

Traditional Craftsmanship, Between Bias and Recognition as Intangible Cultural Heritage (ICH), Case Study of Buleleng (Bali, Indonesia) and South Korea

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Abstract. Since the enactment of Law No. 5 of 2017 on Cultural Advancement, grassroots efforts in the preservation and registration of intangible cultural heritage have intensified. This aligns with the broader agenda of the Indonesian Ministry of Education, Culture, Research, and Technology, which aims to deepen the understanding of culture and transform it into a driver of sustainable economic development for communities. However, cultural heritage, particularly intangible cultural heritage, is often narrowly defined in terms of performing arts in various regions. One form of intangible cultural heritage that has proven to drive local economies in a sustainable way is craftsmanship, which is also a focus of cultural advancement. Nevertheless, attention to traditional skills remains relatively low, with many traditional craftsmanship facing the risk of extinction due to a lack of interest among younger generations as well as by local authorities. Through a literature review, discussions with practitioners, and comparisons with intangible cultural heritage preservation efforts in South Korea, this article aims to highlight the existing bias in the preservation of craftsmanship as part of intangible cultural heritage in Indonesia, particularly in Bali. It also seeks to illustrate the positive impacts that can be achieved through greater attention to the preservation of craftsmanship.

Keywords: Bali, cultural advancement, intangible cultural heritage, South Korea, traditional craftsmanship

1 Introduction

With the enactment of Law No. 5 of 2017 on the Advancement of Culture, Indonesia, for the first time in its history, possesses legislation specifically governing national culture. Previously, discussions surrounding Indonesia's 'national culture' were often vague, lacking a definitive identity of what constitutes Indonesian cultural identity. Hilmar Farid, in his speech at the ICAS 2024 seminar in Surabaya, highlighted that with the implementation of Law No. 5 of 2017, the government has shifted its focus from attempting to define culture to instead managing and supporting cultural development at the grassroots level. This approach aligns with the objectives of Law No. 5 of 2017, which emphasises the importance of providing space for cultural

diversity, returning culture to the communities as its rightful owners and drivers, and, most importantly, positioning culture as a fundamental axis of national development. Culture should be understood as the foundation of national development and, practically, as a driver of sustainable economic growth.

To support these objectives, the inventory process in cultural advancement becomes crucial. To facilitate this inventory, Law No. 5 of 2017 (Article 5) categorises 'culture' into Cultural Advancement Objects, which include: a) oral traditions; b) manuscripts; c) customs; d) rituals; e) traditional knowledge; f) traditional technology; g) arts; h) languages; i) traditional games; j) traditional sports. On the official website <https://warisanbudaya.kemdikbud.go.id>, the central government, through the Ministry of Education, Culture, Research, and Higher Education, appears to adopt the definitions and approach used by UNESCO in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH), which categorises ICH into five domains. These Cultural Advancement Objects are then grouped into these five domains, namely: a) oral traditions and expressions; b) performing arts; c) social practices, rituals, and festive events; d) knowledge and practices concerning nature and the universe; e) traditional craftsmanship. The likely objective of aligning these categorisations with UNESCO's framework is to facilitate the registration of the ICH into the UNESCO Representative List of the ICH of Humanity.

The explanation above raises an important question: what exactly is ICH, and why has it become so crucial for the government to curate and manage it? Sedyawati [1], in her lecture at the Intangible Cultural Heritage Seminar, explains that ICH is abstract and intangible, encompassing concepts and technologies that are transient and can disappear over time, such as language, music, dance, rituals, and other structured behaviours. In contrast, Article 2 of the UNESCO 2003 Convention defines intangible heritage as the practices, representations, expressions, knowledge, and skills—as well as the instruments, objects, artefacts, and cultural spaces associated with them—that communities, groups, and, in some cases, individuals recognise as part of their cultural heritage. These are categorised into the five domains mentioned earlier.

However, culture is often understood in a narrow rather than broad sense. In a narrow sense, culture can be interpreted as the arts [2]. Unfortunately, this narrow interpretation is frequently adopted by the government, particularly at the local level across Indonesia. Cultural preservation efforts are often limited to showcasing traditional dances or art performances during official events and welcoming ceremonies. While the role and value of these traditional dances and performances should not be underestimated, the efforts made so far have only preserved a small fraction of the broader concept of 'culture' envisioned by Law No. 5 of 2017 on the Advancement of Culture.

