



## Safeguarding Traditional Weaving (Tais) in Timor-Leste and Learning Process from Korea: ICH Policy System

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## Abstract

The evolution of industrialization process and globalization has endangering traditional textile which put in place intangible culture heritage (ICH) of weaving tradition dramatically decrease over years. Rapid of changing process has impact on change of people lifestyles and resulted traditional practice of handcraft lose slowly. In order to safeguard local knowledge, government played significant role on develop ICH policy and its legal framework implementation associate with international standard.

Recognition of local customs and traditions has been enshrined in the Timor-Leste constitution and state administrative regimes, however laws have yet to be enacted to implement such constitutional commitments. As barriers, the importance of ICH not clearly defined legally and lack of government awareness on pursuing traditional systems of life integrated into national agenda.

This paper emphasizes on ICH safeguarding policy as top-down approach on how Korea ICH policy empower local communities and ICH practitioners on the process of safeguarding living heritage of traditional weaving through institutional contextualization. The qualitative approach applies for this study and main source obtained through various scholars and publications, including interviews as primary data applied on this method. This study assessment process deriving from secondary data on preceding research analysis including constitutional framework.

Purpose of study is to deeply understanding the Korea ICH policy framework concerning safeguarding of traditional handcraft of Hansan Mosi weaving. Learning process form Korea as policy adoption in future perspective and as milestone concerning safeguarding policy of ICH element in Asia pacific in general and specifically for Timor-Leste on the process of safeguard living heritage of traditional weaving.

**Key words: Safeguarding, ICH and weaving policy**

## 1. Introduction

On the effort of safeguarding culture elements, it's very significant for the country in general which not only preserve and safeguard living heritage however it brings substantial economic benefit for the local community<sup>1)</sup>. Currently world pay attention enlightens on the culture development process, as component integrant part of National development. Culture resources including tangible and intangible heritage as major factor in the attracting of most destination in term of tourism and would benefit for the local community, furthermore culture were seen largely related to local knowledge and underpinning local or national identity (OECD, 2009).

Promotion of local knowledge as ICH practice and culture believing has been struggling by local community since many years which conducted every moment of year<sup>2)</sup>. However, since for long intangible cultural heritages extremely vulnerable and endangered consist from various standpoints such as the consequences of the post conflict background such as; war, illicit trade, including industrialization and globalization direct impact for the threats of the cultural existence (Chechi, 2012).

ICH element of traditional weaving or handicraft categorize as handmade product which design based on art or local knowledge which is overall production process doing by natural way (Yongzhong Yang M. S., 2018). This local knowledge is a parallel between natural ecosystem and human culture. Natural environmental are strongly bound with the cultural practice of their local peoples, including traditional custom, local skills and spiritual belief such ritual ceremony and so on (Grant, 2012).

Generally, in many places around the world, the local knowledge or skills such traditional craftsmanship is in danger of disappearing due to declining numbers of practitioners, growing disinterest of young people and lack of policy empowerment. Human evolution and the progress globalization of industrialization as main drive for the endangering of Traditional textile. Industrialization changes lifestyle even customer need resulted handcraft lose slowly. Furthermore, competition market for instance China textile industry producing more cheaply in the world which sometimes the situation imposes the artisans or practitioners abandoned their skills. This was resulted some traditional handcraft motive and technique disappeared (Yongzhong Yang M. S., 2018).

In order to preserve and safeguarding social practice, it's important to support from government side and international assistance through implementation of legal framework. However, it's not easier and in some case, there is a challenges and berries for the local community around Asia Pacific countries on the effort of safeguarding ICH element, which this considering as National and regional issue on pursuing 2003 UNESCO Convention<sup>3)</sup>.

ICH safeguarding actually linked to the socio-cultural identity of local communities. The people's ICH is considered the most important entity which representing the entire complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group (Park S.-Y. , 2013). Due the rapid of the economic changing overtime, the safeguarding of traditional textile should take a consideration as priority to ensuring and protect local knowledge. This ensuring that the preservation of ICH is not easier task if compare with tangible heritage such as monument due local knowledge cannot simply transmit without meaning and technical design (Yongzhong Yang M. S., 2018).

We cannot deny that, there are global issues as challenges for the development traditional textile (Yongzhong Yang M.

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1) UNESCO-EIIHCAP Regional Meeting Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges

2) THI HIEN, N. G. U. Y. E. N. "Making Heritage in Vietnamese and Asian Contexts: A Comparative Study." *Vietnam Social Sciences*4: 37.

3) THI HIEN, N. G. U. Y. E. N. "Making Heritage in Vietnamese and Asian Contexts: A Comparative Study." *Vietnam Social Sciences*4: 37.

S., 2018). First, lack of data as key weakness to use safeguarding measure for handcraft is non-availability data. Second, the industrialization and mass production challenges for instance China is major competitive of production and export of handcraft product. Third, unwillingness of young generation to continue local knowledge. Fourth, lack availability of infrastructure and training facility, and lastly, lack raw material (Yongzhong Yang M. S., 2018).

In Timor-Leste, traditional weaving or call Tais in local language, as invaluable expression of traditional practice as Timorese culture and key social function. Timor-Leste as youngest nations which located in south east which country's idyllic natural beauty and its stunning of culture diversity which rich on cultural asset including intangible culture heritage (ICH). The country was transition from the long running post-conflict background, such colonized by the Portuguese and later claimed as Indonesian territory. During all the process many culture collections been lost, stolen, sold and destroyed during the time of conflict<sup>4)</sup>, as well isolate Timorese peoples from their weaving tradition.

Over the long running of post-conflict background being impact an endangered of culture heritage (Castro A. F., 2011)<sup>5)</sup>. After the country gained independence in 2002, Tais weaving was rescued from the brink of extinction and once again rose to prominence as a symbol of cultural identity. Ceremonial cloths known as Tais (traditional handcraft) has been woven in Timor-Leste for generations. The designs and color ways used in Tais vary from district to district<sup>6)</sup>. From Timorese ancestors' time, a woman learns how to make Tais so that when she gets married, she can make Tais for traditional ceremonies, so it's important for Timorese women to transmit local knowledge for the future generation (Lush M. R., 2017).

The technique of traditional weaving has been practiced for centuries and passed for generation from mother to daughter. However, this weaving tradition has been declined dramatically due modernization and post-conflict isolated conditions in Timor-Leste<sup>7)</sup>. Furthermore, the lack of young people's participation on the weaving process as main issues and lack of the society awareness such lack of government support to enacted ICH as priority national action plan as challenges on pursuing safeguarding implementation.

## **Method and study purpose**

This study will focus on ICH safeguarding policy as top-down approach on how the implementation of Korea culture policy empower the local communities and ICH practitioners on the process safeguarding living heritage of traditional handcraft of Hansan Mosi. The qualitative approach applies for this study and main source obtained through various scholar and publications, including interviews as primary data applied on this method. This study assessment process deriving from secondary data on preceding research analysis including constitutional framework.

Main purpose of research is to deeply understanding the Korea ICH policy framework concerning safeguarding process of Hansan Mosi weaving. The learning process form the Korea would be a significant recommendation as policy adoption in future perspective and as milestone concerning safeguarding policy of ICH element in Asia pacific in general and specifically for Timor-Leste on the process of safeguarding living heritage of traditional weaving.

4) Textile Cultural tradition and their Preservation, Promotion and development

5) Alberto Fidalgo Castro "*Uma-Lulik iha Timor-Leste (Matenek Tradision.l Arkitetoniku no Pratika)*" ([https://www.researchgate.net/publication/283479419\\_Uma\\_lulik\\_iha\\_Timor-Leste\\_matenek\\_tradisional\\_arkitetoniku\\_no\\_pratika](https://www.researchgate.net/publication/283479419_Uma_lulik_iha_Timor-Leste_matenek_tradisional_arkitetoniku_no_pratika)) 2011

6) The textile Atlas, Making of: Tais Cloth, Timor-Leste

7) INTERNATIONAL COOPERATION AND DEVELOPMENT, Textile Cultural Traditions on the Island of Timor

## 2. The role of traditional textile in Timor-Leste: interconnectedness of culture and craft

Weaving tradition considered as key social functions such as strengthening familial bonds<sup>8)</sup>. For Timorese, Tais strongly connected with local tradition such ritual celebration and Tais weaving considering as local practice and national identity. The designs and techniques to produce Tais had been handed down matrilineal lines recording a woven narration of the culture, lore, paradigms and stories of Timor-Leste's history.

Until nowadays Tais played significant role on the process of Feto-sa and U-mane (is relationship between the two families having marriage and they establish a bond of obligation between the marrying families). Usually Tais used for various occasions on culture celebration such as; culture weeding clothes, dancing, funerals and Kore-Metan (is funeral anniversaries usually held one year after death).

