makes bows and sijang makes arrows.

Dancheongjang (No.48): A sublime artisan paints various forms to display the dignity and sacredness of wooden building.

Chaesangjang (No.53): Bamboo is thinly cloven, dyed by various colors, and then woven in geometrical patterns. This traditional handicraft has a splendid color structure and requires elaborate manufacturing skill.

Somokjang (No.55): Artisans manufacture wooden furniture and products that can be used practically in daily life. Simple structure and natural beauty are characteristics of these wood crafts.

Daemokjang (No.74): An artisan was made responsible for the whole procedure of architecture in design, construction, and supervision. Master carpenters were positioned to assist Daemokjang.

Badijang (No.88): Artisans manufacture badi, a weaving tool necessary to weave traditional textiles such as cotton, hemp, ramie, and silk.

Jeontongjang (No.93): Artisans manufacture barrels for arrows. Bamboo is mostly used, as well as the Paulownia tree, paper, and fish skin.

Sobanjang (No.99): Artisans manufacture dining tables, displaying the attributes of Korean people's eating culture. The figure and style of soban differed according to location.

Wanchojang (No.103): Artisans make utensils from rushes (plants grown in wetlands). Since it is easy to dye and adjust the thickness, rushes make very good materials to be used in making utensils without specific tools.

Gakjang (No.106): Artisans carve letters on wooden plates. 'Mugujeonggwang Daedaranigyeong' from the Silla Dynasty period is known as the oldest wooden plate.

Mokjogakjang (No.108): Artisans manufacture various handicrafts with wood. Beautiful and strong trees, such as the Paulownia tree, pine, fir, ginkgo, zelkova, and locust tree are mostly used as materials.

Hwagakjang (No.109): Hwagak is a transparent plate made by thinly grinded ox horn with various colors added. It was used by the royal family in the Joseon Dynasty.

Yundojang (No.110): Artisans manufacture compasses used in finding one's bearings, geomancy, or astronomy.

Chiljang (No.113): Some artisans hold the skill of raising the gloss and transparency of lacquer and refining by removing dirt.

Yeomjang (No.114): Artisans make bamboo streaks. Manufacturing bamboo streaks takes over 10,000 hand movements, and a long time to be finished.

Bulhwajang (No.118): Buddhist paintings, like Buddhist towers and statues, are worshiped by Buddhists. The types of the paintings may be classified into hanging painting, perpendicular painting, wall painting, etc. In particular, hanging paintings are sometimes enshrined as a major object of Buddhist worship during relevant religious ceremonies.

(4) Fiber Crafts

Fiber crafts use various textiles and threads to manufacture suits, garments, ornaments and accessories. Since clothing has always been a fundamental necessity in human life, fiber craft took a major role in the making of clothes, historically. In modern days, mechanical skill has developed significantly, and the traditional handicraft of manufacturing textiles is gradually vanishing.

In fiber crafts, traditional skills of weaving, dyeing, sewing, knotting and embroidery are all performed. Jikjo is frequently used, which means to weave textiles by drawing out threads from ramie plant, cotton plant, hemp grass or cocoon. Various fiber crafts are designated as Important Intangible Cultural Heritage.

Hansan mosijjagi (No.14): Korea's representative textiles for summer, which were woven horizontally by hanging threads and cloven ramie on a loom. These ramie plants are produced in the Hansan region.

Maedeupjang (No.22): Artisans make ornaments or toys by knotting thick and thin braids in various forms. Those braids are made by twisting, attaching, and dyeing cotton threads.

Najuui saetgolnai (No.28): This represents the technique of knitting cotton, and originated in the Naju region. Traditional textiles were woven of threads drawn out from a cotton plant, which symbolized the people of Korea.

Gokseongui dolsilnai (No.32): This represents the work of knitting hemp cloth, and originated in the Gokseong region. Hemp plants of Gokseong are famous for their thin and fine quality.

Jasujang (No.80): Jasu is a shaping activity to display embroidered designs on fabric by weaving various colors of threads into a needle. The contents include, from small practical items to religious and artistic works.