This research aims to discuss the disparities or biases in the efforts to preserve and advance ICH in Indonesia, with a particular focus on the Buleleng Regency, Bali. Buleleng is the largest

province in Bali, covering coastal and mountain areas on the northern side of the island (see Figure 1). These geographic advantages allow Buleleng to own vast natural and cultural diversity. Buleleng also possesses a rich potential for both tangible and intangible cultural heritage. However, since the enactment of Law No. 11 of 2010 on Cultural Heritage, followed by Law No. 5 of 2017 on the Advancement of Culture, Buleleng Regency's efforts to register its cultural assets in the national system have been slow and lacking in proactivity. Despite being the largest regency in Bali, in the National Cultural Heritage Database, Buleleng has only two registered cultural heritage sites and 14 ICH elements. Given the diversity of ethnic groups residing in Buleleng, this number is notably low.



Fig. 1. Map of Buleleng Regency in Bali Island, covering both coastal and mountain areas in the northern side of the island (modified from Google Earth, 2024)

This article specifically focuses on the ICH within the domain of traditional craftsmanship. Bali can be considered a 'living laboratory' where many traditional skills and practices have been preserved in their original forms for centuries. Traditional craftsmanship in Bali encompasses a wide range of activities, including metalworking by blacksmiths (*pande*), jewellery making, and the creation of various ceremonial tools, among others. However, only 22 ICH in the domain of traditional craftsmanship practices have been registered by the provincial government of Bali.

A brief dialogue with practitioners, such as the glass painting artists from Nagasepaha, palm sugar makers, and bamboo weavers in the Bali Aga SCTPB area (Sidatapa, Cempaga, Tigawasa, Pedawa, Banyusri), reveals that local government support has been minimal. Although Nagasepaha Glass Painting was finally registered inside the national list as an ICH of Indonesia in 2020, and the government plans to register Pedawa Palm Sugar as the next ICH in 2025 [3] in the same list, these efforts remain limited. This situation underscores the need for more active

and comprehensive measures to preserve and promote Buleleng's rich cultural heritage, particularly within the traditional craftsmanship domain.

UNESCO regards traditional craftsmanship as one of the most tangible manifestations of ICH. The localised nature of traditional craftsmanship, which is both produced and consumed within communities, plays a significant role in fostering sustainable local economies. This is particularly crucial in the face of challenges posed by globalisation and mass-produced goods, which often undermine local markets through consumerism and capitalism. Given the importance of traditional craftsmanship, it is essential to preserve these traditions and ensure their transmission to future generations.

To explore effective strategies for safeguarding traditional craftsmanship, this article compares the case of Buleleng, Bali, with that of South Korea. South Korea is widely recognised as one of the most successful countries in safeguarding and promoting ICH. As of 2024, South Korea has registered 22 elements on the UNESCO Representative List of the ICH of Humanity. In contrast, Indonesia, despite its claims of greater cultural diversity and richness, has only registered nine elements. Additionally, UNESCO established The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) under the auspices of UNESCO in South Korea in 2011. This centre, designated as a Category 2 UNESCO facility, was created to promote and initiate collaboration on the safeguarding and promotion of ICH in partnership with Asia-Pacific Member States, reflecting South Korea's strong commitment to intangible cultural heritage issues.

Considering these facts, as Indonesia aspires to position culture as a central pillar of national development and to promote sustainable grassroots economic growth based on cultural heritage, learning from South Korea's experience in safeguarding ICH could be highly beneficial.

2 Method

This research employs a qualitative approach with a focus on a case study of biases in the management of intangible cultural heritage in Buleleng Regency, Bali, Indonesia. The primary data for this study were obtained from the process of registering intangible cultural heritage by Buleleng at the national level, sourced from various news reports and official government documents. To support this data, the research also draws on supplementary information related to intangible cultural heritage from the official websites of Indonesia, South Korea, and UNESCO, as well as previous scholarly works on the topic. The analysis was conducted by performing a comparative study between the registration and management practices of intangible cultural heritage in Indonesia and South Korea. This comparative analysis aims to identify potential biases in the selection and preservation processes in Buleleng, as well as to explore how different cultural contexts and governmental strategies influence the safeguarding of intangible cultural heritage. By examining the variations in approaches between Indonesia and South Korea, this study seeks to provide a nuanced understanding of the challenges and

opportunities in preserving intangible cultural heritage within different national frameworks, thereby contributing to the broader discourse on cultural heritage management and policy development.