The weaving, wearing and use of the textiles are essential to the Timorese sense of being and was a way of asserting their difference during Indonesian occupation (Cristalis, 2005). More generally, women in villages appear enthusiastic to utilize these skills and to pass the knowledge on to future generations (Niner, 2007). Significantly, traditional textile cloths are traditionally given by one Timorese woman to another as a mark of respect or symbol of repentance<sup>9)</sup> and more importantly, during Portuguese colonialism since 1515 - 1975 Tais handcraft become as formal clothes<sup>10)</sup> for the royal family as symbol of culture identity (Murray, 2009).



**King Dom Aleixo Corte Real and families together with head of villages wearing Tais (Portuguese Timor 1938). Sources: Kevin Murray, Timor-Leste: A kings Granddaughter helps re-weave a nation**

8) Kind craft - Tais weaving in in East Timor <https://thekindcraft.com/tais-weaving-in-east-timor/>

9) Making of: Tais Cloth, Timor-Leste. The textile Atlas

10) Kevin Murray, Text from Sara Niner "TIMOR-LESTE A KING'S GRANDDAUGHTER HELPS RE-WEAVE A NATION" (<http://www.craftunbound.net/uncategorized/timor-leste-a-kings-granddaughter-helps-re-weave-a-nation>) 2009

As tradition, women learn how to make Tais as daily task, and this social practice continuing transmit through Timorese generation. Both weaving and dyeing are intimate social processes, usually done by group of the women. Women who isolated in the villages from both socially and economically, usually work together as team work on obtaining a common goal. This reflects a broader social structure in Timor-Leste, where people once built their societies on a system of connectedness and community, a set of values and beliefs surrounding kinship, ceremony, spirituality, through weaving (Lush M. R., 2017). Weaving practice as local skills and essential to the Timorese sense of being and was a way of asserting their difference since many years before and since that the local knowledge was transmit for generation.

For many years, Tais (traditional textile) was produced for culture activity and as exchange commodity (barter) before introduce of money. However, in Tutuala (eastern part of Timor-Leste) there is one of Tais named Sika-Lau are considered sacred by the local community (not allowed to be commercialized or sale). It's important to determine for certain that the Sika-Lau textiles of Tutuala may not be reproduced for sale or any commercial interest and commonly peoples used as gifts exchanged at marriages between the bride's family and the groom's family<sup>11)</sup>. It's implied that neither of these clothes are to be sold or to leave the village. The Sika-Lau textile is a traditional cloth made by the mother and given to her daughter at marriage and the daughter would transmit this weaving knowledge to her generation. So this weaving tradition is continued strongly connected within society such presenting for daughter at marriage with a wrapped bundle that contains cuts sections of Sika-Lau textile which were woven by the grandmothers in the past (Jean Howe, 2009).

In some places, weaving practice as mutual cooperation, and transmitting weaving knowledge from mother to daughter is interwoven with a cultural system of collaboration and respect, where women, men and young people work together to share cultural practices in a way that benefits the entire community. For instance, the political conflict on 2006 women fled to camps for internally displaced people (IDP) with their looms and continued to weave (Alola Foundation & Oxfam, 2006). This act of weaving activities demonstrates the economic importance. And as daily activity these traditional practice as considering social significance specifically for women (Niner, 2007).

## **2.1. Tools for weaving Tais and technique**

During many years Timorese ancestor using cotton wool from the natural plant (cotton tree) as raw material for making Tais. Usually the process to transform cotton wool into threads done by traditional way and take a quite long. For instance, to spin the cotton its need at least one month. Meanwhile the material requires to making traditional threads such as: A special shape of woods (good crafted from solid wood for spinning), and small bowel traditionally either made from wood for spinning<sup>12)</sup>.

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11) Alola foundation report 2009 "An Opportunity to promote traditional textile & basketry arts of Timor-Leste" by Jean Howe

12) Sentro media Covalima "Stories from the Youth of Suai Tradition and identity" (<https://www.suaimediaspace.org/youth/category/yomatre/tradition-art-identity-suai/>) 2008



(Left): Cotton tree to make a traditional thread. (Middle and right): The process of spin cotton  
(Sources: Brigitte Clamagirand France Anthropology and Stories from the youth of Suai, Traditional Art & Identity).

Usually a simple back strap loom is used to make Tais. Usually it is made pieces of wood then are formed in a way that is adjustable to provide comfort to the weavers. The pressure from the strap and the time required for the intricate designs on many Tais produce significant pain for many women<sup>13)</sup>. In general, a loom between three generations of women, are now unattainable and unable to use by many young Timorese<sup>14)</sup>. Basket for holding cotton while spinning which this basket is seen many places in the villages (Jean Howe, 2009).

In tradition, the colors chosen for any one cloth depend on the occasion where it will be worn such either on funeral or wedding ceremony<sup>15)</sup>. On dyeing process, usually the giant pestle is being used to pound leaves and bark for a new batch of natural dyes. The natural material which used for dyeing, it's about 80 plant species from at least 30 plant families used across Timor-Leste for textile production process. This the biggest challenge in the future will be to maintain wild populations of *Symplocos*, as almost all species are used as natural mordants<sup>16)</sup>. Color is highly symbolic in Tais weaving, especially the colors of the Timorese national flag: red for sacrifice and liberation, black for triumph, yellow for the nation's colonial remnants, and white for the light of peace<sup>17)</sup>.

Meanwhile from western part of the country (Oecusse municipality), the weavers have used the tapestry weaving technique called *mnaisa* to weave small sections of belts for the past four years, which is the overall process is using natural dyes<sup>18)</sup>. Before weaving, needed four days to rolling the cotton and to making design on the thread (turning into binding) it need at least takes two months.

The weaving activity it is typically done during dry season when the tilling of all agriculture field has been completed. Designs and color used to make a Tais vary from district to district. For instance, in eastern part of Timor-Leste Tais is mainly woven from cotton using a combination of plain weave and *futus* techniques. *Futus* means "to bind" in local language and is a dyeing technique used to pattern textiles that employs resist dyeing on the yarns prior to dyeing and weaving the fabric and usually long narrow panels of cloth often take months or years to complete<sup>19)</sup>.

13) Wikipedia "Tais" (<https://en.wikipedia.org/wiki/Tais>)

14) Emily Lush "Kindcraft, Tais weaving in in East Timor" (<https://thekindcraft.com/tais-weaving-in-east-timor/>)

15) Emily Lush "Kindcraft, Tais weaving in in East Timor" (<https://thekindcraft.com/tais-weaving-in-east-timor/>)

16) UNESCO Jakarta Regional Science Bureau for Asia and the Pacific "Research on plants and textiles traditions in Timor-Leste" (<http://www.unesco.org/new/en/jakarta/natural-sciences/small-islands-and-indigenous-knowledge/local-and-indigenous-knowledge-systems-links/community-based-research/research-on-plants-and-textiles-traditions-in-timor-leste/>) 2019

17) Making of: Tais Cloth, Timor-Leste The textile Atlas, <https://www.thetextileatlas.com/craft-stories/tais-cloth-timor-leste>

18) Threads of Life "The Revitalization of Traditional Textiles in Timor" (<https://www.threadssoflife.com/revitalization-traditional-textiles-timor/>) 2019

19) Emily Lush "Kindcraft, Tais weaving in in East Timor" (<https://thekindcraft.com/tais-weaving-in-east-timor/>)



Tying a set of threads is the most indicate and time-consuming aspect of weaving Tais. The thread is first wound into a bamboo frame. Section forming the motif are tied off with palm leaf strips and the cloth is then submerged in dye. The ties block the dye tied threads retain their original color. After the ties are carefully cut away, the threads are woven into the Tais to reveal the motif<sup>20</sup>. As challenges, due painfully job including time constraining to produce Tais and lack of raw material, most of the Timorese weavers have decided to make a Tais from imported modern threads which mainly from neighbor country Indonesia with cheaper cost.



Left: Binding use futus technique, source; Dili dally "The Tais that bind" 2014

Right: weaving process (photo: Abraão Mendonça 2016)

### 3. Timor-Leste ICH policy

As youngest country in south east Asia region, Timor-Leste is boldness to give importance on protecting their cultural heritage which being rewards by Timorese ancestors. There is a National Policy which legally set in place about the importance to safeguarding Timor-Leste cultural heritage through government resolution no 24/2009, 18th of November. This resolution accepted the fundamental role such as; coordination and harmonization from many different interveners which aim to drive a culture activity including preservation and safeguarding both tangible and intangible heritages.