Myeongjujagi (No.87): Myeongju (silk) is texture without any pattern. It is knitted from silk threads that are unraveled from a cocoon. Cocoons are put in boiling water, pulled up by brass chopsticks, and ultimately used to make silk threads.

Chimseonjang (No.89): Artisans cut out textures and make clothing by sewing. In the Joseon Dynasty period, chimseonjangs were positioned in the Royal Court to make clothes for the king and queen.

Nubijang (No.107): Nubi is a sewing skill to put cottonwool or fur in-between the right and left side of a texture to strengthen and keep clothing warm. It shows the wisdom of women in old times, who bore long and cold winters sagaciously.

Yeomsaekjang (No.115): Artisans dye textures with natural ingredients. Indigo leaves and lime powders are mixed, then put into a jar, left for about a month, then finally used to make dyestuffs.

Geumbakjang (No.119): A gold foil master is a master craftsman who can use thin gold foils to print various patterns on textile fabrics. The gold foiling technology utilizes such appreciative eyes as can select and arrange patterns according to the formation of costumes.

(5) Fur and Leather Crafts

Fur and leather craftwork include skills using leather or the fur of animals. Various crafts are currently designated as Important Intangible Cultural Heritage.

Gannil (Chongmoja) (No.4): Chongmoja is manufactured by knitting moja, the upper part of gat with malchong (horsehair).

Tanggeonjang (No.67): Artisans manufacture tanggeon, which is worn on manggeon to support gat. It is also manufactured with horsehair and is usually worn indoors.

Manggeonjang (No.66): Artisans make manggeon with horsehair. Manggeon is a headband worn about the forehead to prevent hairs from falling after tying a topknot.

Hwahyejang (No.116): Artisans manufacture traditional shoes, including 'hwa', shoes with a neck and 'hye', shoes without a neck, during the Joseon Dynasty period.

(6) Paper Crafts

Paper craftwork includes skills to manufacture paper by traditional methods and to ornament or make various utensils using those papers. Currently, the picture mounting master, who produces hanging scrolls and folding screens through affixing paper and silk onto letters and pictures, and the Korean paper master, who produces Korean paper, are designated as important intangible cultural assets

Baechoopjang (No.102): Artisans make wall scrolls and folding screens by attaching paper and silk on letters or paintings with traditional skill. These beautiful utensils were used practically and were easily preserved.

Hanjijang (No.117): A Korean paper master is a craftsman who produces traditional Korean paper. The craftsman manufactures the Korean paper through using paper mulberry and hibiscus as the main materials and applying their highly developed technology and long experience.

(7) Stone Crafts

Stone craftwork includes skills to manufacture crafts from various kinds of stone, including jade. Jade is the most representative jewelry developed in Oriental cultures, with gold and silver. It was used as a material for various ornaments and handicrafts.

Okjang (No.100): Artisans make various craftworks with jade. Jade was the finest jewel, only to be used for the king and queen.

Seokjang (No.120): Master craftsmen who produce such stoneware as Buddhist statue, stone pagoda and stone bridge standing on the premises of old temples and palaces are called stone work masters. They use such handiwork tools as hammer and chisel to inspire life into stones, creating and developing a high standard of stone work cultures.

Cuisine

Clothing, food, and dwellings are regarded as fundamental elements of living. The most important one among these three is food.

The cultural dispositions of Korea's dietary life differed according to the four seasons and regional conditions, such as mountain and plain, riversided and islands, etc. Food culture could also differ according to the temperature difference of north and south, wealth and poverty, and social position. It developed and declined depending on social changes.

Cuisine for the Royal Court in the Joseon Dynasty period and provincial wine that was uniquely brewed with natural ingredients and local specialties were designated as IICH.

Joseonwangjo gungjungeumsik (No.38): A traditional cuisine table prepared for the royal family in the Joseon Dynasty. The main dishes included healthy royal meals as well as porridge, noodles, and dumplings.