3 Result and Discussion

3.1 Overview of ICH in Buleleng, Bali, Indonesia

As of the writing of this article, Buleleng has registered a total of 14 elements of ICH. These elements have been listed between 2015 and 2023 and include both ICH that can be found across Bali generally and those unique to Buleleng (see Table 1). The majority of the registered ICH represent the domains of ‘social practices, rituals, and festive events,’ ‘oral traditions and expressions,’ and ‘performing arts.’ In contrast, only two of the registered ICH fall within the domain of traditional craftsmanship.

Table 1. List of ICH in Buleleng, Bali, Indonesia (modified from <https://warisanbudaya.kemdikbud.go.id/>; [4])

No.	Registered ICH	Year of registration	Domain
1	Wayang Wong Tejakula	2015	Performing arts
2	Nyakan Diwang	2018	Social practices, rituals and festive events
3	Tari Taruna Jaya	2018	Performing arts
4	<i>Songket Beratan*</i>	2018	Traditional craftsmanship
5	Pengalantaka	2019	Knowledge and practices concerning nature and the universe
6	Megoak-Goakan Desa Panji	2020	Oral traditions and expressions
7	<i>Lukisan Kaca Desa Nagasepaha*</i>	2020	Traditional craftsmanship
8	Ngusaba Bukakak	2020	Social practices, rituals and festive events
9	Tradisi Saba Malunin Desa Pedawa	2021	Social practices, rituals and festive events
10	Megangsing Buleleng	2021	Oral traditions and expressions
11	Gambuh Bungkulan	2021	Performing arts
12	Mejaran-jaranan	2022	Social practices, rituals and festive events

13	Mengarak Sokok	2023	Social practices, rituals and festive events
14	Tradisi Sampi Gerumbungan	2023	Social practices, rituals and festive events

*ICH elements in the domain of traditional craftsmanship

Like other regions in Bali, Buleleng relies heavily on the tourism sector as a key driver of its local economy. According to a 2023 report by Bank Indonesia, 54.64% of Bali's economy is derived from tourism. One of the primary attractions that Bali offers to both domestic and international tourists is its cultural appeal, particularly in the form of performing arts. Sacred dances, for instance, are often repackaged to be presented as tourist attractions [5]. This emphasis on performative and celebratory aspects of culture appears to have influenced the types of ICH that are registered in Buleleng, with a noticeable bias towards performance-based heritage. Furthermore, Buleleng routinely hosts the Pekan Apresiasi Seni (Arts Appreciation Week) at RTH Bung Karno, with a primary focus on providing a platform for performing arts, particularly dance and accompanying music.

This focus on performing arts and celebratory practices has likely contributed to the disproportionate representation of these domains in Buleleng's ICH registry, while traditional craftsmanship, which is equally vital, remains underrepresented.

3.2 Balinese Traditional Craftsmanship

Traditional craftsmanship is recognised by UNESCO as one of the essential domains of ICH. This domain encompasses a wide array of expressions, including the creation of tools, clothing, jewellery, musical instruments, household items, and more. Many of these items have a short life cycle, as they are crafted for specific purposes, making it crucial to ensure the transmission of traditional knowledge and techniques to future generations. Indonesia exhibits vast diversity within the domain of traditional craftsmanship, with Bali serving as a particularly compelling example for discussing ICH in this context.

Since the influence of Hinduism and Buddhism began around the eighth century [6], Bali has integrated numerous 'new' rites, which have been adapted to the island's ancestral traditions. The demand for cultural and ceremonial objects has led to the development of distinctive crafts that are unique to Bali. This uniqueness was further strengthened by the Dutch colonial government's *Baliseering* policy in 1938, which aimed to protect Bali's indigenous culture from external influences [7] and contributed to what is now recognised as the Balinese Cultural Renaissance. The legacy of this colonial policy remains evident today, with Bali functioning as a 'living laboratory' where rituals and the necessary cultural and religious artefacts continue to be preserved and practised in their original forms.

Some of the current ICH recognised by the government actually trace their roots back to the period of Baliseering. For instance, the traditional craft of glass painting from Nagasepaha Village was created in 1927 by Jro Dalang Diah [8]. Another example is that in 1930, the collaboration between Wayan Limbak and Walter Spies led to the creation of the Kecak dance [9], an artistic expression now deeply associated with Balinese culture (and its commodification).