Regarding on pursuing scientific research and artistic creativity including to protect culture heritage value are clearly define on CRDTL (Constitution Republic Democratic of Timor-Leste) mention "The state should ensure the access of every citizen, in accordance to their abilities, to the highest levels of education, scientific research and artistic creativity and everyone has the right to access for cultural enjoyment and creativity and the duty to preserve, protect and value cultural heritage" (Article 59, act 4 and 5). Meanwhile state have obligation to "guarantee and protect the creation, production and commercialization of literary, scientific and artistic work, including the legal protection of copyrights" (Article 60)<sup>21</sup>. The fundamental policy behind property law is the protection of the rights of the possessors and enjoyment for the future generation

20) Dili dally "The tais that bind" (<https://patnpiptimor.wordpress.com/2014/06/27/the-tais-that-bind/>) 2014

21) Constitution Republic Democratic of Timor-Leste "Title III, Economic, Social and Culture Right and Duties" ([https://www.constituteproject.org/constitution/East\\_Timor\\_2002.pdf?lang=en](https://www.constituteproject.org/constitution/East_Timor_2002.pdf?lang=en))

The culture prevention including preservation and safeguarding of cultural heritage are integrated part of national long-term strategy plan which reflects on the Strategic Development Plan (SDP) 2011-2030<sup>22)</sup>, with the process is to serve and slowly but always which aim to address the concept of sustainable development goal. However, in general there has been little to non-development in the sector and have resulted in low economic return, included lack implementation of activities concerning cultural matter (Carter, 2001)<sup>23)</sup>.

In purpose to enforce culture policy implementation and to drive culture activity, government through Secretary State of Art and Culture (SEAC) as single institution in charge important role over on control cultural activities including tangible and intangible heritages. Through the government resolution was milestone for Secretary State of Art and Culture (SEAC) Timor-Leste, on setup structurally establish a various directorate and department such as; General and National Directorate of culture heritages, including district culture representative in municipality as culture vocal point which aim to coordinate and cooperate with all relevant entities in municipality levels as well local communities, as significant role on the process of concretize action plan concerning cultural activity.

Meanwhile, some argue that the recognition of local customs and traditions has been enshrined in the Timorese Constitution (Palmer. Lisa, 2007) and state administrative regimes, however laws and legislation have yet to be enacted to implement such constitutional commitments. However, to pursuing ICH context it's important to identify and define various present elements (Arantes Neto, 2007-2008) which existed in the country. Unfortunately, since country become independence on 2002 recognize there is a lack of government commitment to implement policy in the ground (Castro A. F., 2015).

### Regulatory bodies for Safeguarding ICH in Timor-Leste



22) Timor-Leste Strategic Plan 2011-2030 (<http://timor-leste.gov.tl/wp-content/uploads/2011/07/Timor-Leste-Strategic-Plan-2011-20301.pdf>)

23) "Development of tourism policy and strategic planning in East Timor" School of Natural and Rural Systems Management, University of Queensland 2001

### 3.1. Ratification of UNESCO convention

On June 15th, 2015, the National Parliament of Timor-Leste adopted unanimously UNESCO convention<sup>24)</sup> its published on journal of republic, and a year later exactly on 2016 with high commitment state ratify 2003 UNESCO convention<sup>25)</sup> concerning safeguarding intangible culture heritage (ICH) among 178 states parties (ICHCAP, ICH Safeguarding Plan for Sustainable Development, 2019). The convention as guideline to enforce the overall ICH safeguarding process as clearly define on article 2 purpose of the convention “*Intangible cultural heritage*” means the practices, representations, expressions, knowledge, or skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (ICHCAP, ICH Safeguarding Plans for Sustainable Development, 2019). This ICH context is local knowledge usually transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

UNESCO led important role on promoting living heritage governance through implementation of international standard on safeguarding programme, and this more emphasize on community interest which peoples as main actors on the process of implementation ICH, which representing overall complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group (Park S.-Y., 2013). UNESCO drafters of the convention mention that the ICH is truly endangered and need to be take a consideration from the all parties around the world (Kurin, 2007). For the purposes of this Convention, consideration will be given solely to such ICH as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and sustainable development. Intangible Cultural Heritage is manifested in the following domains (ICHCAP, ICH Safeguarding Plans for Sustainable Development, 2019):

- Oral traditions and expressions, including language as a vehicle of the intangible Cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

UNESCO ensures the role of culture is recognized through a majority of the Sustainable Development Goals (SDGs). Through development of culture heritage to cultural creative industries could enable and a driver economic, social and environmental dimensions of sustainable development. UNESCO’s culture conventions considered as key to the implementation of the 2030 Agenda for Sustainable Development<sup>26)</sup>. The advantage of ratifying 2003 UNESCO convention there will be a vision and guideline for the long-term perspective to empower Safeguarding ICH based on the local context.

24) Government of Timor-Leste “UNESCO cultural convention ratified by the National Parliament of Timor-lest” (<http://timor-leste.gov.tl/?p=13392&lang=en>) 2015

25) Governo Timor-Leste “Konvensaun UNESCO Ratifika husi Parlamentu Nasional Timor-Leste (<http://timor-leste.gov.tl/?p=13392&lang=tp>) 2015

26) Culture for sustainable development (<http://en.unesco.org/themes/culture-sustainable-development>)

Article 2 of this Convention describe; ICH provides communities, groups and individuals with a sense of identity and continuity, while the safeguarding of ICH guarantees creativity<sup>27)</sup>. Since the ratification of 2003 UNESCO convention on 2016, Timor-Leste government through Secretariat State of Art and Culture (SEAC) has effort on conducted various activities concern safeguarding ICH such workshop about Tais handcraft weaving at local and national level. On purpose of ratifying convention, Timor-Leste would enhance the cooperation ties among international ICH expert including technical and financial assistance on the effort to safeguarding ICH elements. Furthermore, through convention shall be binding on the State of Timor-Leste to promote local knowledge on transmit for the future generation.

### **3.2. Timor-Leste National Committee of ICH**

Article 13 of the Convention for the Safeguarding of the Intangible Cultural Heritage inviting States parties to designate or establish one or more competent bodies for the safeguarding of the intangible cultural heritage present in its territory<sup>28)</sup>. It is recommended that this body be attached to a competent institutional structure for the safeguarding of ICH. Generally, ICH value should importance to all due living heritage element generally play a role on the effort of preserving cultural diversity (Janet Blake, 2006).

On the commitment to implement 2003 UNESCO convention framework, on April 2019 the Timor-Leste government together with national stakeholder commence on establish National Committee of Intangible Cultural Heritage (ICH), which aim to promote, conserve and safeguarding culture activity regarding national living heritages. Timor-Leste National Committee of Intangible Culture Heritages (TL-NCICH) has been formally endorse by Timor-Leste Government through Secretary State of Art and Culture (SEAC) which the structure is consist with decision maker from intergovernmental cooperation including NGOs and international agency. This was as starting point and as opened gate for Timor-Leste as single institution on works with ICH implementation.

The committee as country representative which takeover important role working as long standing to develop and safeguard ICH elements from the local and national level. And currently the first task of the committee still struggles on the effort to nominate Tais (traditional handcraft) in UNESCO as urgent safeguarding list, however the process very slowly due to accomplish inventory process which element purpose was not been enlisted on national inventory list. In order to obtain national committee long-term strategy planning, the need of guidelines requirement from development as priority to adopt development process of safeguarding framework on how to drive and enforce national policy on the implementation of safeguarding intangible cultural heritage (ICH) on national level.

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27) Guidelines for the Establishment of National "Living Human Treasures" Systems (<https://ich.unesco.org/doc/src/00031-EN.pdf>)

28) Guidelines for the Establishment of National "Living Human Treasures" Systems (<https://ich.unesco.org/doc/src/00031-EN.pdf>)

29) Intangible Culture Heritage of Humanity "Weaving of Mosi in the Hansan Region" ([https://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttId=58148&bbsId=BBSMSTR\\_1205&mn=EN\\_03\\_02](https://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttId=58148&bbsId=BBSMSTR_1205&mn=EN_03_02))

## 4. Korea traditional weaving of Hansan Mosi

Ramie fabric (Mosi) being used as summer cloth since many years before in Korea. Ramie was considering as comfortable clothes for outerwear which used for ritual robes and women underpants as well using for funeral garments and as uniform for a Korea military. Generally, the good quality of Mosi we could find in Hansan region. Hansan Mosi famous with its weaving technique since ancient time and after while in some period Hansan Mosi used for trading good with foreign countries. The texture of cloth is very thin which was popular used in summer time for both women and man.