Munbaeju (No.86-1): This is a wine inherited from the region of Pyeongan-do. It was given such a name because its fragrance is similar to that of munbae fruits.

Meoncheon dugyeonju (No.86-2): This is a wine brewed with azalea, which is also known as dugyeonhwa. It is light brown colored, sweet-flavored, and has the incredible fragrance of sweet azalea.

Gyeongju Gyodong beopju (No.86-3): This is a wine traditionally brewed in the house of the Choi family, located in Gyeongju. Beopju is soaked in a well, which is in the Choi family garden and boasts its famous taste.

Designation Status of Important Intangible Cultural Heritage

Field	Designated Items
Music	<ul style="list-style-type: none"> •Jongmyo jeryeak, Piri jeongak and daechwita •Geomungo sanjo, Daegeum jeongak, Gayageum sanjo and byeongchang, Gagok, Gasa, Daegeum sanjo, Guryehyangje julpungnyu, Irihyangje julpungnyu. •Pansori •Jinjusamcheonpo nongak, Pyeongtaek nongak, Iri nongak, Gangneung nongak, Imsilpilbong nongak •Namdo deulnora, Goseong nongyo, Yecheon Tongmyeong nongyo •Seonsori santaryeong, Seodo sori, Gyeonggi minyo, Jeju minyo
Dance	<ul style="list-style-type: none"> •Jinju geommu, Seungjeonmu, Cheoyongmu, Hakyehwadae hapseolmu, Taepyeongmu •Seungmu, Salpulichum
Drama	<ul style="list-style-type: none"> •Yangju byeolsandaenori, Songpa sandaenori •Tongyeong ogwangdae, Goseong ogwangdae, Dongnae yaryu, Suyeong yaryu, Hahoe byeolsingut talnori, Gasan ogwangdae •Bukcheong sajanoreum, Bongsan talchum, Gangnyeong talchum, Eunyul talchum •Jindo dasiraegi •Baltal
Folk game	<ul style="list-style-type: none"> •Namsadang nori, Jultagi •Ganggang sulrae •Yeongsan juldarigi, Gijisi juldarigi •Andong chajeonnori, Yeongsan soemeoridaegi, Gwangju Chilseok gossaumnori •Jwasuyeong eobangnori, Miryang baekjungnori
Rites	<ul style="list-style-type: none"> •Yeongsanjae, Jongmyojerye, Seokjeondaeje, Sajikdaeje •Eunsan byeolsinje, Gangneung danoje, Gyengsan Jain danoje, Yangju sonorigit, Hwanghaedo Pyeongsan sonoleumgut, Gyeonggido dodanggut, Seoul saenamgut •Jeju Chilmeoridang yeongdeuggut, Donghaean byeolsingut, Seohaean baeyeonsingut and daedonggut, Wido ttibaetnori, Namhaean byeolsingut •Jindo ssitgimgut
Martial Art	<ul style="list-style-type: none"> •Taekkyeon
Handicrafts	<ul style="list-style-type: none"> •Jewajang, Onggijang, Sagijang, Beonwajang •Jogakjang, Jangdojang, Duseokjang, Baekdong yeonjukjang, Yugijang, Ipsajang, Geumsok hwaljajang, Jucheoljang •Gannil(Yangtae/lpja), Najeonjang, Nakjukjang, Akgijang, Gungsijang, Dancheongjang, Chaesangjang, Somokjang, Daemokjang, Badijang, Jeontongjang, Sobanjang, Wanchojang, Gakjang, Mokjogakjang, Hwagakjang, Yundojang, Chiljang, Yeomjang, Bulhwajang •Hansan mosijjagi, Maedeupjang, Najuui saetgolnai, Gokseongui dolsilnai, Jasujang, Myeongjujjagi, Chimseonjang, Nubijang, Yeomsaekjang, Geumbakjang •Gannil(Chongmoja), Manggeonjang, Tanggeonjang, Hwahyejang •Baecheopjang, Hanjijang •Okjang, Seokjang
Cuisine	<ul style="list-style-type: none"> •Joseonwangjo gungjungeumsik •Munbaeju, Myeoncheon dugyeonju, Gyeongju Gyodong beopju