At first glance, traditional crafts in Bali appear to be thriving. On Penampahan Galungan, the day before the Galungan holiday, communities still come together to erect *penjor* (decorative bamboo poles). Offerings (*banten*) are still seen and stored in *sokasi*, intricately woven bamboo containers unique to Tigawasa Village in Buleleng. Similarly, on the eve of Nyepi, *Ogoh-Ogoh* (effigies) are still paraded by local youth. After these events, young people continue to eat from *ingka*, plates made from woven palm leaves, in their homes.

However, beneath the surface of this cultural abundance lies an illusion. The artisans and craftsmen who have long sustained traditional crafts are increasingly competing with more accessible, affordable, and convenient alternatives. Organic *ingka* plates are being replaced by cheaper plastic versions readily available in the market. The glass painting tradition in Nagasepaha Village is in a state of stagnation, with artists abandoning the craft for more stable livelihoods. Interest among younger generations in *sokasi* weaving is waning, and the availability of local bamboo from Tigawasa is becoming scarce. The same issue was faced by the previously mentioned Pedawa Palm Sugar craftsmen who faced the issue of the disappearance of native palm trees in Pedawa, which were replaced by chocolate, coffee and clove, the much more profitable plants.

Bali appears to be caught in an illusion—the illusion of plenty—where traditional crafts still circulate and are visible but are insufficiently protected. These crafts, often maintained by a small group of artisans, face significant challenges in marketing and are threatened by the loss of both human and material resources. This threat looms larger over traditional craftsmanship than it does over other forms of expression within the domains outlined by UNESCO.

Like tangible cultural heritage, ICH is also vulnerable and faces its own set of threats [10]. In the 2003 Convention, UNESCO emphasised that the primary focus in safeguarding ICH, particularly within the domain of traditional craftsmanship, should be on preserving the knowledge and skills involved in creating the work, rather than the final products themselves. UNESCO underscores the importance of encouraging artisans and craftsmen to continue producing their works and transmitting their skills to younger generations within their local communities. This approach aims to ensure that the traditional techniques and cultural knowledge embedded in these crafts are not lost over time, but rather sustained and revitalised through continuous practice and education. By fostering an environment where traditional craftsmanship can thrive, communities can maintain their cultural identity and heritage, safeguarding these invaluable practices for future generations.

Table 2. List of comparison registered ICH and percentage of craftsmanship in different levels (data gathered from Statistik Kebudayaan 2024; <https://warisanbudaya.kemdikbud.go.id/>; [국가유산청 > 국가유산 현황 \(cha.go.kr\)](http://국가유산청.gov.kr); <https://ich.unesco.org/en/lists>; 2024)

No	Scope	Registered ICH	Craftsmanship Domain ICH	Percentage of Craftsmanship ICH (%)
1	Indonesia	1728	440	25.4
2	Bali	92	22	23
3	Buleleng	14	2	14.2
4	South Korea*	160	53 ¹	33.1
5	UNESCO**	730	400	54.7

* South Korea has distinguished its cultural heritage into different national and provincial cultural heritage lists. These data only show the National Intangible Cultural Heritage list, without taking account of the provincial/municipal lists, neither of the items inside the National Folk Cultural Heritage List ([국가유산청 > 국가유산 현황 \(cha.go.kr\)](http://국가유산청.gov.kr)).

**ICH listed in UNESCO can be included in multiple domains, while in the Indonesian system, each item can be nominated under one domain only.

Traditional craftsmanship holds significant importance on UNESCO's ICH list, accounting for approximately 54.7% of all registered elements (see Table 2). This underscores the critical need for safeguarding traditional craftsmanship. However, at the national level in Indonesia and within Bali province, traditional craftsmanship represents only 23-25.4% of the total registered ICH. In comparison, South Korea, which serves as a case study in this article, has about 33% of its national ICH registered under the traditional craftsmanship domain. Although the percentage is not remarkably high, South Korea's qualitative efforts in promoting and safeguarding ICH are exemplary, making it a valuable reference for improving ICH management systems in Indonesia.