Generally, Hansan Mosi has significant historical value as summer cloth of Korea culture<sup>29)</sup>. Ramie fabric as well call Jeopo in Chinese meaning a fabric made with ramie. During the Korean empire and the modern times, the caste system was abolished, diverse classes of people used fine ramie fabric as the materials for their clothes. During 20th century, the Mosi popularity plummeted from the textile's competition<sup>30)</sup>. However, the trade of ramie fabric was vitalized after a while, and the reputation of the fine ramie fabric expanded and Hansan was the representative region that produced quality ramie fabric<sup>31)</sup>.



Threads from ramie and traditional loom exhibition in Seocheon, Hansan Mosi Museum  
(Photo by: Abraão Mendonça, CPI field school 19th August 2019)

### 4.1. History of Korean Ramie fabric

Ramie weaving clothes was contributing revenue for the families and ramie textiles was use for barter as exchanges commodity before introduction of money. Weaving practice of Mosi was very common until period of Joseon Dynasty,

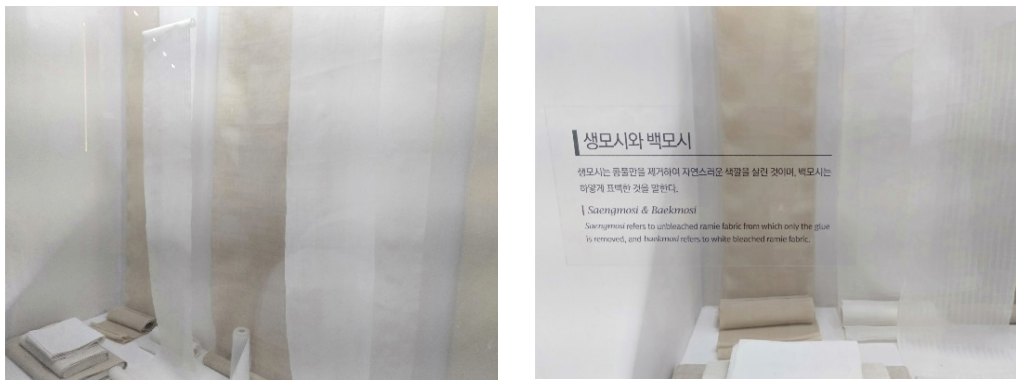
29) Intangible Culture Heritage of Humanity "Weaving of Mosi in the Hansan Region" ([https://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttId=58148&bbsId=BBSMSTR\\_1205&mn=EN\\_03\\_02](https://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttId=58148&bbsId=BBSMSTR_1205&mn=EN_03_02))

30) Korea's Mosi clothes drive the heat away (<http://www.korea.net/NewsFocus/Culture/view?articleId=81557>) 2010

31) Text from Hansan Mosi exhibition hall (CPI field school, 19th August 2019)

and later it began to fade due the influx of modern fabric from the west and changes the way textile is made (Kwang-seop, 2009). During Silla Dynasty (three kingdoms period), economically it was mass produce of high-quality ramie fabric, through development of weaving technique implemented. Furthermore, ramie fabric was used for a variety of clothing in the Joseon Dynasty period. Hansan and Incheon become the first representative region that presented ramie fabric to the royal court.

Meanwhile in *Goryeo Dynasty* period, the weaving technique were diversified, not only fine and pretty ramie fabric but also special varieties such as *hwamunjeopo sajeoopo and sajeogyojik* were produced. And at the same moment ramie fabric was widely used across social classes, from the kings and royal families to the vassals and common people. Concerning the characteristic of the Ramie fabric during period of *Goryeo Dynasty* was so delicate and diverse that it was compared to a cicada's wing and people had the skill of weaving special kinds of ramie fabric. For this reason, China ceaselessly demanded the payment of ramie fabric as a tribute, and such as, ramie fabric, along with ginseng, played a considerable role as the merchants trading item<sup>32)</sup>.



Hansan Mosi textile exhibition in Seocheon, Hansan Mosi Museum  
(Photo by: Abraão Mendonça, CPI field school 19th August 2019)

## 4.2. Plantation and harvesting of Ramie plants

Ramie was first discovered by old man in the *unified Silla* periods in Geonjisan Mountain when they climbed to pick the herbs and at the moment Ramie was began cultivates as raw material for Mosi weaving. Hansanmeon in Seocheongoon Chungnam province is advantage natural environment for growing ramie. The Seocheon region has a high average annual temperature, rainfall concentrated in April, September, and low hills, which are regional and environmental conditions suited for a ramie farming. Hansan in Seocheon was the region that had belonged to Mahan, which was united into Baekje together with *Byeonhan* and *Jinhan*.

Ramie cultivated in the Hansan region is very good variety and estimated have been introduced about 40 years ago. Ramie is transplants around April and is harvested three time a year. The best quality of Ramie usually harvested in

32 Text from Hansan Mosi exhibition hall (CPI field school, 19th August 2019)

August which call isu (the second harvest). The Hansanmosi has even thickness and is durable, so its surface texture is smooth and fine hairs are not formed after washing<sup>33)</sup>.

Furthermore, in Incheon as well the regions suited for ramie farming, hereby earning high profits and particularly the saengjeo (ramie fabric before being processed) which produced in Hansan and Incheon are superior in quality and was designated as a tribute to the royal court. It has been confirmed that the records of *popo*, *gwangpoksepo* and *byeonhanpo* in the books *Jinseo and Wiseo*, weaving practice of Mosi well knowing since many years before, and this proving that Hansanmosi is as old as Korea.

### 4.3. Development of Hansanmosi

Concern development progress of Hansanmosi the most successfully it was on 1910 the birth of ramie reputation. Ramie fabric was traded actively around the eight (8) ramie fabric producing towns, they become famous throughout the country. In the Seocheon region, a ramie fabric distribution network was formed around shin market, biin market, seocheoneup Market, gilsan market and Pangyo market. Among these markets, hansan was a representative region that produced the best quality ramie fabric. Hansanmosi recognized a Japanese public company as high convertibility to cash and based on that Hansanmosi was monopolized in Seoul.

While on 1930 on the establishment of fame, Hansanmosi was considered the king of Joseon fabric. Specialty of the specialties, and the best quality and color fabric in Joseon and Hansan was widely known as the best quality produce of ramie fabric. On 1960 supply of Ramie was improved and contribute household transmission of ramie weaving techniques and family income. However, ramie fabric demand was decline on 1950 after the liberation and continuing on 1970, this was sharp decrease in ramie fabric producers. Later in 1980, Government led promotion of ICH transmission, through improvement of ramie weaving environment, and introduction of improves loom. The establishment of Hansanmosi association in 1990, was re-establishment of Hansanmosi reputation as a byword for ramie fabric.



**Ramie clothes exhibition in Seocheon Hansan Mosi Museum  
(Photo by: Abraão Mendonça, CPI field school 19th August 2019)**

33) Text from Hansan Mosi exhibition hall (CPI field school, 19th August 2019)

#### 4.4. Hansanmosi production and technique

The process to produce Hansan Mosi weaving is quite long and its painful job which request labor forces, so usually women in a village often working together to reduce the amount of work for each other's. This kind of collective labor form called "dure sam" and those participating in the operation sing songs in terms to make weaving more enjoyable (Kwang-seop, 2009). Historically traditional loom as main tools for weaving in Korea. The traditional loom is a body-tension loom, which requires the weavers to wear a waistband when using it to weave. The loom weaves fabric by repeating five mention: opening warp threads, putting in weft threads, hitting the yarn guide, unwinding the warp threads, and winding fabric. The improved loom in Seocheon region is the one that adopted structure of the improved Japanese loom, and it was popularized in around 1980. The improved loom has no waistband, and the shedding device was changed, making the weaving more convenient. It is cumbersome, however, as the yarn guide has to be inserted twice when fastening and weaving<sup>34)</sup>. Generally, due the traditional method of handwork to pull out fibers from the plant, the need at least four days for expertise to come up with one roll of Mosi<sup>35)</sup>.