8) List of Important Intangible Cultural Heritage

No.	Designation No.	Name of Intangible Cultural Heritage	Region	Designated Day
1	No.1	Jongmyo Jeryeak (Royal Ancestral Ritual Music at Jongmyo Shrine)	Seoul	1964-12-07
2	No.2	Yangju Byeolsandae Nori (Mask Dance of Yangju)	Gyeonggi-do	1964-12-07
3	No.3	Namsadang Nori (Namsadang Play)	Seoul	1964-12-07
4	No.4	Gannil (Horsehair Hat Making)	Nation Wide, etc.	1964-12-24
5	No.5	Pansori (Epic Chant)	Nation Wide, etc.	1964-12-24
6	No.6	Tongyeong Ogwangdae (Mask Dance of Tongyeong)	Gyeongsangnam-do	1964-12-24
7	No.7	Goseong Ogwangdae (Mask Dance of Goseong)	Gyeongsangnam-do	1964-12-24
8	No.8	Ganggangsullae (Circle Dance)	Jeollanam-do	1966-02-15
9	No.9	Eunsan Byeolsinje (Village Ritual of Eunsan)	Chungcheongnam-do	1966-02-15
10	No.10	Najeonjang (Mother-of-pearl Inlaying)	Nation Wide, etc.	1966-06-29
11	No.11	Nongak (Farmers' Performance)	Nation Wide, etc.	1966-06-29
12	No.11-1	Jinju-Samcheonpo Nongak (Jinju-Samcheonpo Farmers' Music)	Gyeongsangnam-do	1985-12-01
13	No.11-2	Pyeongtaek Nongak (Pyeongtaek Farmers' Music)	Gyeonggi-do	1985-12-01
14	No.11-3	Iri Nongak (Iri Farmers' Music)	Jeollabuk-do	1985-12-01
15	No.11-4	Gangneung Nongak (Gangneung Farmers' Music)	Gangwon-do	1985-12-01
16	No.11-5	Imsil-Pilbong Nongak (Farmers' Music of Imsil- Pilbong)	Jeollabuk-do	1988-08-01
17	No.12	Jinju Geommu (Sword Dance of Jinju)	Gyeongsangnam-do	1967-01-16
18	No.13	Gangneung Danoje (Dano Festival of Gangneung)	Gangwon-do	1967-01-16
19	No.14	Hansan Mosi Jjagi (Fine Ramie Weaving of Hansan)	Chungcheongnam-do	1967-01-16
20	No.15	Bukcheong Saja Noreum (Lion Play of Bukcheong)	Seoul	1967-03-31
21	No.16	Geomungo Sanjo (Free-style Geomungo Solo)	Seoul	1967-06-16
22	No.17	Bongsan Talchum (Mask Dance of Bongsan)	Seoul	1967-06-16
23	No.18	Dongnae Yaryu (Field Play of Dongnae)	Busan	1967-12-21
24	No.19	Seonsori Santaryeong (Folk Song of the Mountain Performed in a Standing Position)	Seoul	1968-04-18