3.3 Comparative Case Study: South Korea

ICH Preservation in South Korea. The safeguarding and transmission of intangible cultural heritage (ICH) occupies a significant role in South Korea's cultural policy. Since the 1950s, the South Korean government has recognised ICH as a crucial component of national heritage, warranting legal protection and preservation. The international momentum gained from the adoption of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage further catalysed South Korea's efforts. Consequently, the South Korean government

¹ [통계로보는국가유산2023.pdf](#), Doc. 207, p.35.

has actively engaged in collaborative initiatives with Central, Southeast, and East Asian countries aimed at preserving, transmitting, and enhancing ICH.

Much of South Korea's international ICH efforts are facilitated through the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP), recognised by UNESCO as a key institution for ICH safeguarding. In addition to fostering international collaborations, the South Korean government continues to refine and enhance its national legislation on ICH. A notable advancement occurred with the enactment of the Act on the Safeguarding and Promotion of Intangible Cultural Heritage in 2015, which significantly strengthened legal protections and broadened the scope and values of ICH safeguarding at both national and international levels.

The 2015 Act mandates city and provincial administrations to develop five-year master plans for the safeguarding and promotion of ICH. These plans aim to provide greater security, clear direction, and educational transmission to citizens. A key aspect of this legislation is the emphasis on the internationalisation of ICH, which has been a priority for the South Korean government over the past decade. This internationalisation effort is also reflected in South Korea's active participation in major international fairs and events, promoting the globalisation of Korean culture.

The Korean National List of Intangible Cultural Heritage (ICH) predominantly aligns with the UNESCO-recognised domains, albeit with slight modifications and adaptations to reflect local contexts. Notably, this list encompasses traditional lifestyle practices, including crafts related to clothing, housing, and food traditions, which remain integral to the living traditions of the Korean people.

The structure of the Korean Heritage lists exemplifies the nation's comprehensive and diversified approach to heritage protection. The division between national and provincial/municipal lists facilitates more efficient management and oversight of cultural heritage across the country, while also addressing distinct local needs. Within this framework, the Korean government has established various categories of cultural heritage, which include:

- I. National Treasures
- II. Treasures
- III. Private Cultural Heritage
- IV. Scenic Spots
- V. National Intangible Cultural Heritage
- VI. National Folk Cultural Heritage

This article focuses on the National Intangible Cultural Heritage list, although it is important to note that many crafts and associated craftsmanship found in traditional Korean society are also categorised under the National Folk Cultural Heritage list. At the local level

(provincial/municipal), the listing process mirrors the national approach, ensuring consistency and maintaining clear distinctions between tangible, intangible, and folk cultural heritage across different administrative levels.

In relation to ICH, it is imperative for Korean legislation to formally designate an official heritage holder, often referred to as a "living human treasure," for each recognised ICH element, whether it be a ritual, performance, craft, or another cultural expression. This legislative framework emphasises the importance of living transmission and the sustained practice of ICH among the population, thereby providing an opportunity for forgotten or declining professions to receive official recognition. Moreover, the National Intangible Cultural Heritage Center, operating under the Ministry of Culture, is actively engaged in numerous initiatives aimed at supporting and enhancing the skills of traditional culture bearers. These initiatives include offering courses designed to strengthen their connections with customers, associations, and organisations interested in their expertise. Through these efforts, the Korean government seeks to establish a self-sustaining cycle that revitalises and maintains traditional professions and businesses.

South Korea's approach to preserving traditional craftsmanship. Within the framework of the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage, the domain of "Traditional Craftsmanship" represents one of the most tangible aspects of intangible heritage. While the convention emphasises the techniques and knowledge underlying the creation of an object, it also recognises that the final product serves as evidence of the validity and effectiveness of these techniques. The quality of the finished work is often seen as a reflection of the artisan's skill and craftsmanship.

In South Korea, the safeguarding of "craftwork techniques" as a significant aspect of intangible cultural heritage has been enshrined in national legislation since the enactment of the 1962 Cultural Property Protection Law. The current law, Act No. 15639, also known as the Act for the Protection of Cultural Properties, continues this tradition by explicitly including "traditional skills related to crafts, fine arts, etc." (Art. 2). This broad category encompasses traditional crafts, techniques, and tools, with a consistent emphasis on the craftsmanship itself rather than solely on the final product.

Moreover, the integration of traditional crafts within the national tangible cultural heritage list underscores the importance of these crafts in both their tangible and intangible dimensions. Currently, 104 crafts have been designated as national important objects, highlighting their dual significance and reinforcing the interconnectedness of tangible and intangible heritage in South Korea's cultural preservation efforts.