**There are various stages on the process to produce traditional craft of Hansanmosi as following<sup>36)</sup>:**

1. Making ramie skein is the process of making a ramie skein, which is the raw material of ramie, from the inner layer of the skin of the ramie stalk. The ramie stalk is broken at about 30cm from the bottom part, and the inner stalk is separated before the liquid has evaporated. After the bark of the ramie stalk are stripped away with a ramie knife, the head parts of the inner barks are gathered and bound into bundles, then bleached in the sun while water is sprinkled on them.
2. Ramie Splitting - means splitting the ramie skein with one's teeth and making ramie fiber with a regular thickness. As the quality of fine, medium, and crude ramie differs depending on how thinly and evenly the ramie skein is split, ramie splitting is the most difficult and important work in the process of ramie weaving.
3. Ramie spinning - is the process in which the head and the tail of a split ramie strand are connected into ramie thread. Preparation are made by neatly arranging the heads and the tails of the thinly split ramie thread and hanging then on *jjeonji*. When connecting the ramie threads, the tail of the threads and the head part of the next strand are placed on the knee and are rubbed and twisted to be connected to each other's.
4. The weaving ramie - to weaving ramie, warp and weft threads are needed. Warping is the first step in preparing the warp thread. And it also called *benalgi*. The length and number of strands of the warp threads are determinate by the length and width of the fabric and the degree of fineness (saetsu).
5. *Saemolgi* by inserting to the yarn guide - this is the work if inserting warp threads into the yearn guide to maintain constant width and density of the warp threads and to make the space between the strands even. The yearn guide is made of thinly split bamboo. In each space of the split bamboo of the yearn guide prepared in accordance with the number of strands of the warp threads, two strands of warp threads are inserted.

34) Text from Hansan Mosi exhibition hall (CPI field school, 19th August 2019)

35) Korea Mosi clothes drive the heat away (<http://www.korea.net/NewsFocus/Culture/view?articleId=81557>) 2010

36) Text from Hansan Mosi exhibition hall (CPI field school, 19th August 2019)



6. Ramie fastening - the process of winding the warp threads around *dotumari* (the warp beam of the loom) before putting the warp threads inserted into the yarn guide on the loom. After both ends of the warp threads are fixed onto the warp beam of the loom and the attractor, they are starched with a starch brush and then dried over chaff fire. To prevent the warp threads from sticking to one another, they are wound around *dotumari* while *baepdaengi* (the thread spacer) is being inserted under the warp threads at appropriate intervals.
7. Winding weft thread on the cop- on the process of making the weft thread cop, in the olden days, this was done manually, but at present, the cop fro winding threads is used. The weft thread cop is made to absorb sufficient moisture and is then put into the shuttle and used.
8. Final process - the glue is removed by boiling the fabric using lye, and the fabric is then spread on the ground and is dried under the sun. *Saengmosi* refeis to unbleached ramie fabric from which only the glue is removed., and *baekmosi* refres to white *bleached* ramie fabric. The bleached ramie fabric is starched and then retouched, after which the big folds and the wrinkles are removed by smoothing the cloth and pounding on it, which mark the end of the whole process.



(Left) : Korea women weavers and (right): Traditional loom exhibition in Seocheon, Hansan Mosi Museum  
(Photo by: Abraão Mendonça, CPI field school 19th August 2019)

## 5. Korea culture policy overview

The weaving process in Korea was considering as priority since the presidential statement concerning culture diplomacy its important which hybrid cultural content into national products, so transform as tools on the attempt improving national images. Korea has been developed strong state advance model on pursuing top-down approaching since 1960 (Tae Young Kim, 2016). It's important to move forward on develop state through develop culture policy as in the national economy (Heo, 2015; Jin, 2016).

Culture it's not only arts however the recognition of culture as role on promoting human development concept, such building peace and education transmission (Kozymka, 2014). Culture considering as part of the national arts since the

first republic established in 1981 and to construct national culture policy, the Korea was start on first five (5) years culture development plan made in 1974 under Ministry of Culture and Public Information (Tae Young Kim, 2016).

Between Korea traditional culture and contemporary culture had been issue of culture identity on the sense of culture discontinuity from the post conflict background (1910-1945) by Japanese colonialism including Korea War (1950-1953) and divide Korea on 1945. Rapid modernization indiscriminate influx of western culture (Haksoon, 2002). Since 1948 -1960, first republic president Rhee Syngman, the importance of national culture was not really setup into state development process due insufficient budget.

Awareness of culture value was reverberated by Kim Dae Jung government through provide subsidy to the cultural sector. Latter Park Chung Hee government enhance priority on economic growth through launched cultural policy in an even more proactive way by establishing laws, institutions, organizations and public funds related to the cultural sector, specifically on 1974-1979 published “the first five-year master plan for cultural development” was implemented at the moment, which considering the first comprehensive long-term plan for cultural policy. Meanwhile the president Kim Dae Jung has emphasized the cultural industries as a significant resource through establishment of a cultural identity has been regarded as a significant reason for public support of the cultural industry sector (Haksoon, 2002).

## 5.1. Korea legal framework

Generally, Korea was startup the legal instrument regarding preservation and protection of culture heritage propriety on 1962 through Cultural property protection act which covers both tangible and ICH. Meanwhile on previous 4 year (2015) the Korean Government enacted law “The Act on the Safeguarding and Promotion of Intangible Cultural Heritage. “The purpose of 2015 act is “to promote culture enhancement and contribute to develop human culture by creativity transmitting traditional culture and to formulate a national level of master plan concerning ICH safeguarding and promotion on every five years period”<sup>37)</sup>.

Preservation of Korea culture propriety was highly importance on develop ICH safeguarding system into effective instrument which focus on holders (boyuja) as national living treasures. It was become globally after recognize by UNESCO on international forum consultation 1993 about new perspective for UNESCO programme. Meanwhile on 2005 since ratified 2003 UNESCO Convention, Korea took prominent role in UNESCO programs and one of key success was Korea NATCOM for UNESCO through cooperation with expert, institution and local communities made 19 inscriptions on the representative list of ICH humanities<sup>38)</sup>. Meanwhile in order to ensuring the implementation of Korea ICH strategic planning the need of government support to integrate activities on the national action plan which this could empower by Korea policy such law clearly define on constitution<sup>39)</sup> as following:

*First*; concerning on the effort of safeguarding ICH, the Culture Heritage Administration (CHA) in charge for the formulation of master plan every period of five years (describe on article 7, no.1) which mainly focus on basic

37 ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015)

38) Aung, T. *Comparative study on safeguarding systems of the ICH specifically the weaving tradition of Republic of Union of Myanmar (Acheik weaving) and the Republic of Korea (Hansan Mosi weaving)* ([https://www.ichcap.org/eng/ek/sub9/pdf\\_file/2018/thuthuAung.pdf](https://www.ichcap.org/eng/ek/sub9/pdf_file/2018/thuthuAung.pdf))

39) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015, 2016, 2017)

direction seating for the safeguarding and promotion ICH including budget planning furthermore consent on promotion of ICH transmission into education. In other side CHA as well integrate on the master plan as priority task such as investigation, documentation. Which means the CHA as main actor enrolled on the implementation of annual action plan based on the master plan (article 8, no.1).

*Second*; The perspective of the safeguarding policy effort was establishment of ICH committee. The crucial criteria on the establishment of Korea ICH committee included its committee members are elected based on the merit or ICH professional background (describe on article 9, no.3)<sup>40)</sup> Such as: ICH expertise, researchers and professional higher education background in ICH

*Third*; on the effort of ICH integration into education system in Koran, there are various ICH elements which associated integrate in curriculum and the establishment of ICH University as one of the main successfully attempt. Furthermore, existed empowerment of policy system (Article 38) which clearly define the government support on the ICH integration, both formal and informal learning process as priority on national culture agenda.

*Fourth*; the International Exchange of ICH as important act on achieving the notion of sustainability. Based on article 45, al.nea 1 describe “The State shall proactively promote “international exchanges of intangible cultural heritage”, such as overseas performances of intangible cultural heritage in the field of traditional performances and arts, overseas exhibition and sales of traditional craft products, through cooperation with international organizations and other countries “ This showing how the state commitment endeavor on the national ICH promotion and learning experiences process among other country specially enlighten on ICH culture networking.

Meanwhile in term of ICH education, there are various elements integrated into education system which associated into curriculum. And the establishment of culture heritage university as one of the main successfully attempt. This more empower from policy (Article 38)<sup>41)</sup> which clearly define “government support on the ICH integration, both formal and informal learning process as priority on national culture agenda”.

## **5.2. Korea ICH stakeholder**

On 1962 established Culture Heritage Administration (Munhwajaecheong) under the name of Bureau of Culture Propriety (Munhwajae Gwalliguk), with purpose is to handle related task with administration of Culture heritage regarding safeguarding, preservation and management on national level, including deals with NICH system on support holder<sup>42)</sup>. As government agency Culture Heritage Administration (CHA) responsible for inscribing Korea heritage elements into UNESCO ICH list with overseeing and coordinating related activities including preparation for the inscription UNESCO list (Heriatge, 2019).