25	No.20	Daegeum Jeongak (Ceremonial Music with Large Transverse Flute)	Seoul	1968-12-21
26	No.21	Seungjeonmu (Victory Dance)	Gyeongsangnam-do	1968-12-21
27	No.22	Maedeupjang (Decorative Knot Making)	Seoul	1968-12-21
28	No.23	Gayageum Sanjo and Byeongchang (Free-style Gayageum Solo and Singing Accompanied by Instruments)	Seoul	1968-12-21
29	No.24	Andong Chajeon Nori (Chariot Battle of Andong)	Gyeongsangbuk-do	1969-01-07
30	No.25	Yeongsan Soemeori Daegi (Wooden Bull Fight of Yeongsan)	Gyeongsangnam-do	1969-02-11
31	No.26	Yeongsan Juldarigi (Tug-of-war of Yeongsan)	Gyeongsangnam-do	1969-02-11
32	No.27	Seungmu (Monk's Dance)	Seoul	1969-07-04
33	No.28	Naju Saetgollai (Cotton Weaving of Naju)	Jeollanam-do	1969-07-04
34	No.29	Seodo Sori (Folk Song of Seodo)	Seoul	1969-09-27
35	No.30	Gagok (Lyrical Song)	Seoul	1969-11-10
36	No.31	Nakjukjang (Bamboo Pyrography)	Jeollanam-do	1969-11-29
37	No.32	Gokseong Dolsillai (Hemp Weaving of Gokseong)	Jeollanam-do	1970-07-22
38	No.33	Gwangju Chilseok Gossaum Nori (Loop Fight of Gwangju)	Gwangju	1970-07-22
39	No.34	Gangnyeong Talchum (Mask Dance of Gangnyeong)	Seoul	1970-07-22
40	No.35	Jogakjang (Metal Engraving)	Seoul	1970-07-22
41	No.38	Joseon Wangjo Gungjung Eumsik (Royal Cuisine of the Joseon Dynasty)	Seoul	1970-12-30
42	No.39	Cheoyongmu (Dance of Cheoyong)	Seoul	1971-01-08
43	No.40	Hak Yeonhwadae Hapseolmu (Crane Dance and Lotus Flower Dance)	Seoul	1971-01-08
44	No.41	Gasa (Narrative Song)	Seoul	1971-01-08
45	No.42	Akgijang (Musical Instrument Making)	Nation Wide, etc.	1971-02-24
46	No.43	Suyeong Yaryu (Field Play of Suyeong)	Busan	1971-02-24
47	No.44	Gyeongsan Jain Danoje (Dano Festival of Jain, Gyeongsan)	Gyeongsangbuk-do	1971-03-16
48	No.45	Daegeum Sanjo (Free-style Large Transverse Flute Solo)	Nation Wide, etc.	1971-03-16
49	No.46	Piri Jeongak and Daechwita (Ceremonial Music with Small Flute and Military Band Music)	Seoul	1971-06-10
50	No.47	Gungsijang (Bow and Arrow Making)	Nation Wide, etc.	1971-09-13
51	No.48	Dancheongjang (Dancheong Painting)	Nation Wide, etc.	1972-08-01
52	No.49	Songpa Sandae Nori (Mask Dance of Songpa)	Seoul	1973-11-11
53	No.50	Yeongsanjae (Celebration of Buddha's Sermon on Vulture Peak Mountain)	Seoul	1973-11-05