The 2023 Cultural Heritage Report published by the Korean National Administration reveals that the category with the highest number of items inscribed at the national level in the intangible cultural heritage (ICH) domain is that of traditional technologies and skills, particularly

encompassing craftsmanship and artisanship (see Table 2). This data underscores the significant emphasis placed on preserving traditional craftsmanship within Korea's ICH framework.

The report also highlights the importance of interest and future transmission across various ICH categories, which is reflected in the allocation of student scholarships. Notably, the highest proportion of government-awarded scholarships, 57.1% of the total, was granted to students specialising in traditional skills and crafts, amounting to 69 students in total.² This indicates a strong governmental focus on nurturing the next generation of artisans and ensuring the continuity of traditional craft.

The Korean government's strong commitment to the popularisation and modernisation of traditional handicrafts is evident not only through existing data but also in its forward-looking initiatives and substantial investments. Among these efforts is the proposed "National Industry Promotion Act," which is currently under review and aims to provide a legal framework for advancing the craft industry.

The 2024 strategic plans of the National Heritage Office further emphasise the importance of integrating traditional craft designs with modern sensibilities, alongside establishing a stable supply and distribution system for craft materials.³ This initiative is part of a broader strategy to enhance the visibility and appeal of Korean traditional crafts, both domestically and internationally. Moreover, the government is actively supporting artists who seek to exhibit their works abroad, offering financial assistance of up to \$37,000 [11]. This initiative aligns with the

² “종목중 가장 높은 비율을 차지하는 지정범주는 전통기술(33.1%), 그 뒤를 이어 전통공연예술(32.5%)로 집계되며, 전승자 중 가장 높은 비율을 차지하는 지정범주는 전통공연예술(73.7%), 보유단체중 가장 높은 비율을 차지하는 지정범주는 전통공연예술(52.1%), 명예보유자 중 가장 높은 비율을 차지하는 지정범주는 전통공연예술(63.5%), 전수장학생 중 가장 높은 비율을 차지하는 지정범주는 전통기술(57.1%)로 집계됨.”

“The designated category with the highest percentage among the categories is traditional skills (33.1%), followed by traditional performing arts (32.5%). The designated category with the highest percentage among the cultural transmitters is traditional performing arts (73.7%). The designated category with the highest percentage among the holding cultural organizations is traditional performing arts (52.1%). The designated category with the highest percentage among the honorary holders is traditional performing arts (63.5%). The designated category with the highest percentage among the scholarship recipients is traditional techniques (57.1%).”(translated by Jessica Rossi)

CULTURAL HERITAGE ADMINISTRATION. 통계로 보는 국가유산 2023 [Internet].

CULTURAL HERITAGE ADMINISTRATION: 2024 Feb [cited August 27, 2024].

(문화재관리현황). Report No.: 207. P. 37. Available from:

https://www.cha.go.kr/cop/bbs/selectBoardList.do?bbsId=BBSMSTR_1020&mn=NS_03_07_04.

³ “현대적 감각을 가미한 전통공예품 디자인 개발·상품화, 안정적인 공예재료 수급·유통체계 마련...” “Development and commercialization of traditional craft designs with a modern style, establishment of a stable supply and distribution system for craft materials” (Translated by Jessica Rossi)

1. CULTURAL HERITAGE ADMINISTRATION. 2024년 주요업무 추진계획 - 미래가치를

품고 새롭게 도약하는 국가유산 [Internet]. CULTURAL HERITAGE ADMINISTRATION:

2024 p. 1-13. Available from: https://www.cha.go.kr/download/2024cha_plan.pdf

broader agenda of promoting Korean culture globally, a priority officially endorsed by the Vice Minister of Culture, Jeon Byung-geuk, as part of the ongoing effort to expand the influence of K-culture on the world stage.

In recent years, the Korean government has played an increasingly prominent role in major international events related to design and crafts. One of the most significant of these is the Milan - Salone del Mobile, also known as Milan Design Week, where Korea's participation has become a notable fixture. Annually, the Korean government, through the Ministry of Culture in collaboration with the Korea Crafts and Design Foundation (KCDF), actively contributes to this event. The KCDF, a public organisation headquartered in Seoul, is dedicated to the preservation and promotion of traditional Korean crafts and design. It accomplishes this mission by conducting extensive research, organising both domestic and international exhibitions, and publishing materials in both English and Korean to reach a broader audience.