The Culture Heritage Administration as central government agency subordinated to the minister of culture, sport and tourism and the important task of CHA is responsibility for national inventory system through collaboration with culture heritage committee and academic expert. CHA in charge for the formulation of master plan every period of five

40) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015, 2016, 2017)

41) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015, 2016, 2017)

42) Culture Heritage Administration “ Vision & Mission” ([http://english.cha.go.kr/html/HtmlPage.do?pg=/aboutCha/vision\\_mission.jsp&mn=EN\\_04\\_02](http://english.cha.go.kr/html/HtmlPage.do?pg=/aboutCha/vision_mission.jsp&mn=EN_04_02))

years (describe on article 7, act 1) which mainly focus on basic direction setting for the safeguarding and promotion ICH including budget planning as well consent on promotion of transmission ICH education. More importantly CHA as main actor enrolled on the implementation of annual action plan based on the master plan (article 8, act 1). Through this, CHA was committed integrated on the master plan such as investigation and documentation as priority task. Since the establish CHA, there are 140 ICH elements registered on the national inventory and 19 elements inscribed as representative list in UNESCO (Aung, 2018).

Meanwhile in order to encourage of the implementation 2003 UNESCO convention and to support the safeguarding of ICH in the Asia-Pacific region (article 47, act 1)<sup>43)</sup>, on 2011 was established ICHCAP (International Information and Networking Center for ICH in the Asia-Pacific Region) as category 2 center under auspices of UNESCO, under the jurisdiction of the Cultural Heritage Administration (CHA). ICHCAP as a member of the Intergovernmental safeguarding ICH Committee, and the main activity is safeguarding ICH associated with the implementation of 2003 UNESCO convention framework<sup>44)</sup> such encourage the participation of ICH expert and reinforce regional and international cooperation through operate information and network programme on support UNESCO strategic plan to achieving sustainable development of culture. This a very significant stage specifically concerns on information networking sharing with the others countries on the process of ICH implementation project.

To maximize ICH implementation, on 2013 founded NIHC (National Intangible Heritage Center) as main national body for comprehensive ICH safeguarding and promotion. Since that, the center was become an instrument for implementation of changes in policies regarding ICH. One of the NIHC task is support revitalization project of traditional craft as well conducted activities on upgrading NICH database through Survey and research.

However, main task regarding ICH are handled by ICH division and intangible culture heritage center (ICHC) committee which acts as its advisory body. The main task of ICHC is to investigate and deliberate activities concerning safeguarding and promotion of ICH including deliberate master plan which designated on NICH. This Master plans consist designation safeguarding selection of ICH for nomination on UNESCO list, referred to ICHC by the administrator of CHA for deliberation safeguarding and promotion ICH. The master plan including recognition people involved in inheritance activities. Another mark on empower ICH implementation was create Korea Culture Heritage Foundation (CHF) on 1980, as special institution established under article 77 of the Culture heritage protection act, with aim to protect Korea culture properties including preservation, transmission and revitalization of ICH elements (Performing arts and traditional craftsmanship) and cultivating traditional living heritage<sup>45)</sup>. As UNESCO accredited NGO, CHF was designated as UNESCO intergovernmental committee for safeguarding ICH on 2010. Through long process during past 39 years (1980-2019), CHF has conducted and engagement on the various ICH safeguarding Project<sup>46)</sup>.

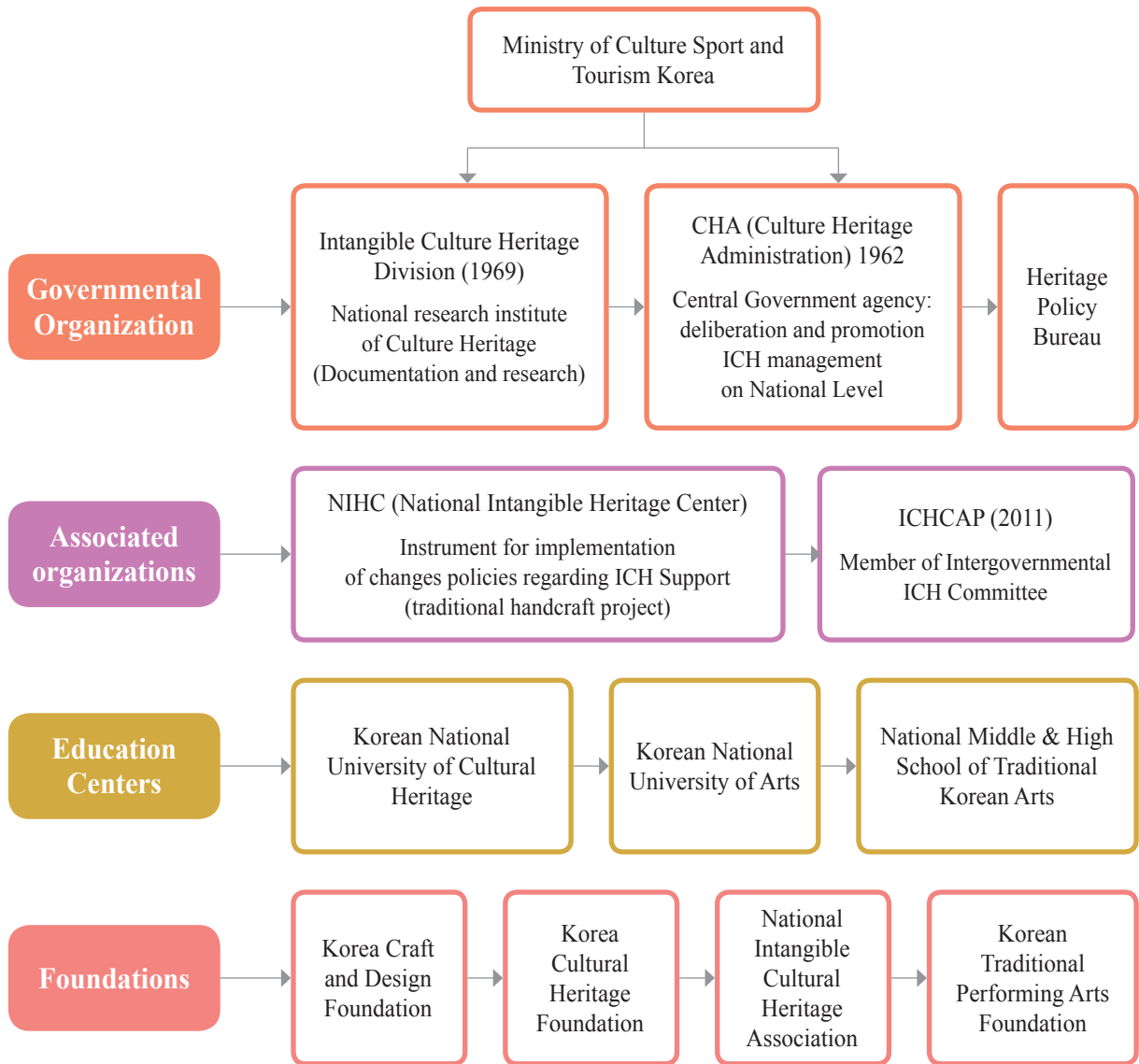
43) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015, 2016, 2017)

44) ICHCAP (<https://www.ichcap.org/about-us/overview-and-history/>)

45) Culture Heritage Administration "What is the job of the Korea Culture Heritage Foundation?" ([http://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY208&nttlId=58140&bbsId=BBSMSTR\\_1203&mn=EN\\_05\\_01](http://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY208&nttlId=58140&bbsId=BBSMSTR_1203&mn=EN_05_01))

46) ICH NGO Networking (<https://www.chf.or.kr/en/c4/sub1.jsp>)

### Regulatory Bodies for Safeguarding ICH in Republic of Korea



## 6. Discussion

### 6.1. Revitalization of Tais

As traditional practice, weaving practice considering as vital to healing past traumas and as a creative outlet. Through weaving could help employment for women who face an uncertain future specifically for those marginalize such; widowed. Most women living in villages able to earn a living through weaving Tais are incredible task which as

proof that a woman actually led important role for independence and leadership in lifting her family out of poverty<sup>47)</sup>.

After become independent in 2002, there was some weaving group formed the cooperative which gathering few numbers of weavers in the village, as representing on the efforts of women to rebuild their communities<sup>48)</sup>. It has been demonstrated in other parts of the world that women play very significant influential role in term of building a new culture of peace and prosperity in post-conflict societies (Niner, 2007). For instance, one of the weaver group in Timor-Leste namely “Cooperative Lo’ud” was born out from three resistance movement women. They were gathering to pool their resources when conflict made them into widows and since that they start producing Tais which purpose to earn money and improving life<sup>49)</sup>.