54	No.51	Namdo Deullorae (Farmers' Song of Jeollanam-do)	Jeollanam-do	1973-11-05
55	No.53	Chaesangjang (Bamboo Case Weaving)	Jeollanam-do	1975-01-29
56	No.55	Somokjang (Wood Furniture Making)	Nation Wide, etc.	1975-01-29
57	No.56	Jongmyo Jerye (Royal Ancestral Ritual at Jongmyo Shrine)	Seoul	1975-05-03
58	No.57	Gyeonggi Minyo (Folk Song of Gyeonggi Area)	Seoul	1975-07-12
59	No.58	Jultagi (Tightrope Walking)	Gyeonggi-do	1976-06-30
60	No.60	Jangdojang (Decorative Dagger Making)	Jeollanam-do	1978-02-23
61	No.61	Eunyul Talchum (Mask Dance of Eunyul)	Incheon	1978-02-23
62	No.62	Jwasuyeong Eobang Nori (Fishing Village Festival of the Left Naval Headquarters)	Busan	1978-05-09
63	No.64	Duseokjang (Metal Craft)	Nation Wide, etc.	1980-11-17
64	No.65	Baekdong Yeonjukjang (Nickel-Copper Pipe Making)	Jeollabuk-do	1980-11-17
65	No.66	Mangeonjang (Horsehair Headband Making)	Jeju-do	1980-11-17
66	No.67	Tanggeonjang (Horsehair Hat Making)	Jeju-do	1980-11-17
67	No.68	Miryang Baekjung Nori (Baekjung Festival of Miryang)	Miryang-si, Gyeongsangnam-do	1980-11-17
68	No.69	Hahoe Byeolsingut Tallori (Village Ritual and Mask Play of Hahoe)	Gyeongsangbuk-do	1980-11-17
69	No.70	Yangju Sonorigut (Shamanistic Ox Performance of Yangju)	Gyeonggi-do	1980-11-17
70	No.71	Jeju Chilmeoridang Yeongdeunggut (Chilmeoridang Shrine Exorcism of Jeju)	Jeju-do	1980-11-17
71	No.72	Jindo Ssitgimgut (Purification Ritual of Jindo)	Jeollanam-do	1980-11-17
72	No.73	Gasan Ogwangdae (Mask Dance of Gasan)	Gyeongsangnam-do	1980-11-17
73	No.74	Daemokjang (Traditional Wooden Architecture)	Nation Wide, etc.	1982-06-01
74	No.75	Gijisi Juldarigi (Gijisi Tug-of-war)	Chungcheongnam-do	1982-06-01
75	No.76	Taekkyeon (Traditional Korean Martial Art)	Chungcheongbuk-do	1983-06-01
76	No.77	Yugijang (Brassware Making)	Nation Wide, etc.	1983-06-01
77	No.78	Ipsajang (Silver or Gold Inlaying)	Seoul	1983-06-01
78	No.79	Baltal (Foot Mask Theater)	Nation Wide, etc.	1983-06-01
79	No.80	Jasujang (Embroidery)	Nation Wide, etc.	1984-10-15
80	No.81	Jindo Dasiraegi (Dasiraegi Play of Jindo)	Jeollanam-do	1985-02-01
81	No.82	Pungeoje (Ritual for Bountiful Fish)	Nation Wide, etc.	1985-02-01
82	No.82-1	Donghaean Byeolsingut (Village Ritual of Eastern Coastal Region)	Busan	1985-02-01