The Korean government's involvement in Milan Design Week has been pivotal in promoting traditional Korean crafts on a global stage. Each year, various traditional Korean artisans are showcased, often in collaboration with Italian designers, fostering cross-cultural exchange and enhancing international awareness of Korean craft traditions. The crafts presented include but are not limited to, *otchil* (Korean lacquer), *hanji* (traditional Korean paper), *hanbok* (traditional Korean garments), *yibul* (Korean traditional quilting), *najeon* (mother-of-pearl inlay), and *daenam* (bamboo work).

The impact of Korea's participation in Milan Design Week is reflected in the growing economic success of the event, as well as in the increasing international presence, which now constitutes 34% of total attendance. Notably, foreign buyers account for over 65% of the total expenditure, underscoring the global reach and commercial significance of this platform for Korean crafts. The event has evolved beyond merely engaging the Italian market, providing exhibitors with a valuable opportunity to engage with a diverse, global audience that extends beyond European borders. This international exposure is crucial for the preservation and evolution of traditional Korean crafts in a globalised world.

Korean crafts have also gained prominence at Paris Design Week, a relatively recent event established in 2011 that has rapidly become one of Europe's foremost design and furniture exhibitions. In 2024, the Korea Crafts and Design Foundation (KCDF) will present a significant exhibition in collaboration with the luxury furniture brand Liaigre, featuring 16 Korean artisans and showcasing a total of 51 meticulously crafted pieces. This collaboration marks a continuation of the KCDF's involvement in Paris Design Week, which began in 2017 when the foundation first issued a call for applications to Korean craftsmen interested in expanding their market presence through participation in this prestigious international event [12].

Beyond these two prominent European platforms, the KCDF is actively involved in various other international exhibitions, such as London Craft Week and the SOFA Fair in Chicago.

Domestically, the foundation organises significant events that focus on traditional crafts and artisanal skills, including Korea Craft Week and the Craft Trend Fair. These events are strategically designed to stimulate demand for traditional crafts and to provide a platform for artisans who employ both traditional techniques and innovative approaches.

The Craft Trend Fair, in particular, has seen substantial growth, with on-site sales reaching 2,179 million KRW (approximately 24,971,754,010 IDR) in 2022, nearly doubling from the previous year [13]. This growth reflects the increasing domestic and international interest in Korean crafts, highlighting the effectiveness of the KCDF's efforts in promoting and preserving Korea's rich cultural heritage through both traditional and contemporary lenses.

The craft sector, particularly traditional crafts, has received significant attention from the Korean government over the past decade. Numerous initiatives have been implemented, with the government's focus extending beyond the domestic market. As evidenced by the examples previously discussed, the Korean government has actively sought to expand the market for traditional crafts through participation in internationally recognised furniture and home décor fairs, thereby enhancing the global visibility of Korean craftsmanship. These efforts have been supported by government subsidies for artisans participating in such events. This emphasis on promoting traditional crafts is deeply rooted in South Korea's political agenda, dating back to the 1970s under the regime of Park Chung Hee, where design was increasingly recognised as a crucial element of national identity. Initially, the focus was on industrial design; however, in recent decades, particularly under Park Geun-Hye's administration and the policy of "cultural prosperity," the emphasis has shifted towards the promotion of traditional culture. UNESCO's lists, particularly the Intangible Cultural Heritage (ICH) list, have become significant drivers for local economies and traditional businesses or events, further bolstering the importance of preserving and promoting Korea's cultural heritage.

3.4 Lesson Learned and Future Possibilities

Around the world, traditional crafts are experiencing a revival, driven by shifts in attitudes and cultural values. There are two main contexts in which traditional crafts tend to survive: 1) in poorer regions, where they are still a key part of the local economy, and 2) in wealthier areas, where these crafts have mostly faded but are now seen as worth preserving [14]. South Korea, however, has taken a more proactive approach, promoting both the preservation of traditional crafts and economic development without waiting for these traditions to completely decline. By helping artisans thrive, South Korea is preserving culture by ensuring its practitioners can prosper, and broaden their market.

Indonesia, especially Buleleng, could benefit from adopting a similar approach. The Buleleng Regency Office of Tourism has begun promoting local products and destinations through the *Visit North Bali* website (<https://visitnorthbali.bulelengkab.go.id/>), which highlights local crafts such as traditional salt, coffee, textiles, and more. While this helps raise awareness and attract

tourism, it doesn't fully address the need to safeguard the artists and knowledge behind these crafts. That responsibility currently lies with the Office of Culture.