On 2017, Timor-Leste National Commission was implemented research project of safeguarding traditional houses and context of the study consists with both material and immaterial including documentation on how to safeguarding overall culture item which integrated into traditional houses including weaving practice. Tais are very strong connected with the traditional houses and many years before traditional house as place for weaving sacred Tais and using for ritual ceremony and so on. Concerning transmission, the documentation storage including relocation photograph by previous research about indigenous community and its ICH of weaving practice could be a very useful learning experience to understand the change over time and what drives those changes<sup>50)</sup>.

The practice of weaving Tais as Timor-Leste’s signature textile, was dramatically decline since become independence, but in the past 17 years (2002-2019), it has successfully been revived in Lospalos district (eastern part of the country) and in other places. New coops were established to promote authentic of Tais weaving as a source of income for women which this play a major role on promote social and cultural significance of weaving tradition (Lush M. R., 2017). In Molo villages which located in the western part of the country have been revive the old tapestry woven textiles which were worn by warriors, and for past four (4) years they have used the tapestry weave technique called mnaisa to weave small sections of belts<sup>51)</sup>.

Currently, the strategic planning of five years (2018- 2022), eight (8) government constitutional through Ministry of higher education Science and culture<sup>52)</sup> emphasize on culture heritage preservation through recognize citizenship right through culture expression and creation such: Promote culture activity and art including promoting investigation, safeguarding and transmission cultural heritage (archeological, ethnological, linguistic, and sociological study). In order to promote and conserve culture heritage government commit to enhance cooperation with institution and international agency and enhance

cooperation with UNESCO, as well strengthen inter sectorial coordination to promote culture across the board including vocational training and artistic education in schools. Meanwhile government expectation to establish academic of art and culture industry is a big dream, however the lack of budget and human resources as challenges to implement action plan.

47) Emily Lush “*Kindcraft, Tais weaving in in East Timor*” (<https://thekindcraft.com/tais-weaving-in-east-timor/>)

48) Sorenson, “*Centre for Conflict and Post-Conflict Studies, Asia-Pacific*” 2002.

49) Emily Lush “*Kindcraft, Tais weaving in in East Timor*” (<https://thekindcraft.com/tais-weaving-in-east-timor/>)

50) UNESCO Jakarta Regional Science Bureau for Asia and the Pacific “*Research on plants and textiles traditions in Timor Leste*” (<http://www.unesco.org/new/en/jakarta/natural-sciences/small-islands-and-indigenous-knowledge/local-and-indigenous-knowledge-systems-links/community-based-research/research-on-plants-and-textiles-traditions-in-timor-leste/>) 2019

51) Threads of Life “*The Revitalization of Traditional Textiles in Timor*” (<https://www.threadsoflife.com/revitalization-traditional-textiles-timor/>) 2019

52) Government of Timor-Leste “*VIII Constitutional Government Programme*” (<http://timor-leste.gov.tl/?p=19915&lang=pt#prog2.4>)

## 6.2. Safeguarding challenges (Tais)

The safeguarding context of Traditional weaving is ensuring that the local knowledge have to be continues to practice and transmitted into generation. This could be done through festival, culture celebration on ritual ceremony. More importantly the community participation to be involving in safeguarding process as key indicator on promote, and preserve their living heritage<sup>53</sup>). Based on local context, in some places in Timor-Leste, the weavers no longer used the hand spun cotton due there are various barriers such; first, weavers prefer to weave the new/modern style of Tais due lack of raw material and time constraining to produce. The economic condition and lower cost of raw material shift a weaver to produce Tais in modern way which could easily earn a profit. Usually modern Tais can also be sewn into narrow scarves (called *salendang* use for gift or present), another way such cut to make accessories such as earrings, purses or bags<sup>54</sup>). Second, Marketing of the traditional craft (Tais) is still an issue or no buyers, which price of final production of craft to expensive. Third, Timor-Leste has no Museum to mount the exhibition and festival. And fourth, Timor-Leste has no expert and institutions that can provide weaving training<sup>55</sup>).

Commonly, to produce Tais usually depend on the market consumer. There is room to increase the price as the quality increases, and the weavers will work depend on demand if they see buyers are coming on a regular basis and are not a one-time visitor. Fortunately, in some period there are some group of weavers are in habit of selling to local NGOs as high prices, through this only way to encourage women actively on weaving activity (Jean Howe, 2009).

Meanwhile, the loss of habitat as a result of agricultural expansion also threatens the wild population of all plant species to maintain authentic textile craft. The land and socio-ecological conditions of Timor-Leste have changed drastically over the past decades<sup>56</sup>). Traditionally weavers using cotton wool form the natural plant (cotton tree) and transform traditionally turning cotton wool into threads. However, the lack of raw material, has changing the way Tais is made, since that weavers prefer using cheaper thread which mainly imported from Indonesia. The lack of natural plant, direct impact not only for weaving but as well barriers for dyeing. Usually weavers using endemic plants to color hand-spun cotton, yet increasing availability of polyester fibers and synthetic dyes as barriers to maintain authentic of the craft<sup>57</sup>).

In the past years, the main reason communities actively on weaving practice is not for economic reason, however social and culture tradition (Niner, 2007). Nowadays many women weavers in Timor-Leste is economic development and creating livelihoods for their members by producing handicrafts and textiles for sale. This is crucial in the midst of poverty that affects most in rural area. Many years before, transmitting weaving knowledge from mother to daughter is interwoven with a cultural system of collaboration and respect, where women, men and young people work together to share cultural practices. Usually the women weaving at home and with the help form the children however since 2002 after become independence there are huge influence from western style and economic competition, so most of young people's preferred move from the village to city to get education and looking for the job, instead of sit at home, and

53) UNESCO-EIHCAP Regional Meeting Safeguarding Intangible Heritage and Sustainable Cultural Tourism: Opportunities and Challenges

54) Emily Lush "Kindcraft, Tais weaving in in East Timor" (<https://thekindcraft.com/tais-weaving-in-east-timor/>)

55) Timor-Aid "Textile Cultural tradition and their Preservation, Promotion and development" 2014

56) UNESCO Jakarta Regional Science Bureau for Asia and the Pacific "Research on plants and textiles traditions in Timor Leste" (<http://www.unesco.org/new/en/jakarta/natural-sciences/small-islands-and-indigenous-knowledge/local-and-indigenous-knowledge-systems-links/community-based-research/research-on-plants-and-textiles-traditions-in-timor-leste/>) 2019

57) The textile Atlas "Making of: Tais Cloth, Timor-Leste" (<https://www.thetextileatlas.com/craft-stories/tais-cloth-timor-leste>)

this was as resources constraining, and since that the weaving practice decreasing dramatically. Meanwhile the lack of the government support on culture activities considering as barriers on the process of safeguarding ICH in Timor-Leste.

### 6.3. Korea weaving safeguarding approach (Hansan Mosi)

The safeguarding of Hansan Mosi weaving was culminate in 1972 when Korea central government was designated Mosi weaving as priority ICH that should be safeguard. Latter just for two years exactly in 1974, Hansan Mosi weaving was designed as Chungcheongnam-do intangible culture property<sup>58)</sup> no.1, and designed as important Intangible culture property (no.14) On 1967. Showing that it was great commitment of Korea people on the process of empowering local knowledge. Meanwhile to protecting community interest and as kind of handcraft industry the government support focus on cultivation of Ramie plants, supplement of raw material, production and product distribution. For a Ramie cultivation, on 2006 the Korea Government registered Geographical indication for Hansan Ramie which adapted a traceability system using RFID tags in order to protect the products of ramie practitioners<sup>59)</sup>.



**Ramie plantation exhibition, in Seocheon Hansan Mosi Museum  
(Photo by: Abraão Mendonça, CPI field school 19th August 2019)**

In order to ensure vitality of weaving, Korea local government in Seochon-gun establish education center and museum of Hansan weaving, and exactly on 1993 Hansan Mosi museum was opened to public which aim to preserve and promote the tradition and technique of weaving ramie fabric (Kpopmap, 2018). On enhance safeguarding process of Hansan Mosi the central government together with local leaders and relevant stakeholders develop strategy of safeguarding to measure reduce negative impact and threat such protecting community interest, establishment data base including conduct research and increasing government support for the numbers of beneficiaries. In other side to respond the safeguarding plan of Hansan Mosi weaving, the government support practitioners host annual event including public demonstration as well conducted weaving festival had been held for the last 20 years which aim to introduce the fascinating and excellence of Hansan Mosi tradition. In some area, the traditional knowledge of weaving continues existing such in Andong, Hansan, Geumseong and Naju, even government supported some practitioners and artisans to practice and transmit as ICH (Kwang-seop, 2009).