83	No.82-2	Seohaean Baeyeosingut and Daedonggut (Fishing Rituals of Western Coastal Region)	Incheon	1985-02-01
84	No.82-3	Wido Ttibaennori (Wido Ttibaennori Festival)	Jeollabuk-do	1985-02-01
85	No.82-4	Namhaean Byeolsingut (Village Ritual of Southern Coastal Region)	Gyeongsangnam-do	1987-07-01
86	No.83	Hyangje Julpungnyu (String Ensemble of Rural Area)	Nation Wide, etc.	1985-09-01
87	No.83-1	Gurye Julpungnyu (Chamber Music of Gurye Rural Area)	Jeollanam-do	1985-09-01
88	No.83-2	Iri Julpungnyu (Chamber Music of Iri Rural Area)	Jeollabuk-do	1985-09-01
89	No.84	Nongyo(Farmers' Song)	Nation Wide, etc.	1985-12-01
90	No.84-1	Goseong Nongyo (Goseong Farmers' Songs)	Gyeongsangnam-do	1985-12-01
91	No.84-2	Yecheon Tongmyeong Nongyo (Yecheon-Tongmyeong Farmers' Songs)	Gyeongsangbuk-do	1985-12-01
92	No.85	Seokjeon Daeje (National Rite to Confucius)	Seoul	1986-11-01
93	No.86	Hyangto Suldameugi (Local Liquor Making)	Nation Wide, etc.	1986-11-01
94	No.86-1	Munbaeju Liquor	Seoul	1986-11-01
95	No.86-2	Myeoncheon Dugyeonju (Dugyeonju Liquor of Myeoncheon)	Chungcheongnam-do	1986-11-01
96	No.86-3	Gyeongju Gyodong Beopju (Gyodong Beopju of Gyeongju)	Gyeongsangbuk-do	1986-11-01
97	No.87	Myeongju Jjagi (Silk Weaving)	Gyeongsangbuk-do	1988-04-01
98	No.88	Badijang (Reed Making)	Chungcheongnam-do	1988-08-01
99	No.89	Chimseonjang (Needlework)	Seoul	1988-08-01
100	No.90	Hwanghae-do Pyeongsan Sonoreumgut (Shamanistic Ox Performance of Pyeongsan, Hwanghae-do)	Incheon	1988-08-01
101	No.91	Jewajang (Roof Tile Making)	Jeollanam-do	1988-08-01
102	No.92	Taepyeongmu (Dance of Peace)	Seoul	1988-12-01
103	No.93	Jeontongjang (Quiver Making)	Gyeongsangbuk-do	1989-06-15
104	No.95	Jeju Minyo (Folk Song of Jeju)	Jeju-do	1989-12-01
105	No.96	Onggijang (Earthenware Making)	Jeollanam-do	1990-05-08
106	No.97	Salpurichum (Exorcism Dance)	Seoul	1990-10-10
107	No.98	Gyeonggi-do Dodanggut (Tutelary Rite of Gyeonggi-do)	Gyeonggi-do	1990-10-10
108	No.99	Sobanjang (Tray-table Making)	Seoul	1992-11-10
109	No.100	Okjang (Jade Carving)	Jeollanam-do	1996-02-01
110	No.101	Geumsok Hwaljang (Movable Metal Type Making)	Chungcheongbuk-do	1996-02-01
111	No.102	Baechepjang (Mounting)	Seoul	1996-03-11
112	No.103	Wanchojang (Sedge Weaving)	Incheon	1996-05-01
113	No.104	Seoul Saenamgut (Shamanistic Ritual of	Seoul	1996-05-01

		Seoul)		
114	No.105	Sagijang (Ceramic Making)	Gyeongsangbuk-do	1996-07-01
115	No.106	Gakjajang (Calligraphic Engraving)	Seoul	1996-11-01
116	No.107	Nubijang (Quilting)	Gyeongsangnam-do	1996-12-10
117	No.108	Mokjogakjang (Wood Sculpture)	Gyeonggi-do	1996-12-31
118	No.109	Hwagakjang (Ox Horn Inlaying)	Incheon	1996-12-31
119	No.110	Yundojang (Geomantic Compass Making)	Jeollabuk-do	1996-12-31
120	No.111	Sajik Daeje (National Rite to Gods of Earth and Grain)	Seoul	2000-10-19
121	No.112	Jucheoljang (Casting)	Chungcheongbuk-do	2001-03-12
122	No.113	Chiljang (Lacquerware Making)	Dobong-gu, Seoul	2001-03-12
123	No.114	Yeomjang (Bamboo Blind Making)	Tongyeong-si, Gyeongsangnam-do	2001-06-27
124	No.115	Yeomsaekjang (Natural Dyeing)	Naju-si, Jeollanam-do	2001-09-06
125	No.116	Hwahyejang (Shoe Making)	Songpa-gu, Seoul	2004-02-20
126	No.117	Hanjijang (Korean Paper Making)	Gyeonggi-do	2005-09-23
127	No.118	Bulhwajang (Buddhist Painting)	Nation Wide, etc.	2006-01-10
128	No.119	Geumbakjang (Gold Leaf Imprinting)	Gyeonggi-do	2006-11-16
129	No.120	Seokjang (Stone Masonry)	Gyeonggi-do	2007-09-17
130	No.121	Beonwajang (Tile Roofing)	Seoul	2008-10-21
131	No.122	Yeondeunghoe (Buddhist Lantern Festival)	Jongno-gu, Seoul	2012-04-06
132	No.123	Beopseongpo Danoje (Dano Festival of Beopseongpo)	Jeollanam-do	2012-07-23
133	No. 124	Royal Silk Flower Making	Yongsan-si, Gyeongsangnam-do	2013-01-14

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