According to Indonesia's Law No. 5 of 2017 on the Advancement of Culture, local governments are required to safeguard ICH through activities like inventorying, protecting, maintaining, preserving, and publicising them (Article 1). Taking action on these initial steps is key to ensuring that traditional craftsmanship continues to thrive in the long term. In Buleleng, many traditional crafts are still waiting for formal recognition. For instance, Gula Merah Pedawa (Pedawa Palm Sugar) is scheduled to be registered as ICH in 2025. Other food-related traditional crafts, such as the production of traditional salt in Les Village, Tejakula, are also noteworthy. Recognising food processing skills as part of traditional craftsmanship is a unique approach at the provincial level, as UNESCO typically doesn't categorise food processing under this domain. Nonetheless, both Betutu and Arak Bali, iconic Balinese foods, have been listed as part of Bali's ICH registry.

Other traditional crafts and craftsmanship in Buleleng also deserve more attention. These include bamboo weaving in Sidatapa and Tigawasa (Bali Aga villages), the creation of *endek* and other woven textiles, *ingka* production in Sambangan Village, blacksmithing and silversmithing across various villages, and pottery making in Banyuning Village. These crafts are important cultural expressions, yet they remain under-recognised and need stronger preservation efforts. Partnering with local universities, communities, and cultural organisations could help speed up the process of registering and inventorying traditional craftsmanship as ICH. Such collaborations would also make it easier to identify which crafts are at the most risk and to prioritise which needs safeguarding the most.

One of the key practical benefits of preserving traditional craftsmanship lies in its economic potential. Traditional crafts, which fall under the creative economy sector, have the potential to become a major driver of the national economy. In Indonesia, the contribution of the creative economy to the national GDP has consistently shown a positive trend over the years [15]. Local crafts are also gaining traction internationally, contributing to local economic growth and creating jobs, particularly in rural areas and tourism sectors [16]. This economic push from the creative economy is crucial for Buleleng, a region rich in cultural and artistic diversity. However, in reality, Buleleng, located in the north, lags far behind South Bali in terms of tourism development [17]. This is a sentiment echoed by the Minister of Tourism and Creative Economy, Sandiaga Uno, who has been working to develop alternative destinations, such as tourist villages, to alleviate overcrowding in South Bali [18].

Looking at South Korea as a case study, we see the importance of government involvement in supporting the development and marketing of traditional craftsmanship. By enacting supportive legislation, South Korea has enabled artisans to continue their work while earning a sustainable livelihood. This not only ensures the preservation of traditional craftsmanship but also elevates the quality of these crafts, making them suitable for international markets. In Bali, the issue of

quality is a concern for traditional food-related crafts, where practices like mixing inferior sugar threaten the quality of Gula Pedawa and Arak Bali [19]. South Korea's ability to maintain high standards and provide international market access has turned traditional crafts into an important part of its soft power and cultural diplomacy on the global stage.

As Hilmar Farid noted in his lecture at Panggung Warisan Budaya event, South Korea managed to turn culture into a source of national development within 25 years, largely due to its ethnic homogeneity and consistent efforts [20]. Indonesia is attempting a similar approach through the enactment of Law No. 5 of 2017 on the Advancement of Culture. Culture is no longer seen as a 'burden' that must be preserved, but rather as a potential driver of social and economic dynamics at the grassroots level. This shift in perspective also empowers communities, as the true custodians of culture, to leverage their heritage as a resource for growth and development.

4 Conclusion

Drawing comparisons between South Korea and Buleleng in terms of policy-making might seem disproportionate. However, the consistency and support provided by South Korea in promoting the preservation of traditional craftsmanship and ensuring distribution access for traditional crafts is a model worth emulating by local governments in Indonesia, particularly in Bali and Buleleng. The preservation of all domains of ICH is mandated by Law No. 5 of 2017 on the Advancement of Culture, a responsibility that must be upheld not only by local governments but also by academics and local communities. Yet, greater attention needs to be given to ICH in the domain of traditional craftsmanship, which is increasingly threatened by global changes, the influx of competing products, and the lack of knowledge transfer to younger generations. By safeguarding traditional craftsmanship, we not only boost the local economy but also potentially bring Buleleng's rich cultural heritage to greater international recognition.

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