58) Text from Hansan Mosi exhibition hall (Field School, 19th of August 2019)

59) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015)



Since 2011 the National Research Institute of Cultural Heritage has conducted basic research on Korean weaving skill<sup>60)</sup> in order to reduce intensive labor and increase productivity (Ramie weaving required intense labor) the Korea Government as well planning on establish database of technical changes which may occur on the process of traditional handcraft production. In order to strengthen transmission, the Korea Government has planning to designate local community engaging on the Hansan Mosi cooperative production in Hansan area which responsible by group of transmission.

More importantly the establishment of KNUCH (Korea National University of Culture Heritage) in 2000 by CHA as very significant stage in term of ICH education, which is the weaving technique and design could be learn through department of ICH by younger generation (Heritage, 2019). Currently there 20 elements have been added as UNESCO ICH list, including skills and artist of Mosi weaving (Heriatge, 2019), and through overall safeguarding process, on 2011 Hansan Mosi was inscribe in UNESCO as ICH of humanity<sup>61)</sup>.

#### **6.4. Deadlock of policy implementation in Timor-Leste**

In Timor-Leste context, there has often been a failure to recognize the traditional systems of life (ICH) as priority to integrated into national agenda. Actually, the main budget for the culture activity derive from government state budget however during many period cultures it's not priority on the implementation of national action plan. Even though showing that, like everywhere around the world, people are drawn opportunities introduce city life and ICH value (Lush M. R., 2017). In order to safeguard ICH in general it's important to maximize transmission local knowledge and prevent the loss of authenticity and in light of its strong connection with the cultural identity of its creators and bearers. Some argue, loss of authentic is particularly likely to occur when ICH is managed by state authority which move away priority for the external interest (Lenzerini, 2011). Meanwhile in some case there is a policy intervention and practice as considering challenges in order to promote and develop safeguarding context (Yongzhong Yang M. S., 2018).

Through overall analysis, I would mention that, there are dilemma of policy implementation which consider as barriers on pursuing the long-term Strategic Development Plan (SDP) of 2011-2030, this understand through lack of culture implementation on the ground. The application model of institutional structural system such integration of SEAC (Secretary State of Art and Culture) setup on different ministry which happened every single period as main drive to respond the 5 years of master plan. For instance, on last two periods (2007-2017), when SEAC was integrating into Minister of Tourism, the 5 years of ministry plan was more focus on tourism perspective which more emphasize on tourism development framework. Meanwhile current period (2018-2022), SEAC integrated into Minister of Education which is current ministry plan more focus on development of quality education framework such infrastructure development as priority and curriculum improvement. This was implying cut down state budget and lack of financial allocation for the culture field in every single period which led deadlock on activity implementation on the ground.

Meanwhile ICH policy framework not clearly define on policy which law covering more broadly scope. For

60) ACT ON THE SAFEGUARDING AND PROMOTION OF INTANGIBLE CULTURAL HERITAGE (2015)

61) Culture Heritage Administration "Intangible Culture Heritage for Humanity" ([http://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttlId=58148&bbsId=BBSMSTR\\_1205&mn=EN\\_03\\_02](http://english.cha.go.kr/cop/bbs/selectBoardArticle.do?ctgryLrcls=CTGRY210&nttlId=58148&bbsId=BBSMSTR_1205&mn=EN_03_02)) 2006

instance, there is no specific law concern the integration of ICH in education system. In other side, national committee of ICH has established with the members mostly nominated as institution representative, instead of based on merit or professional background. Instead in Korea for instance, the enacted law regarding the criteria to include committee members are selected based on the ICH professional background which enacted in act. The lack of resources was as barriers and implies for the Timor-Leste ICH committee on the nomination effort of traditional textile as UNESCO representative list, which after the long starting process, recognize that the element was designed by committee unfortunately didn't yet registered as national inventory. To find a way, committee members with government effort on finalize inventory task as UNESCO procedure before move forward. For addition, there is no culture academic institution or NGOs in Timor-Leste as barriers on pursuing culture matter specifically the lack of community understanding about ICH should be emphasizes by policy maker as top-down approach to setup into national agenda.

The lack of human resources limitation, Timor-Leste faced on development challenges on the effort community improving living standards (Quintas, 2016). Knowing that during many years the status of living heritage are endangering and lack of society awareness still as barriers. The traditional practice of weaving still living around society and we could find anywhere else in daily life, even though there is no annual festival calendar. During 17 years (2002-2019) since becoming a new country there are only registered 6 ICH elements on national inventory and no culture elements designated yet as representative list in UNESCO.

## 7. Conclusion

Since become youngest state from the long-post conflict, institutional and policy level of protection of intangible culture heritage Timor-Leste has been fraught with numerous challenges. This study emphasizes on top-down approach as very significant framework on approaching safeguarding ICH of traditional weaving. Through overall analysis conclude that the safeguarding of ICH context should be more contextualize on institutional approach commitment and culture policy level to empower local communities and weaving practitioners on the process of safeguard living heritage on the ground, which commonly dealing with the financial burden and related resources.

In order to safeguarding traditional weaving, the cultivation of Remi plant which support by Korea government as significant guideline to preserve the authenticity of Tais. This could be done through conservation of natural ecological on maintain the value of the craftsmanship. Furthermore, government support on infrastructure facilitation such place for group of practitioners including training as key drive to continuing weaving practice and pursuing market strategy or demand for weaving textile.

Establishments of museum including exhibition as transmission bridge, and annual calendar for weaving festival as very significant stage on how awareness community concerning the importance of national living heritage of weaving. Furthermore, research about weaving and documentation storage including relocation photograph by previous research about indigenous community and its ICH could be a very useful concerns transmission process.

Integration of ICH into education its more significant to enacted on law as learning process to disseminate information for the future generation. This could be implemented through various levels of both formal and nonformal education. By promoting trans-disciplinary skills could encourage school and university staff and students to link formal scientific knowledge with local knowledge. Such Korea new law 2016 adjust for ICH just emphasize is on ensuring “pedagogic transmission” having group of learners connected to senior instructors, connected to the higher master of the art, so there constantly new people in process of learning how to do the ICH.

Enacted law concerning intergovernmental ICH committee is very significant regulation on Korean policy as crucial recommendation which is the requirement of committee members supposed to be from ICH professional background. And to maximize safeguarding implementation in long-term perspective this could be guideline for underdevelopment countries specifically for Timor-Leste to adopt enacted in the culture policy framework.

Lastly, culture policy revision as recommendation for Timor-Leste through learning process from Korea as milestone of ICH policy adoption. More significantly, to pursuing long term strategic plan the need of transformation on institutional structure, through establishment Minister of Culture is requirement as future priority, which propose to maximize culture activities on the ground through execution of minister master plan on every single period.

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## 동티모르 직조 전통(타이스) 보호 및 한국 사례를 통한 연구 : 무형문화유산 정책 시스템

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### 개요

산업화 및 세계화로 인해 전통 섬유 산업이 위태로워지고 무형문화유산 직조 전통이 감소하고 있다. 급속한 변화로 인해 사람들의 생활방식이 달라진 결과 전통 수공예 또한 점차 사라지고 있다. 이러한 상황에서 지역 지식을 보호하려면 정부는 무형유산정책 및 국제표준에 따른 법적체계 구현에 있어 중요한 역할을 해야 한다.

동티모르 헌법과 국가행정 체계에 지역 관습 및 전통 관련 사항이 포함되어 있지만 해당 헌법의 이행을 위한 법률은 제정되어 있지 않다. 무형유산의 중요성이 법률로 명확하게 정의되지 않아 장애물이 되고 있으며 전통적 삶의 체계(무형문화유산)를 국가 의제에 통합하는 것에 대한 정부의 인식 또한 부족하다.

본 논문은 하향식 무형유산 보호정책을 통해 지역 사회와 무형유산 실연자들의 역량을 강화하고 살아있는 유산인 전통 직조를 제도적 관점에서 보호한 한국의 사례에 초점을 맞춘다. 해당 연구 및 여러 연구자와 간행물을 통해 얻은 주요 정보에는 질적 연구방법이 적용되었으며 인터뷰 또한 기본 데이터로 포함되었다. 연구 평가 과정은 법률 체계를 포함하여 선행 연구 분석을 통한 2차 데이터를 통해 이루어졌다.

본 연구의 목적은 전통 공예인 한산모시짜기에 관한 한국의 무형유산 정책 체계를 깊이 있게 이해하는 것이다. 한국 사례의 연구는 미래 관점에서의 정책 채택 및 아시아 태평양 지역의 무형유산 보호정책과 관련, 특히 동티모르의 전통 직조 무형유산 보호에 있어 중요한 지침이 될 것이다.

### 핵심 주제어

보호, 무형유산, 직조 정책